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SHOWMEN'S TRADE REVIEW

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The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

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Feature Booking Guide

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"Guess who's ready for new boom times with the greatest line-up in film history!"



"SHOW BIZ NIFTY FOR '49-'50"

(HEADLINE IN *VARIETY*, SEPT. 14th)

There has been no production lull, no Studio shutdown at M-G-M! Leo's confidence in your future and his loyalty to your theatre's needs kept things humming while others hesitated. The result is that M-G-M HAS THE PICTURES, the biggest backlog of great star-studded hits in the history of show biz. Good times ahead! Look up with Leo!

★

NIFTY!

"RED DANUBE" Frisco and Boston Premieres sensational. Next Memphis and Houston.

"BATTLEGROUND" Long-range campaign starts in N. Y. for big Astor World Premiere.

"ADAM'S RIB" The comedy that's the talk of Hollywood.

"THAT FORSYTE WOMAN" 5 big stars! Technicolor! A great attraction! Soon at Radio City Music Hall.

"MADAME BOVARY" Box-office eyeful!

"THAT MIDNIGHT KISS" Technicolor musical joy!

"DOCTOR AND THE GIRL" A sleeper! Watch!

"INTRUDER IN THE DUST" One of the year's outstanding triumphs! Coming to thrill!

AND A VAULT-FULL OF MORE! MORE! MORE!

THE EDITORIAL PAGE

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HOLLYWOOD OBSERVATIONS

Dr. Leo The Lion has discovered a new cure for allergy. We have always been allergic to war pictures in any form whatsoever. We're cured. Dr. Leo gave us one hour and fifty-eight minutes of "Battleground" and we're completely normal again. (P.S.: To exhibitors whose patrons suffered from the same ailment, we prescribe this treatment but suggest you make sure everyone within possible drawing range be told about it . . . and in no uncertain tones.) Professional ethics—(which we've acquired since becoming involved in the operation of the Variety Clubs-Will Rogers Hospital)—prompts us to add that Prof. Dore Schary assisted in the successful treatment along with some terrific cast performances.

* * *

Standard greeting from a great many indie producers goes something like this: "Hy're Chick, nice seeing you again. Say, do you know how that exhibitor financing outfit is going to function . . .?"

We don't know whether that NEFC idea will prove as successful and as helpful to independent production as many of its sponsors and subscribers contend, but we do know it has given independent production a shot in the arm even before they know how, why, when or where the company will operate.

Certainly we, along with a lot of other people, would like to see the NEFC functioning with as little delay as possible. There are plenty of good picture properties out here and an over-abundance of talent to convert those properties into good motion pictures.

* * *

From our Jock MacGregor in London came the following cable the morning after the London Variety Club Tent teed off its first activity:

"*Variety show an enormous success . . . star spangled bill enthralled packed house . . . a great send-off for London Tent. . . .*"

Bob O'Donnell flew over for this inaugural event and after a quickie tour of the continent, returns to London on Oct. 20th for the official induction of the new Tent.

We were all set to make this trip along with Bob but they double-crossed me over there and switched the dates and that left me hanging out on a limb out here in Hollywood where they have as many London fogs (or smogs) as they do in London itself.

STR and this writer extend sincere greetings to the new British Variety Club Tent and wish them great success in their very worthy charitable activity.

Speaking of the Clubs reminds us that come October, 23rd to the 27th, the Mid-Year Conference opens in New York with the entire group making a personal inspection trip to the Hospital at Saranac Lake, followed by a cocktail party and buffet supper at Fred Schwartz's Timberdoodle Lodge at Lake Placid. The party then returns to New York's Hotel Astor where two days of business sessions get under way climaxed by the Induction Banquet of the New York Variety Club Tent.

The three newest tents will be represented for the first time when Milwaukee, Denver and London representatives answer to the roll call.

The New York host tent has set up a most impressive program of entertainment for the visiting Barkers.

* * *

There hasn't been too much time for picture-viewing on this year's trip but we did take the day off to attend the "Task Force" party aboard the USS Valley Forge and under not too favorable conditions saw the picture aboard ship. The accuracy of the technical phases amazed not only us but most of the officers of the monster aircraft carrier itself.

There must be a special ability to adhere to technical detail and still retain good story telling and for this, if for no other reason, Warners deserve great credit. In addition to which they have as fine a picture as you'd want to see and play.

* * *

Our own secret agents, with the aid of the Hollywood grapevine, tell us that Eddie Golden's picture now shooting is one of the tops of the year. Eddie, being so darn modest (?) won't talk, but it took him only twenty-five minutes to convince us that the grapevine was hitting on all cylinders.

Then there is "The Cariboo Trail," number three on Nat Holt's hit parade, and if the inside rumors are reasonably accurate, it will make three in a row for Nat. It really couldn't happen to a nicer guy nor one with the ability to view all pictures, in planning or in production, through the box-office window with which Nat is so very familiar and which, in this writer's opinion, qualifies him to know a lot more about what the public wants than those who haven't found out there are people and places outside of the high walls of . . . you guessed it . . . Hollywood.

—*CHICK LEWIS*
In Hollywood

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WHAT'S NEWS

In the Film Industry This Week

Exhibition

The July box-office didn't wilt with the heat this year if the federal admission tax report covering that month means anything. Tax collections for the month of August, which reflect July business, were $34,326,269 compared to $28,661,712 for June and $32,121,295 for July last year.

The optimism which usually accompanies good business also seemed to be reflected in other aspects of exhibition. A report from the nation indicates that clearance and run difficulties are leveling off into an orderly reform movement with emphasis being laid by exhibitors more on cutting down clearance than on seeking the other exhibitor's run.

And in the same optimistic mood, exhibitors were waiting to see what the results would be of the first theatre television showings of the world series. Indications are that more exhibitors than the two at present—Si Fabian and Sam Pinanski—would be using large-screen video for this purpose, provided they could get the equipment. The Times and the Roslyn in Baltimore had to give up the idea because they couldn't get equipment and the same may affect the plans of the Imperial in Toronto. Meanwhile Fabian fixed a $1.20 admission, tax included, for each game, along with a double feature, and Pinanski fixed admissions, tax included, at $1.25 and $1.80 for each game plus a double feature—which means about six hours of show in both houses, but people who sit in bleachers of ball parks should have posteriors fit to withstand such a siege of recreation.

In upstate Pennsylvania the polio scare was so bad this week that one house's business dropped to $9, but elsewhere polio seemed to be less of a threat than it has been.

In Minneapolis President Harry B. French, with humor intentional or unintentional, said the Paramount-affiliated Minnesota Amusement Company would apply the "theatre-by-theatre" formula in selling the houses, it must dispose of under the consent decree. He's ready to sell the Lyric at Madison, S. D., now. In Phoenix the Naces, father and son, are leaving the Paramount-Nace Theatres on Oct. 1 as a consent decree split-up there will give nine houses and two drive-ins to Paramount and leave the Harry L. Nace Theatres with about 20 houses, plus a financial interest in the two drive-ins Paramount takes over.

Distribution

Print increases ranging from 15 to 35 per cent on four forthcoming features— "Oh, You Beautiful Doll," "Fighting Men of the Plains," "Everybody Does It," and "The Prince of Foxes"—were announced by 20th Century-Fox this week.

Meanwhile Columbia was pointing out that "Jolson Sings Again" would not be included in the pictures offered in "Columbia's Playdate and Billing Drive in Honor of Division Managers," and Vog Films was having censor trouble over its foreign import, "White Legs," which the New York censors banned in its entirety after the Customs officials passed it with a brief cut. In New Orleans the booking of "Lost Boundaries" at the Saenger was apparently being upheld until the house could judge how audiences in Dallas took the picture, and from Hollywood came word Filmakers, Inc., had signed a distribution deal with RKO for three, with the first to be "Nice Girl."

Litigation

Federal Judge John Knight of Buffalo this week ruled against the Dipson theatre group in its anti-trust suit against seven majors and the Buffalo and Bison theatres for damages which with court costs and lawyers' fees would have reached close to $6,000,000 had they been granted. Judge Knight found that Dipson had not proved conspiracy, nor had it established damages. The seven majors—Warner Bros., 20th-Fox, RKO, Loew's (MGM), Universal, United Artists, Paramount—apparently were happy folks. The Motion Picture Association thought so much of the victory, which is still subject to appeal, that its "information department" advised the trade press of a conference at which Lawyer Ed Raftery explained the nature of the case.

In Charlotte, H. B. Meiselman announced he would appeal Federal Judge Wilson A. Warlick's refusal to grant him a preliminary injunction against Warner Bros., RKO, Paramount, United Artists, Universal, 20th Century-Fox, Columbia and the Wilby-Kincey circuit. Judge Warlick found "that none of the defendants has agreed, contracted, combined or conspired with any of the other defendants." In Chicago the South Bend Auto-Drive-In suit for better clearance got under way and in Hollywood Universal was the winner in the suit brought against it by Marston Pictures over the distibution of "Casbah."

General

The U. S. Commerce Department this week became a good public relations counsel for the motion picture industry when it showed that motion pictures were still your best buy. Department figures show that while the cost of groceries went up 46.6, of clothes, 28.4 and of rents, 11.4, the cost of movies went up only 10.5—a fact which exhibitors might hammer home.

Meanwhile the Federal Communications Commission began its hearings on color television and the proposed assignment of 42 channels in the ultra-high band. Paramount, 20th Century-Fox, the Society of Motion Picture Engineers and the Theatre Owners of America are pressing for theatre video channels.

In Philadelphia the International-Alliance of Theatrical Stage Employes won a 10-cent-an-hour increase in back pay with future rises up to 17½ cents for cashiers, doormen, ushers, etc. In New York Screen Office and Professional Employes Guild will take a strike vote next week on the home office contract question.

From Hollywood Cinecolor announced that after Nov. 1 all its release prints would be on non-inflammable stock, which would run the cost to the user up .0023 a foot.

Dead: Frank Rogers, 74, president of Florida State Theatres, of a heart attack. He had been ill for three years.

Cut Rate?

Columbus, Ohio, theatres are included in the citywide fire inspection program aimed at reduction in fire insurance rates, it was revealed this week. Completion of the inspection procedure early next year and enactment of a new building code will end a year-long drive by city officials. Chief Building Inspector John Stith said the new code, allowing inspection of all types of buildings, will be ready for city council action by Oct. 31.

U. S. Court Rules Against Dipson

Federal Judge John Knight of Buffalo Tuesday dismissed the anti-trust suit filed by the Dipson theatre interests against seven major distributors, the Buffalo and Bison Theatre Companies and Buffalo Theatres General Manager Vincent McFaul in a decision which may become highly important in such actions.

Judge Knight ruled that the plaintiffs—Dipson's Century Theatres, Inc., and Dipson Theatres, Inc.—had failed to show that the defendants had violated the anti-trust act and that they had failed to prove a monetary loss which entitled them to damages.

Dipson had sued for $1,626,531, which when trebled and added to court and counsel costs, would have neared $6,000,000.

The suit involved a claimed loss to Dipson on the grounds that he could not get product because of alleged conspiracy among the exhibitor and distributor defendants, the latter of whom were Paramount, 20th Century-Fox, RKO, Warner Bros., Loew's (MGM), Universal and United Artists. Suit against Columbia, originally named, was dismissed earlier by Judge Knight who remarked that Columbia had sold Dipson in one area and that evidence showed Dipson had not bought Columbia pictures in another. Theatres involved were Dipson's Century and Gaiety in Buffalo, the Riviera in North Tonawanda and two houses in Lackawanna.

Dipson attorneys late this week could not say whether an appeal would be taken.

'A'-Bomb Country Shown In Current Telenews?

Telenews hopped into the arena this week with a reel that contains scenes of what might be the Russian center of atomic production in Soviet Armenia as well as scenes showing the furious search for minerals and mining which the Russians are conducting in their mountain ranges. The scenes, made from material which the reel editors said had been gathered quietly for some time, gains timeliness with the recent news stories about Russia and the atom bomb.

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Move to Trim Waste

After a special meeting of MGM top executives, producers and Studio Chiefs Louis B. Mayer and Dore Schary, overhauling of the entire studio operation was ordered in an effort to trim waste.

The move was said to be intended to offset the anticipated effect of British devaluation and to enable the studio to make quality pictures at costs which would permit a profit from the domestic market.

Unite for Theatre Video Is Fabian Plea at Tesma Meet

A call to the motion picture industry to unite in its request that the Federal Communications Commission grant frequencies for theatre video use was made this week before the joint convention of the Theatre Equipment and Supply Manufacturers' Association and the Theatre Equipment Dealers Association in Chicago by Fabian Theatres President Si Fabian.

Sees Color

Fabian was one of two exhibitor representatives to speak at the meeting in the Stevens Hotel at Chicago. The other was Theatre Owners of America Executive Director Gael Sullivan who predicted that "color television will not only come, (but) it will come with a commercial and public approval impact that has never before been equalled by any other technological development in the 20th century."

In his address which pleaded for a united theatre front, Fabian declared that he thought there should be improvements made in theatre television equipment and also touched upon color.

"I am convinced that better quality pictures are needed for the future and that they will come as they did in motion picture film. I am absolutely convinced that theatre television in color must be developed. . . I do not know how long it will take to bring in color theatre television but I feel that the engineering laboratories of RCA and similar institutions should devote at least as much time to produce color theatre television equipment as they do for color television broadcasting equipment. Indeed, the economic factor as well as the physical conversion difficulties for broadcasters should render theatre television a more feasible market for color television than broadcasting. . . The experience of exhibitors with color motion picture film underscores their desire for early color theatre television."

Don't Wait

Fabian added that despite his emphasis on color, exhibitors could not afford to wait for it but should get into theatre video now.

The joint convention appeared to be the largest Tesma and Teda have held to date. Tesma elected the following officers:

President Oscar Neu; Vice-President W. A. Gedris; Secretary-Treasurer Roy Boomer. Directors are: L. W. Davee, H. B. Engel, L. E. Bones, W. D. Matthews, V. J. Nolan, J. F. O'Brien, H. H. Strong, E. J. Vallen, E. Wagner, F. J. Wenzel, C. S. Ahscraft.

Teda elected Ray G. Colvin as executive director, a post which replaces that of the president, with Tom Shearer as board chairman, which replaces the vice-presidency. The executive committee consists of F. A. Van Husan, Joe Hornstein, W. E. Carrell, John P. Filbert, Ray Busler, Jack L. Ricke, H. J. Ringold, J. Eldon Peek, Ernie Forbes, Henry Sorenson.

U. S. Clearance and Run Races Settle Down to Reform Moves

The clearance and run race which followed the first ruling of the U. S. Supreme Court on trade practices in the Government anti-trust suit seems to have settled into a more orderly movement toward reform in various sections, a survey of exchange centers by SHOWMEN'S TRADE REVIEW indicated this week.

The principal change in the settlement again reaffirms that exhibitors are no longer eager to snatch a run away from a rival house, even if it is a circuit operation, and that the independent exhibitor is not too eager to batter another independent exhibitor for position. This, however, is a general picture and does not apply to congested areas such as the City of New York.

Active

Everywhere, however, the move to cut clearances from their one-time high—a move which has been going on even before the Supreme Court ruling in the anti-trust suit—remains active. Also, there is a trend toward seeking a re-zoning of areas so that theatres which are so far away from each other that the distance between them must be traveled by bus, automobile or jet plane, are no longer considered competitive and entitled to clearance and run protection. This move has made marked progress in the past year, the exchange centers report.

At the moment the average exhibitor in the majority of centers does not seem to want a better run unless he has a better house than his rival. But he does want to wait considerably less time before he gets a picture. His main argument is that his competitor does not need his present protection, that the distributor will benefit by shorter clearances as well as the complaining exhibitor, and that he is entitled to a picture while he can still benefit from its national and key run exploitation.

No Exchange Squawk

Actually the only opposition to reducing clearances seems to come from the house which runs ahead of the complaining exhibitor. Apparently the average exchange is not opposed to shortening clearances or re-zoning, excepting where the exchange has a theatre affiliate which might be affected, or lives in fear of a powerful independent circuit which might decide not to buy any product from an exchange which shortened its clearance or regrouped some of its houses so that opposition houses could play day-and-date.

The unofficial exchange opinion seems to be that the faster a picture is played off, the faster the exchange gets its money back. The only snag to date has been that re-zoning seems to have brought about day-and-date runs in some instances which cause print shortages. Apparently no exchange wants to increase its print inventory, because that means added cost.

Actually exhibitors in some instances have found that a better run often means less profit. A notable example of this is the Atlantic coast area in New Jersey. Because these locations are more or less isolated from New York, ex-

(*Continued on Page* 9)

World Series Appeals to Theatres But Equipment Shortage Is Snag

Lack of sufficient theatre large-screen television equipment—apparently both Paramount and RCA—is the reason why not more theatres are taking advantage of the opportunity to bring the world series to their patrons, SHOWMEN'S TRADE REVIEW learned this week.

As STR went to press, it appeared that the Fabian Fox in Brooklyn and the American Theatres Pilgrim in Boston would be the only theatres to have the entire series, though it was possible that a last-minute deal might bring Paramount into the picture with the New York Paramount, the Balaban and Katz Chicago, and the Famous Players Canadian Imperial, Toronto.

The shortage of theatre television equipment, however, was threatening to block the Imperial at Toronto and had definitely blocked the plans of the Times and the Roslyn, both in Baltimore, to bring in the baseball classic.

The two Baltimore houses definitely attributed their failure to bring in the entire series over television to the fact that they could not get large-screen television equipment. Even the ATC's Pilgrim in Boston is going to have to use an experimental RCA instantaneous model, which is to be replaced later by a permanent RCA model.

Canada Seeks

In Toronto, reports springing from usually reliable sources said that Famous Players Canadian, in which Paramount owns stock, had arrangements "practically completed" to show the series and presumably would rush the event, recorded on film, to its other theatres in the province of Ontario.

The reports did not say whether the Imperial would pick up its own image from Buffalo, whose television station is said to be easily visible in Toronto and do its own film recording, or whether it would depend on film recordings made by the New York Paramount and rushed to it by air. A remark attributed to Famous Players President J. J. Fitzgibbons that "No one can stop us taking something out of the air," had the industry guessing.

However, this deal reportedly failed when equipment was uncertain. Offices of Mutual Broadcasting Company, which controls the event, said that they had discussed a deal covering New York, Chicago and Toronto with Paramount but that they had heard no further about it and that unless closed this week, there would be no deal.

World Series Plus Duals For $1.20, $1.25, $1.80

Large-screen instantaneous telecasts of the World Series plus a double feature will be offered for $1.20 advanced admission by the Fox in Brooklyn, Fabian Theatres announced this week while American Theatres announced its Boston Pilgrim would also offer duals with the series for advanced admissions of $1.25 and $1.80. All prices include taxes and neither house will offer reserved seats, but the Pilgrim Tuesday opened an advance sale for the first four games of the series. The Fabian Fox will return to regular admissions daily after the telecasts end and will offer rain checks if rain or fog prevents telecasts.

Under-Skyers Help Under-Roofers By Building Audiences—Braunagle

Drive-ins develop movie-going habits and new movie patrons who can be lured into the under-roofers during the winter season, if the brick-and-mortar houses adopt some of the family trade appeal policies indulged in by the outdoorers, Jack Braunagle declared last week.

Speaking in Columbus, Braunagle, who is general manager of the Commonwealth Drive-in Corporation of Kansas City, Mo., suggested that a family trade appeal could be procured by installing nurseries, play rooms, laundry service, free rides for the kids and adequate parking space.

Repeating previous remarks, he said that drive-ins should be run by experienced exhibitors, such as those who had under-roof background. He foresaw 5,000 under-skyers by 1950 doing a gross of $120 million.

3rd Quarter Finds 256 Films On Market, 223 in Backlog

The end of this year's third quarter and the beginning of the fall season found distributors with 256 films in release or four more than they had on the market last year at the same time, according to the Booking Guide of SHOWMEN'S TRADE REVIEW.

Other facts shown by the Booking Guide are: Pictures in production or completed but unreleased at the end of this quarter amounted to 223 compared to the 247 held in inventory as of Sept. 30, 1948.

The number of pictures put into production since Jan. 1, 1949, reached 215, which is seven per cent off the pace of last year when 230 had gone before the cameras by this time. The breakdown by companies follows:

Allied—1949: Released 6, Unreleased 2, Started 1; 1948: Released 6, Unreleased 3, Started 4.

Columbia—1949: Released 34, Unreleased 37, Started 31; 1948: Released 30, Unreleased 38, Started 34.

Eagle Lion—1949: Released 30, Unreleased 16, Started 3; 1948: Released 25, Unreleased 22, Started 18.

MGM—1949: Released 25, Unreleased 28, Started 28; 1948: Released 18, Unreleased 20, Started 13.

Monogram—1949: Released 18, Unreleased 3, Started 10; 1948: Released 19, Unreleased 9, Started 18.

Paramount—1949: Released 15, Unreleased 21, Started 16; 1948: Released 20, Unreleased 22, Started 16.

RKO—1949: Released 26, Unreleased 18, Started 15; 1948: Released 16, Unreleased 24, Started 12.

Republic—1949: Released 18, Unreleased 12, Started 17; 1948: Released 23, Unreleased 10, Started 19.

Twentieth Century-Fox—1949: Released 23, Unreleased 24, Started 20; 1948: Released 33, Unreleased 28, Started 27.

United Artists—1949: Released 13, Unreleased 19, Started 12; 1948: Released 18, Unreleased 16, Started 11.

Universal-International—1949: Released 23, Unreleased 25, Started 25; 1948: Released 26, Unreleased 25, Started 17.

Warner Bros.—1949: Released 25, Unreleased 18, Started 13; 1948: Released 18, Unreleased 30, Started 26.

Canadian Houses Set New Records

Canadian theatres set new gross and attendance records in 1948, according to a government statistical report of the film industry released this week.

The report revealed that 222,307,140 customers paid $83,241,506, of which $13,622,459 went for amusement taxation. The resultant net gross of $69,619,047 shattered the previous mark, set in 1947, by $7,340,474. The 1947 attendance high was topped by some 1,600,000 and the gross-with-tax record of the same year was bettered by more than $4,000,000.

The revelations indicate that price scales were higher in 1948. In fact, some of the Dominion's 10 provinces showed higher net grosses in spite of reduced attendance. This was true in Ontario, the leader with $29,504,602 net gross on 92,787,781 admissions, where the figures in 1947 had been $26,483,044 and 93,137,140 tickets. It was true also in British Columbia, the third province, and in Manitoba and Nova Scotia. The B. C. gross was $7,532,221 for 23,572,587 admissions, compared with $7,055,066 for 24,062,010 admissions a year earlier. In the second-placing Province of Quebec, however, attendance jumped from 48,864,876 to 51,558,330, carrying gross up from $13,919,917 to $16,253,353.

The number of film theatres in the Dominion, not including drive-ins, legitimate houses or itinerant shows, increased by 224. Ontario went up 36 to 508, Quebec 39 to 358 and B. C. 3 to 175.

Broidy Budgets 3 Million for 16

In anticipation of what he thinks will be the heaviest spurt in production within the history of his company, Monogram Allied Artists President Steve Broidy this week earmarked a $3,000,000 fund to be spent on 16 pictures which he said would go before the cameras during the last quarter of 1949.

"I feel that we are heading into the most optimistic period since the wartime market," Broidy stated. "Every producer on the Monogram roster will swing into activity and not only will the full capacity of Monogram stages be utilized, but additional space off the lot will be rented. The 16 pictures which will face the cameras include five westerns to be made on the company's Newhall ranch and at other locations.

Off Again, On Again

Cinema Circuit this week was reported to have relinquished the Albermarle Theatre in Brooklyn to Century Theatres. The house had originally been turned over to Cinema by Century and the switch was reported to be based over a product situation.

Not So Bad

July box-office receipts zoomed almost $6,000,000 over the June returns, the Treasury Department report on the federal admission tax revealed in Washington, D. C., this week.

Collections for the month of August, which reflect the box-office business for July were $34,326,269 as compared with $28,661,712 for the collections which reflect the month of June. They were also slightly above the $34,141,295 collected for the July box-office returns last year.

ITO Will Seek Myers' Opinion On Kids-for-Free

Members of the Independent Theatre Owners of Ohio (Allied) were this week scheduled to present at least one of their debatable problems—that of free admission for children at drive-ins—to the national Allied Convention when it meets in Minneapolis Oct. 24-26.



Martin Smith

This became known as the convention concluded its sessions at the Deshler-Wallick Hotel in Columbus last week with Vice-President Henry Greenberger announcing he would ask national Allied General Counsel Abram F. Myers to rule on the kids-for-free question at the convention.

Defends For-Free

The Ohio exhibitors heard Mrs. Ethel Niles, who owns 10 under-roofers and three under-skyers, defend the practice on the grounds that it developed a taste for movies which carried over into adulthood. This was disputed by Exhibitor Al Sugarman of Columbus who termed it unfair competition.

Exhibitors present decided there was a print shortage and that they had to resort to bicycling to alleviate it, but thought the circumstance arose as a result of more exhibitor accounts and not because of fewer prints in the exchanges. They also heard Trueman Rembusch declare that television offered no immediate competition, but warned them to be wary. The convention re-elected the following officers:

Reelects Smith

President Martin G. Smith, who now enters his 20th term and what he declared would be his last; Vice-President F. W. Huss and Henry Greenberger; Treasurer Leo Kessel, Secretary P. J. Wood. Horace Abrams, who replaced Herbert Ochs, was the only change made. Ochs now has interests outside of the ITO area.

Frank Rogers Dies at 74; Was Florida States Chief

Frank Rogers, 74, president of Florida State Theatres, Inc., and one of the toughest film buyers in the business, died at his home Sunday, following a heart attack.

Rogers, who had been in ill health during the last three years, was born in Frankfort, Ky. He entered show business via the amusement park route, eventually becoming associated with Sparks and later becoming president of the 105-house Florida State circuit. He was a member of the Variety Club, interested in its crippled children's hospital and the heart fund clinic at Miami, as well as the Elks Crippled Children's Hospital at Marian and other humanitarian activities.

Carolinians to Meet At Charlotte Oct. 23-24

The Theatre Owners of North and South Carolina will hold its convention at the Hotel Charlotte, Charlotte, N. C., Oct. 23-24, President J. B. Harvey and Executive Secretary Mrs. Walter Griffith announced Thursday.



DARRYL F. ZANUCK
PRESENTS

Pinky

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RANKS OF
THE ALL-TIME
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20TH CENTURY-FOX

"PINKY" Produced by DARRYL F. ZANUCK • Directed by ELIA KAZAN • starring JEANNE CRAIN • ETHEL BARRYMORE • ETHEL WATERS • WILLIAM LUNDIGAN with Basil Ruysdael • Kenny Washington • Nina Mae McKinney • Griff Barnett • Frederick O'Neal Evelyn Varden • Raymond Greenleaf • Screen Play by Philip Dunne and Dudley Nichols • Based on a Novel by Cid Ricketts Sumner

Polio Cases Show Slight Decrease

The infantile paralysis epidemic, largest since the end of World War I, was on the way down this week, according to the National Foundation for Infantile Paralysis. Total cases this year to date are 31,288 with Illinois turning in reports on the largest number of state cases. Total for that area alone was 2,326. The comparative breakdown by states follows:

	Sept. 24, 1949	Aug. 6, 1949
Alabama	196	119
Arizona	124	44
Arkansas	844	554
California	1,688	907
Colorado	492	110
Connecticut	422	81
Delaware	38	14
Dist. of Columbia	70	17
Florida	194	99
Georgia	147	81
Idaho	360	159
Illinois	2,326	599
Indiana	856	370
Iowa	876	292
Kansas	577	251
Kentucky	473	185
Louisiana	194	100
Maine	382	84
Maryland	141	41
Massachusetts	1,384	215
Michigan	2,156	479
Minnesota	1,478	450
Mississippi	269	154
Missouri	1,107	476
Montana	63	16
Nebraska	462	128
Nevada	11	10
New Hampshire	160	18
New Jersey	1,026	214
New Mexico	142	60
New York	4,091	862
North Carolina	180	110
North Dakota	415	129
Ohio	1,341	255
Oklahoma	1,050	596
Oregon	163	69
Pennsylvania	547	94
Rhode Island	107	14
South Carolina	86	41
South Dakota	289	100
Tennessee	420	205
Texas	1,876	1,324
Utah	170	68
Vermont	94	14
Virginia	250	82
Washington	425	143
West Virginia	292	118
Wisconsin	749	172
Wyoming	90	25
Total	31,289*	10,748

* Including six reported cases which have not been allocated as to states.

Nace, Paramount Split Due Oct. 1

Vice-President Harry L. Nace and his son, General Manager Harry L. Nace, Jr., Wednesday announced in Phoenix, Ariz., that they would resign as officers in the Paramount-Nace Theatres, effective Oct. 1. The move is in connection with a split of interests in accordance with the Paramount consent decree.

As a result of this split, Paramount will take over the Catalina, State, and Paramount in Tucson, the Orpheum, Palms, Rialto, Strand, Studio, Ramona, Aero, the Drive-in and the Indian Drive-in at Phoenix.

Nace will continue as board chairman with his son as general manager of the Harry L. Nace Theatres, which include more than 20 houses throughout Arizona.

Show for Boy

Martin Theatres City Manager in Talladega, Ala., gave a special show recently for a young boy from Mumford in that state who faces several weeks of plastic surgery due to cancer. The sum of $237 was raised at the show and given to the youth.

NEWSREEL CLIPS

Worth Reading

Folks who think reports by presidents to stockholders make dull reading ought to give them another look. Last week Paramount President Barney Balaban revealed that the court had been persuaded to change the consent decree so Paramount stockholders would not have to pay income taxes on dividends held in escrow, a move which Paramount had managed to slip through the courts quietly. This week 20th-Fox President Spyros Skouras revealed to his stockholders that Motion Picture Association of America President Eric Johnston had in mind a series of conferences with other governments similar to those that led to the Anglo-American film conferences and that he was abroad for that purpose, among other things. This came as a surprise to some in the trade, for few have been able to see what has come out of the Anglo-American conferences that would make Johnston eager to spread them to other countries. It came as a surprise to the Johnston office, whose "information" directors would not confirm that such was Johnston's purpose but who certainly did not seem eager to deny what Skouras had written the stockholders, evidently on the assumption that Skouras is usually right.

Great Reception

Universal-International is celebrating the fact this week that "Hamlet" has rounded out a one-year run at the Park Avenue Theatre and that a film which some of the initiated looked upon dubiously because it came from a classic has stood up successfully instead of falling on its face. To date, the film version of Shakespeare's blood-and-thunderer, which gets by with frank speech, incest and murder, has been seen by 500,000 persons in its New York engagement alone and has grossed $1,500,000 in 351 engagements throughout the nation. Next year U is going to put it out on the road all over again, probably at lower prices and on a continuous run instead of a two-a-day policy.

Quotes

"In three years there are chances that there will be no such thing as affiliated exhibitors. . . . Government decree means that every man and woman in the theatre business will have a chance to expand as much as his or her ability and acumen will permit—*Abram F. Myers, National Allied General Counsel.*

"If you discriminate against children you imperil your future business."—*Mrs. Ethel Niles.*

"Government decrees have given the film business the right to run its own affairs. Government has helped us, not hurt."—*William Ainsworth, National Allied President.*

Hail Columbia . . .

What the terse-talking sales and public relations staff of Columbia Pictures term "Columbia's Playdate and Billings Drive in Honor of Division Managers" opened Friday to pay tribute to Division Managers Nat Cohn, S. A. Galanty, Jerome Safron, Carl Shalit, I. H. Rogovin, B. C. Marcus, R. J. Ingram, J. B. Underwood, H. E. Weiner, with everybody enthusiastic. Incidentally Columbia General Sales Manager A. Montague pointed out that "Jolson Sings Again" won't be part of the drive. Seems it's getting special handling.

Lippert Meets

Lippert Productions President Robert L. Lippert and General Sales Manager Arthur Greenblatt have announced the following sales meeting: New York, Sept. 27-28, Warwick Hotel; Chicago Sept. 30-Oct. 1, unspecified place; San Francisco, Oct. 7-8, place also unspecified.

Handpicked

MGM has selected 12 members of its organization to go to Europe for a series of conferences with the international sales department. The 12, selected by Vice-President and General Sales Manager William F. Rodgers, will sail Oct. 17 to visit Naples, Rome, Paris and London for a 30-day period. They are: Rudolph Berger, John S. Allen, Walter E. (Doc) Banford, Hillis Cass, Louis Formato, Saal Gottlieb, Carl P. Nedley, Jacques C. ReVille, Louis J. Weber, Irving Jacobs, Harry W. Bache, Louis Orlove. All were picked for their "individual efforts during the anniversary year."

Film Events Calendar

OCTOBER

3-5, convention, Allied Theatres of Michigan, Book-Cadillac Hotel, Detroit.
5-6, Kentucky Association of Theatre Owners convention, Brown Hotel, Louisville.
12-13, meeting of the national committee of the Motion Picture Exhibitors Association of Canada, Chateau Laurier Hotel, Ottawa, Ont.
15-17, convention, Pacific Coast Conference of Independent Theatre Owners, Sun Valley, Idaho.
23-24, convention, Theatre Owners of North and South Carolina, Charlotte Hotel, Charlotte, N. C.
24-26, annual convention, Allied States Association, Minneapolis.
25-27, Variety Club mid-year conference, Hotel Astor, New York City.
18-20, annual convention, Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee, Hotel Chişca, Memphis.
27, presentation of charter to Variety Club Tent No. 35, Hotel Astor, New York.

NOVEMBER

14, directors' meeting, Associated Theatre Owners of Indiana, Hotel Lincoln, Indianapolis.
15-16, convention, Associated Theatre Owners of Indiana, Hotel Lincoln, Indianapolis.
16, tenth anniversary dinner, Motion Picture Pioneers, Waldorf-Astoria Hotel, New York City.

DECEMBER

1-2, convention, Independent Theatre Owners of Wisconsin, Hotel Schroeder, Milwaukee.

Cinecolor to Use Safety Film

Cinecolor will print all its release prints on Eastman's new non-inflammable nitrate base stock beginning Nov. 1, office of the company in Hollywood announced this week. Only the actual increased cost of the new stock, amounting to .0023 cents a foot, will be passed on to the customers, the announcement said, adding that it was expected that when safety stock becomes universally adopted, the price will come down to current cellulose-base stock.

Liberties Union Cites Pressure Group Censors

Two instances where censorship was made effective through group pressure, were cited this week by the American Civil Liberties Union in its 29th annual report entitled "In the Shadow of Fear." The instances mentioned were:

1) Pressure brought by certain Jewish organizations which prevented the scheduled release of J. Arthur Rank's "Oliver Twist."

2) Pressure brought by Negro organizations which caused the Mayor of Syracuse, N. Y., to suggest to an exhibitor that he not show "The Birth of a Nation." The exhibitor canceled the booking.

In the field of statutory censorship, the report pointed out that pre-exhibition censorship exists in seven states but that most of the issues which arose under it did not warrant a court test. In Memphis, the situation where the Motion Picture Association of America and Producer Hal Roach had carried their unsuccessful fight against Censor Lloyd Binford to the State Supreme Court was noted. The effort was made in an effort to clear the way to the U. S. Supreme Court, the report said.

The report pointed out two censorial actions taken by the U. S. Customs Bureau which involved the French "White Legs" and the Italian "Rapture." Both were admitted into the country after minor changes.

The report also pointed to the efforts which the Maryland Censor Board had made to censor ideas in a film accused of spreading communism. This attempt was nullified when the state's attorney ruled that such censoring was beyond the powers conferred upon the censors by the state laws.

Censor Sees 'White Legs,' Now Audience Can't

In what appeared to be an unusual move, the New York censor board has banned the French Picture "White Legs" in its entirety, Noel Meadow, whose Vog Pictures owns the American rights revealed. The action prevents it from being shown to New York audiences.

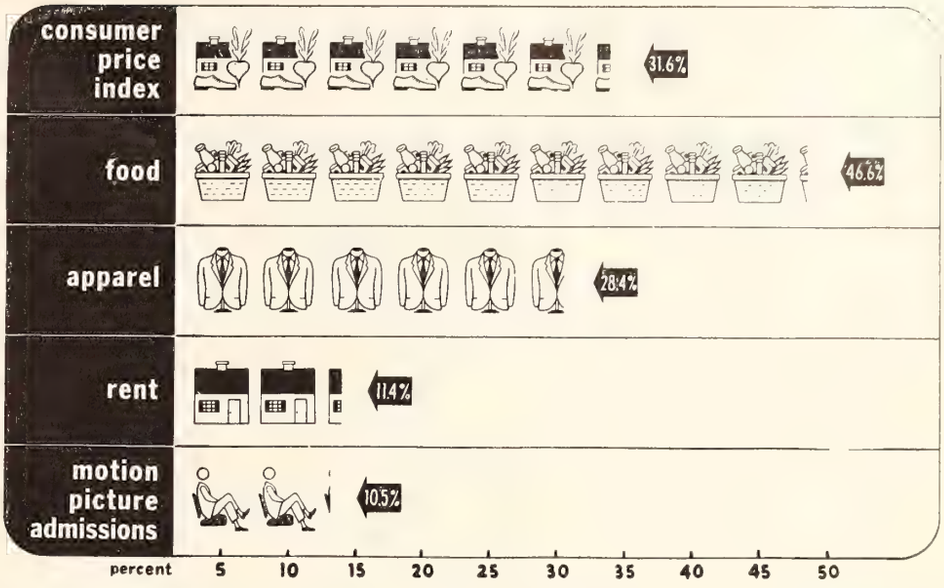
Meadow is appealing to the New York State Censor Board which can overrule the local board. He said the local board had termed the picture "immoral, indecent and tending to corrupt morals" and had refused him the permission to make changes.

Meadow, who had won a fight some time ago with the U. S. Customs Bureau, which did not want to let the print in because some frames revealed the nude rear view of a woman, declared that he had submitted the picture without English titles. He will seek to have the State board rescreen the film.

They're Art Now

A series of old films from the Museum of Modern Art library has been scheduled by the Institute of Contemporary Arts, Washington, D. C., to start on Oct. 7 and run through Jan. 20. The first will be D. W. Griffith's "Broken Blossoms." Series will also include Emil Jannings' "Variety," Greta Garbo's "Story of Gosta Berling," Marlene Dietrich's "Blue Angel" and Rene Clair's "Italian Straw Hat."

Movies ARE Your Best Buy



AND HERE'S VISUAL PROOF of it gathered and drafted by the U. S. Department of Commerce. The Commerce Department's study shows that the average admission price increase for motion pictures is less than one third of the 31.6 per cent rise in general living costs since September, 1945. While the food you eat three times a day jumped 46.6 per cent, the clothes you wear on your back mounted more than 28.4 per cent, the house that shelters you went up 11.4 per cent, the cost of a seat in the motion picture house held down to a modest 10½ per cent in the last four years.

U.S. Clearance and Run Races Settle Down to Reform Moves

(*Continued from Page* 5)

hibitor demands for run ahead of Broadway, based on the legitimate reason that the long holdovers at the time were keeping them waiting for product, were not fought too vigorously. These resorts, exchange men say, did get their run ahead of Broadway but found that they were actually getting less out of the picture which played their house before it played a New York stand. The reason was that the tremendous exploitation put on in connection with a New York run penetrated even to their area and pre-sold a larger audience. When they moved ahead of Broadway, they lost the value of this exploitation.

The greatest difficulty noticed to date over the question of run, however, has been in those areas where there has been not only a rapid increase in population, but a radical shift of the type of population from neighborhood to neighborhood.

New York Example

New York is probably the prime example and this city stands high among those where theatres are trying to take runs away from each other and are getting down to bare knuckles over clearances (with hints of anti-trust suits thrown in).

The reason is obvious. In the five boroughs which comprise the City of New York, there has been an immense jump in population accompanied by a marked change in the types of population in some areas. What were slums 20 years ago have been cleaned up and have become swank residential areas, with well-kept gardens replacing the clothes lines and their waving wash. What were tenements have been and are being razed to make way for huge apartment projects.

The theatres which served these neighborhoods are in many instances not the type which would attract the new patron who has dollars in his pockets where the older patron was lucky to have dimes. As a result, newer theatres are springing up and these put in demands for run over the older houses and clearances which will bring them closer to Broadway.

The same is true of outlying areas which have changed in many instances from suburban communities into small cities. Again, the newer houses which sprang up to serve the new cities, want a better run.

Slightly Daft

The resulting situation is driving exchange men slightly daft. For even though the old customer no longer is any better than the new customer as far as the law is concerned, old customer relations are hard to break and very often the old customer may be a big, tough outfit which in the days of more rugged individualism would tell an exchange what it had better do. Even today, if the old customer gets mad and won't buy because he feels he has been discriminated against, he can make it hurt—provided he has enough bookings under his control to make himself felt in the exchange's income.

20th-Fox Increases Prints On 4 Films to Come

Print increases ranging from 15 to 35 per cent on four of its forthcoming pictures were announced by 20th Century-Fox this week. The company claimed that it had increased its print order by 15 per cent on "Oh, You Beautiful Doll" and Nat Holt's "Fighting Man of the Plains," pictures of a type for which approximately 250 to 300 prints were made. "Everybody Does It" has a 23 per cent print increase and "The Prince of Foxes" prints will be raised 35 per cent.

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Sunshine Follows Rain

(Swedish Dialog—English Titles)

Scandia Films | Drama | 100 mins.

AUDIENCE SLANT: (Family) Well photographed, well acted, but obvious melodrama with overinsistent music. Impelling folk dances.

BOX-OFFICE SLANT: Fair for art houses, with "Torment" stars. Particularly good for Swedish neighborhoods.

Cast: Mai Zetterling, Alf Kjellin, Sten Lindgren, Anna Lindahl, Hugo Hasslo, Ulf Palme, Torsten Bergstrom. Credits: Producer, Svensk Films. Director, Gustav Edgren. Screenplay, Gustav Edgren. Based on a novel by Margit Soderholm. Photography, Martin Bodin. Music, Charles Redland. English titles, Herman Weinberg.

Plot: The daughter of a rich farmer defies her father and the superstitions of Sweden's northern provinces by running out of her morganatic wedding to be with a gypsy fiddler. Later he inherits a farm and they marry. He is saved from the rapids by the girl's father when the latter realizes he has been tyrannical.

Comment: This rustic legend runs to melodrama, unfortunately obvious and accompanied by too insistent music. It does have pictorial grandeur, however, with the hills and woods and rapid streams of northern Sweden, plus some rhythmically impelling folk dances, the charming title song and good acting by a handsome young couple. This couple, Mai Zetterling and Alf Kjellin, furthermore, achieved note in "Torment," which was quite successful here for a foreign-language film. Miss Zetterling has added to her reputation in several British films. "Sunshine Follows Rain" rates only fair in the art house category, the "Torment" stars being the principal angle. Clinging so close to the Swedish soil, it should be a particularly good entry for Swedish neighborhoods.

Pinky

20th-Fox | Drama | 102 mins.

AUDIENCE SLANT: (Adult) A poignant, stirring drama with a timely theme that is vital and gripping. Most audiences will find it daring and compelling entertainment, but unless a miracle in territorial censorship occurs, it may be forbidden to the very people who should see it.

BOX-OFFICE SLANT: Because of its controversial theme, this picture will stir up a great deal of interest and discussion that will redound to its benefit at the box-office.

Cast: Jeanne Crain, Ethel Barrymore, Ethel Waters, William Lundigan, Basil Ruysdael, Kenny Washington, Nina Mae McKinney, Griff Barnett, Frederick O'Neal, Evelyn Varden, Raymond Greenleaf, Dan Riss, William Hansen, Arthur Hunnicut. Credits: Produced by Darryl F. Zanuck. Directed by Elia Kazan. Screenplay by Philip Dunne and Dudley Nichols. Based on a novel by Cid Ricketts Sumner. Photography, Joe MacDonald. Art direction, Lyle Wheeler and J. Russell Spencer. Music by Alfred Newman.

Plot: Having lived in the North since she was a child, 22-year-old Pinky returns to her grandmother in the South. Pinky, a Negro, who had lived in the North since she was a child and had passed as white, had fallen in love with a young doctor, and tells her grandmother she will return to him. But Granny induces Pinky, a registered nurse, to nurse back to health Miss Em, the landowner for whom her family has worked since childhood. The young doctor arrives to proclaim his love, although Pinky tells him of her background. A Negro doctor asks her aid in helping young Negro girls become nurses, but she refuses because she plans to return North as soon as Miss Em recovers. But Miss Em dies, leaving her property to Pinky. The will is questioned and the case brought to court. Pinky wins, but the young doctor asks her to give up the home and come North with him. Realizing that Miss Em intended her to turn the house into a nursing home, Pinky decides to remain where she feels she belongs and fulfill Miss Em's wishes.

Comment: "Pinky" is a poignant, stirring drama. The plight of an attractive Negro girl who had passed as white in the North and who has returned to her southern home because of the conflict of background provides a situation that is vital and gripping. If Producer Darryl Zanuck's other film, "Gentleman's Agreement," stripped the mask from intolerance in the case of anti-Semitism, this picture is even more daring and compelling in its presentation of the Negro question. The evil of prejudice is boldly revealed, and one cringes at the realization that this condition prevails today. As portrayed by Jeanne Crain, Pinky, though a Negro, might well have continued to successfully pass as white away from her Southern home. But there is that inner conflict of background which torments. And once she is home, the veil is lifted and prejudice and intolerance rear their ugly heads. Although she must give up the man she loves, Pinky realizes that her place is with her people. In the face of prejudice and intolerance, it is the only thing she can do. Elia Kazan has directed this drama with skill and understanding, and it is superbly acted by Miss Crain, Ethel Barrymore, Ethel Waters, William Lundigan, Basil Ruysdael, Evelyn Varden and others in the cast. Producer Zanuck has chosen his cast with care, and Director Kazan brings forth from them performances that are startlingly true to life. This applies especially to those who portray intolerant, bigoted characters. Undoubtedly, "Pinky" will stir up a great deal of interest and discussion that will redound to its benefit at the box-office. But unless a miracle in territorial censorship occurs, it may be forbidden to the very people who should see it. Whatever develops, there can be no denying the fact that an extremely vital subject has been forcefully and convincingly brought to the screen by Darryl Zanuck.

National Reviewing Committees' Audience Classifications

THAT MIDNIGHT KISS (MGM)
FAMILY—National Board of Review
CLASS A—SEC. 1—National Legion of Decency

SHE WORE A YELLOW RIBBON (RKO)
FAMILY—National Board of Review
CLASS A—SEC. 1—National Legion of Decency

SLATTERY'S HURRICANE (20th-Fox)
MATURE—National Board of Review
CLASS A—SEC. 2—National Legion of Decency

Battleground

MGM | War Drama | 118 mins.

AUDIENCE SLANT: (Adult) Far and away THE picture of World War II. To many, it may well be THE picture of both wars. A truly impressive screen document with an array of magnificent performances. It will thrill men and women alike, and it will be talked about.

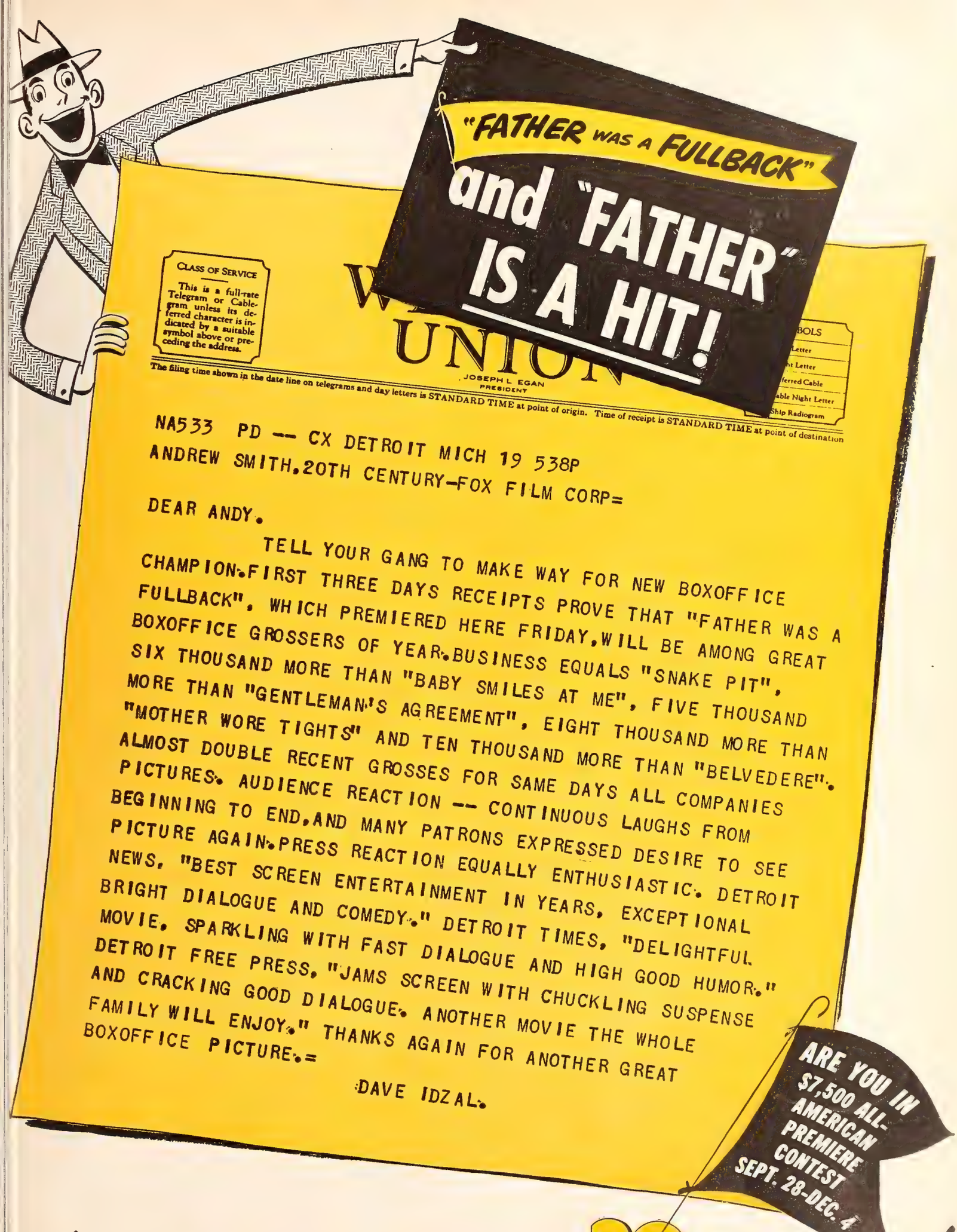
BOX-OFFICE SLANT: In its subject matter and in its star names, this picture has strong box-office values. And the campaign being put behind it by MGM—probably the company's strongest in years—should insure top grosses in all situations.

Cast: Van Johnson, John Hodiak, Ricardo Montalban, George Murphy, Marshall Thompson, Jerome Courtland, Don Taylor, Bruce Cowling, James Whitmore, Douglas Fowley, Leon Ames, Guy Anderson, Thomas E. Breen, Denise Darcel, Richard Jaeckel, Jim Arness, Scotty Beckett, Brett King and the original "Screaming Eagles" of the 101st Airborne Division, who play themselves. Credits: Produced by Dore Schary. Directed by William A. Wellman. Story and screenplay by Robert Pirosh, associate producer. Photography, Paul C. Vogel. Art direction, Cedric Gibbons and Hans Peters. Montage sequences, Peter Ballbusch. Musical score, Lennie Hayton. Technical adviser, H. W. O. Kinnard, Lt. Col., Inf.

Plot: This is the story of the quiet heroism of the men of the 101st Airborne Division during Christmas week, 1944, in the Battle of Bastogne. Although outnumbered, without supplies, and surrounded, the American troops hold Bastogne against the unexpected Nazi breakthrough. When the fog lifts and the sun shines again, droves of planes overhead shower supplies and ammunition on the beleagured infantrymen.

Comment: There have been a few outstanding pictures based on World War I—"The Big Parade," "What Price Glory" and "Journey's End" come quickly to mind. There have been a number of World War II dramas, but they seemed to lack that "something" to make them imperishable. Only one fact seems crystal clear: "Battleground" is far and away THE picture of World War II. To many, it may well be THE picture of both wars. Here is a truly impressive screen document of that frantic Christmas Week of 1944 when outnumbered American troops without supplies held out against an unexpected Nazi breakthrough. Avoiding the temptation to treat the Battle of Bastogne from a spectacular scale with thousands of soldiers and planes and tanks, Producer Dore Schary and Associate Producer Robert Pirosh, who also wrote the story and screenplay, have wisely confined their treatment to a single platoon—a motley cross-section of America. The spectacular approach might have been temporarily thrilling and exciting, but not long remembered. By their treatment, Schary and Pirosh have made the story of the Battle of Bastogne an experience not easily forgotten. The plight of these beleagured Americans as they endure snow and cold and dirt and grime and possible annihiliation by the enemy is stripped of every bit of glamor and flag-waving and heroics. They grumble and gripe, they hate war, they want to go home—but they go on fighting. Their humor is, for the most part, bitterly derisive, their outlook frankly skeptical but their hope

(*Continued on Page* 13)


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Theatre Management

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Jack Jackson

Show Sense

Facts on Industry Lawsuits—Part 2

If you happen to have set aside last week's issue of STR you'd better dig it up and have it at hand before reading what follows. We are taking up where we left off last week in chronicling the results of a lengthy interview with one of the industry's outstanding legal advisors concerning the "whys" and "whats" of industry—and particularly inter-theatre—law suits. Last week's article is important because of frequent reference in succeeding paragraphs to the seven points of reasoning set forth therein as being basically essential to impartial consideration in any dispute calculated to disturb long established exhibitor-distributor practices in clearance and run—the underlying cause of the greatest portion of our currently staggering legal outlay.

In last week's article the function of the down-town theatre was clearly outlined. That was the first of two essential questions that have direct bearing on any and all problems concerning clearance and run.

Now we get around to some interesting calculations regarding the second question: "Can that function be performed as well or better by any other theatres, alone or in combination?"

Remember, what follows is the reasoning of a veteran motion-picture lawyer—with some 30 years of court battles behind him—and carry the combined weight of knowledge and experience.

As mentioned in the preceding article, it is to be hoped that the unprejudiced sincerity of his reasoning will serve to stimulate a return to the use of "wits" as an effective and inexpensive substitute for the barrage of "writs" that have, in recent years, been bombarding the industry to an all time high in public disfavor.

Sure to Show Effect on Certain Competitive Theatres

Clearly, to say that the function of the large down-town theatre can be performed as well should not require a change of established practice in the absence of any law forcing such a change, but the attempt is here made to reason the matter out as if a showing that it can be performed *as well* allows a change in method to be forced on both distributor and exhibitor. (It is conceded that the distributor can adopt any method he chooses—so long as he can sell exhibitors.)

If it can be shown that the function can be better performed, the pressure of economic law is certain to bring about a change or the maintenance of the system by artificial or unfair controls will be effectively prevented by law. In considering the question it is important that we recognize that any change in established practice is sure to show immediate effect on certain competitive theatres.

For example: Many exhibitors in smaller towns and cities select for their better theatres and better playing time, feature attractions which are exploited on first-run by a down-town theatre in some nearby town or city. Whether or not this is mere laziness is debatable but it is an established practice and certainly saves a great deal of time and effort in booking. It is also a known fact that proper exploitation and publicity in the nearby metropolitan center adds considerable value to the picture—and serves to increase gross—in the market area. This is true to such a marked degree that many small-town exhibitors resist playing any feature attraction until it has been played first run in some locality rated as the principal center of the area.

It is also well known that many exhibitors who are in direct competition with exploitation houses restrict their buying, as far as possible, to pictures which are played in what is commonly known as the "show case" house. This is done either by including in contracts a clause excluding pictures shown first in lesser calibre houses or including only those which are shown in the "show case."

At least four alternate methods of distribution and exhibitor exploitation suggest themselves:

1. First run and exploitation in a single neighborhood theatre.
2. First run and exploitation in several neighborhood theatres, strategically located, on day and date playing arrangements.
3. Day-and-date playing arrangements in a down-town theatre and one or more neighborhood theatres.
4. Move-overs from a down-town theatre to one or more neighborhood theatres.

In reasoning out the potential of these alternatives it is assumed that the seven basic principals of function, (as outlined in this department of last week's STR) whether they be cause or effect, are, in the main, adequately defined and valid and that these alternatives should meet at least most of these seven elements of function. (The eighth element, that of marketability in the area, since it is a distributor's argument, is omitted.)

Let's consider each alternative separately:

First Alternative

First run and exploitation in a single neighborhood house seems to fail to provide (1) location to transportation, (3) audience representing a cross section and (5) audience as an instrument of advertising in surrounding area. It might satisfy (4) exploitation which would, of course be limited by exclusion of widespread word-of-mouth and eventually (6) the institutional habit, since it is possible, with time required not considered, to create institutional status, and (7) prestige, since prestige is likewise acquirable. In other respects it is more than probable that acceptance of this alternative would produce other complications which might be very disastrous to a great number of independent competitive theatres such as exist in practically all of the larger population centers.

Normally neighborhood theatres are smaller than the downtown houses. To meet distributor demands for adequate rentals it would be forced to either raise admission, extend the length of run, or both. That the neighborhood owner, if he has any choice, would risk using the house for exploitation only on the very top bracket films, seems obvious.

Increasing price and extending running-time demands that the house depart from its original objective; to offer citizens of a neighborhood convenient access to entertainment at less than downtown prices and to offer selective entertainment in considerable variety. There can be no guarantee of the entertainment value of a picture until it has been exhibited. The first-run exploitation campaign tests this and in so doing provides a guide to enable the neighborhood house to fulfill the selective premise of its original policy.

Extension of run eliminates frequent program change and thereby interrupts, if it does not destroy, the habit of "repeating," or attending two or more times a week which is common in



DRIVE-IN BIRTHDAY. With the concessions staff gathered around, Manager Jack Flax cuts the cake in honor of the first anniversary of the Woodbridge Drive-In, a Walter Reade theatre, at Woodbridge, N. J. Shortly after this picture was taken patrons poured into the concession building to receive a slice of the cake.

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neighborhood houses. (Any neighborhood owner admits a substantial portion of his weekly revenue as being derived from the above source.)

In practically all large centers there exist clearly defined competitive zones in which two or more theatres compete for patronage. The extension of run in such zones by one house would greatly diminish the potential of a picture in all other houses. This is important because it is reasonable to assume that the owner of the neighborhood exploitation house will secure the best possible pictures obtainable. If other houses are forced to adopt a similar policy as to lesser pictures, the effect on those unable to pay the rentals would be pretty close to disastrous..

The crucial problem underlying acceptance of this alternative is "Who gets these top pictures and for what length of run?" The fight for product would become desperate because it would be a battle for survival. Somebody would have to qualify to get the top pictures and distributor revenue is certain to mount in such a competitive struggle, whether resulting from competitive negotiation or competitive bidding.

Second Alternative

If the method of day-and-date playing arrangements in several neighborhood houses, stragetically located were adopted it is hardly conceivable that, in large centers, functions 1, 2, 3 and 5 can be performed. The foregoing comment on exploitation in a single house would apply with greater force and the question "Who gets the run?" become more acute. To say that this encourages competition is fallacious because the competitive struggle between such houses is the struggle for product and not the direct struggle for the customer's dollar. Until the industry produces enough good pictures to assure all competitive houses equalization of product, in kind and number, the struggle will go on with ever increasing intensity.

Third Alternative

First-run in a downtown house, constantly used as a "show case," on a day-and-date basis with one or more neighborhood houses, clearly performs all of the functions specified except (6), an adverse effect due to breaking of the institutional habit would eventually be obviated. In order to fulfill all other functions it must be assumed that all exhibitors involved advertise and exploit the attraction.

However at least two effects—aside from the effect on the large investment in the downtown house, which is being ignored in this argument—might well counter-balance some apparent advantages of this method. First, it would divide the patronage flowing to a single house between two or more houses and deprive the public of a variety of available motion picture entertainment. If all pictures, good and bad, were thus exploited the effect on the neighborhood houses of poor quality product would be marked and more dangerous than the effect of such product under present policies of frequent change.

Second, it is hardly conceivable that any exhibitor, whose house is selected as a first-run, exploitation unit, would be willing to pay top rentals for even the best pictures without protection of clearance to insure his investment against a competitor paying and charging less in rentals and admissions. The ban on fixing admission prices by contract emphasizes this premise of reasoning.

Fourth Alternative

The argument is frequently advanced that a move-over from a downtown first-run to another downtown house does not effect the revenue of the first-run engagement. This is probably true under current practice but what would happen if the move-over house were owned by a different operator without restrictions on his advertising in advance or the admission price charged? This question is also important in considering the prospect of move-over to a neighborhood theatre. Any aggressive exhibitor would, if given any choice, avoid opening such a picture "cold." More than likely he would design exploitation calculated to draw his normal patronage plus whatever he could entice from the downtown theatre. The other effects under this plan, such as those previously mentioned as stemming from extended runs or higher prices or both and the difficulties as to choice of the move-over unit are as acute here as in the other alternatives. A very cogent argument could be advanced that if clearance is eliminated between downtown and first neighborhood run it should also be eliminated between first neighborhood and all subsequent neighborhood runs.

That last goes further than the Supreme Court and the Trial Court were willing to go in the Paramount case. In both decisions reasonable clearance was concluded as necessary to protect an exhibitor in the enjoyment of what he buys. Put another way, the Court states it is to protect the license fees paid by the prior run.

Under any or all of these alternatives there is no man wise enough to foresee all the results or wise and courageous enough to guarantee the industry against disaster, local or national, under any method varying greatly from the established practices on which it was built and under which motion pictures became so large a part of our cultural pattern. Any change in the basic structure of exhibition and distribution methods seems fraught with hazard. Even the Government, in the Paramount case, took the position that it did not desire to establish a new method of doing business. It sought certain remedies designed to destroy certain evils found to exist but avoided,—more, it even refused—to suggest a method of distribution, leaving the choice to the industry, within the law.

That's all there is to this two-episode chronicling of basic reasoning of points to consider before attempting—through process of law—to effect changes in run and clearance practices. If your personal peeve is outside this pattern of reasoning go hire a lawyer. But my guess is that—if you study and analyze in line with the reasoning advanced—there will be a wholesale cancelling of Country Club memberships by lawyers who have been eating high off the hog at the expense of the industry.

BOX-OFFICE SLANTS

Battleground

(*Continued from Page* 10)

and courage indomitable. As played by Van Johnson, John Hodiak, Ricardo Montalban, George Murphy, Guy Anderson, Bruce Cowling, Jerome Courtland, Douglas Fowley, James Whitmore, Don Taylor, Richard Jaeckel and Brett King, this motley assortment of Americans gets inside of you and stays there. As performances go, these are all sincere and masterly, but to each individual spectator there will be one or two who stand out from the rest. In all likelihood they will be James Whitmore as the laconic, tobacco-chewing Kinnie—a truly fine characterization, and Douglas Fowley as "wise guy" "Kipp" Kippton whose clicking dental plates will probably become celebrated in screen history. But whomever one chooses, there is the stamp of excellence on the portrayal of every individual player. Undoubtedly much of the credit—perhaps most of it—for the quality of performances is due to the splendid direction of William A. Wellman, who has been responsible for some of the screen's better entertainments, but none more memorable and impressive than "Battleground." It is a picture that will thrill men and women alike. Little wonder that MGM is putting into use every resource at its command to herald this notable film through advertising, publicity and exploitation. It will be seen and talked about, and box-offices will prosper.

'They Live By Night'

Held back simply because of a title conflict, this is no lame duck. STR's review on June 26, 1948, when the film was called "The Twisted Road," said it had universal adult appeal, would have good word of mouth, in fact "just misses greatness." Excellent business, of course, was predicted. It's a drama of escaped lifers, the youngest of whom "finds himself" through marriage to a farmer's daughter. Like the others, he eventually pays the supreme penalty. The romantic leads are Cathy O'Donnell and the now potent box-office Farley Granger. Howard Da Silva is magnificent in a supporting role. It's an RKO release running 95 mins.

Flame of Youth

Republic **Drama** **60 mins.**

AUDIENCE SLANT: (Family) Routine juvenile delinquency yarn. Poorly acted.

BOX-OFFICE SLANT: Subject has pull, but picture itself has little. Best in support of a comedy or a bigger picture of its own type.

Cast: Barbra Fuller, Ray McDonald, Danni Nolan, Tony Barrett, Carol Brannan, Anita Carrell, Michael Carr. **Credits:** Associate producer, Lou Brock. Director, R. G. Springsteen. Screenplay, Robert Libott, Frank Burt and Bradford Ropes. Story, Albert De-Mond. Photography, John MacBurnie.

Plot: A teen-age girl persuades a bookie to back her in a hand-book racket to collect the kids' money. When one of the kids wins a sizable bet on a long shot, the girl resorts to robbery to pay it off. She gets several other kids involved, admits her guilt and is packed off to an institution. Her daddy gets a lecture on his negligence.

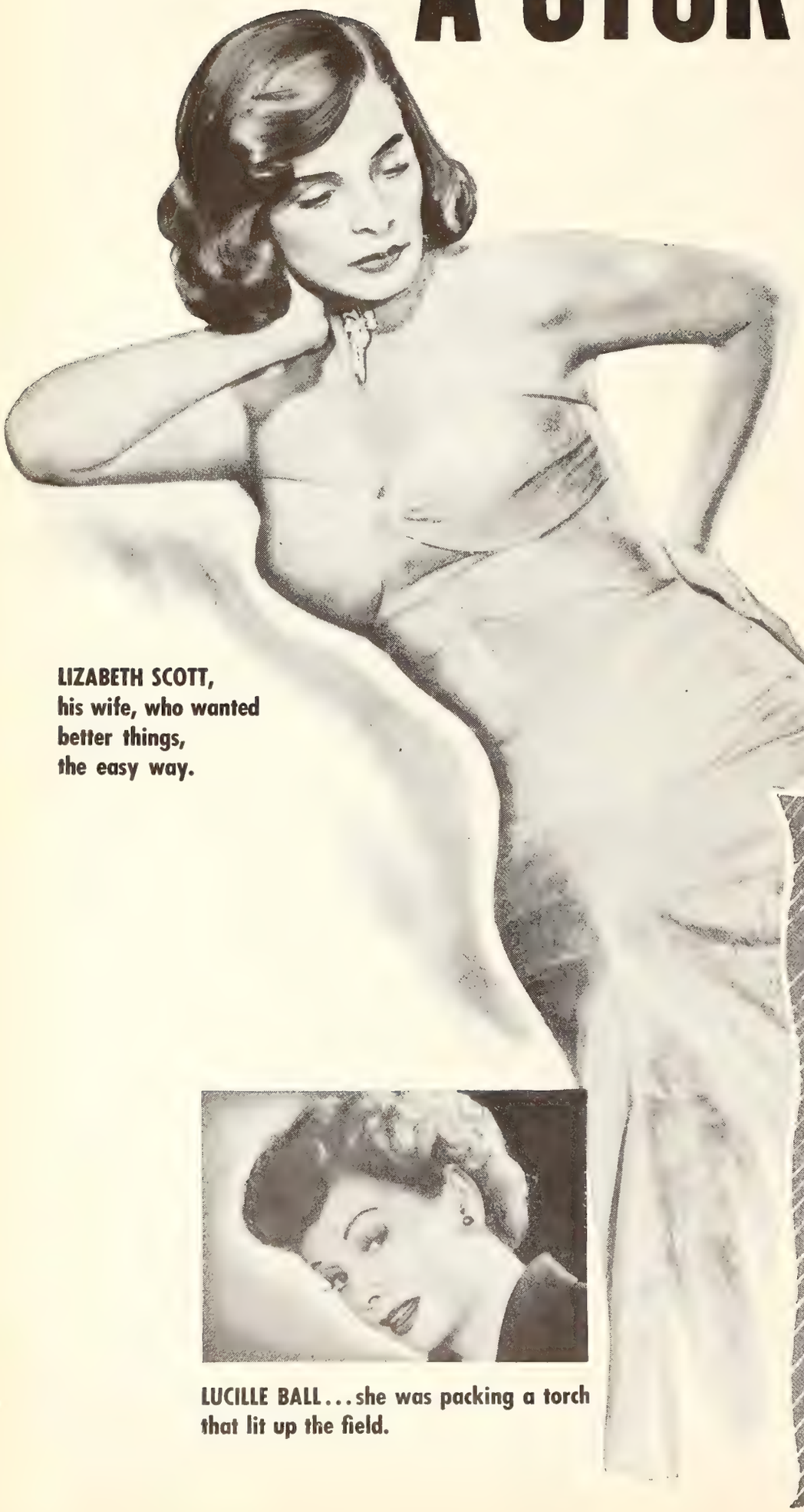
Comment: This is a story of juvenile delinquency, with betting on the horses, car-stripping, robbery and heavy petting entering into the picture. The subject, and the title reflecting it, have pull, but there is no other advance attraction and the film itself has little strength, being routinely scripted and poorly acted. "Flame of Youth" would probably be best used in support of a comedy with youth appeal or with a bigger picture of its own type.

Nuns Volunteer Help On 'Stable' Kid Show

When Manager Milt Baline of the Glove at Gloversville, N. Y., told the 37 nuns and seven priests attending his advance promotional screening of "Come to the Stable," that he was going to hold a special after-school screening for children on the Monday after opening, the nuns volunteered to tell their students about it. One priest said he would mention the picture.

A STORY NEVER

The exciting, fast-as-lightning, behind-the-scenes story of professional football players. Their loves, intrigues, and hard-hitting adventures.



LIZABETH SCOTT, his wife, who wanted better things, the easy way.



VIC MATURE as "King Football," highest paid, most publicized professional player in America.



SONNY TUFTS, Mature's pal — "The King" carried him, made him look good, until one night...

LUCILLE BALL... she was packing a torch that lit up the field.

EAS

RKO RADIO PICTURES

TOLD BEFORE!



KO
SENTS

ICTOR MATURE • LUCILLE BALL
IZABETH SCOTT • SONNY TUFTS
LLOYD NOLAN IN

LIVING

with PAUL STEWART • JACK PAAR
and *the* LOS ANGELES RAMS

Produced by ROBERT SPARKS • Directed by
ACQUES TOURNEUR • Screen Play by CHARLES SCHNEE

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

U-I Rouses Explorer's Spirit To Beat Drums for 'Columbus'

History, Exploits and Day Honoring Discoverer Furnish Surefire Exploitation Angles

In his day Christopher Columbus was quite a guy. He could swing a mean hand on a loom to weave a snazzy, if conservative, piece of cloth. He could prove that old one about the square of the hypotenuse in the best geometric tradition of Euclid. He could name the stars in the sky and had a wacky idea about the world being round like a cook's belly instead of flat like a statesman's head. He could draw maps complete even to the dolphins breaking water in their far corners. He could find his way through front and back doors of at least two courts of Europe and could out-intrigue some of the best of the courtiers. He could sail a ship and—incidentally—discovered America when he was looking for another place.

But if anyone had told him that he would figuratively rise from his grave some four and a half centuries later to become the spirit press agent of a motion picture, he would probably have remarked in grammatical Castilian marred by Genoese accents:

"Chris? No!"

Anyway, that's what he's doing right now. For by happy coincidence, his history and exploits, plus the fact that the United States recognizes Columbus Day as a legal holiday each Oct. 12, provide a relatively surefire exploitation program for a picture in Technicolor known as "Christopher Columbus."

And you can bet that the strategists who plot and plan campaigns to sell Universal-International product were not going to overlook the fact that they had a picture about Columbus and that most of the United States takes a holiday on the day known as Columbus Day.

So out they started with plans to put the film over, making C-Day—Columbus Day—the D-Day for theatres in some 75 or 80 towns whose premieres will be followed by additional openings in a total of 100 cities during the period starting Oct. 13.

Only the Beginning

But that's only the beginning. The erudite gentlemen who exploit pictures for Universal went for their history books. It seems that Columbus, a weary fleet commander who was faced with water shortage, bad weather and mutinous crews, must have been a happy man when he sighted land; so happy in fact that in a fit of pious gratitude he called the first island in America San Salvador—the Savior. Less pious succeeding generations, according to the doctors of philosophy in Universal's Park Avenue offices, changed the Island's name to Watling Island.

But did this stump Universal? No. They persuaded the post office at Watling Island to issue a special San Salvador Stamp. Then they made up packets of a highly decorated script letter in Spanish which is the exact letter Columbus sent back to Ferdinand and Isabella about his discovery. This packet is being sent to editors and critics in all the key cities where the film will break Columbus Day. As it is written in Spanish, it is assumed that the newspapermen getting it will either be as erudite as the publicity men at Universal, or that they will be intrigued and hire an interpreter. Anyway, for one mailing, the historic name of San Salvador is back on the map.

Putting 11 Men in Field

Then to keep the drums beating long and loud about the picture, Universal is putting 11 men into the field. Eight of the men have been hired especially for "Christopher Columbus" and the entire crew is to blanket 23 cities, to work on art and school contacts and to plant the Columbus story series in newspapers.

This series consists of a five-chapter serialization of the picture story, each chapter accompanied by a still, which is given one newspaper in each community. While there is nothing to accent youth in this stunt which has been tried successfully before, to date the press seems to have taken cordially to it, and U-I proudly announces that it will run in the Cleveland *Plain-Dealer*, the St. Petersburg *Times*, the Washington *Post*, the New Orleans *Item*, the Chicago *Herald American*, the New York *Journal-American* and the Los Angeles *Herald Express*.

Part of the campaign leans heavily on school interest. For this purpose a visual education strip on Columbus is offered as part of the suggested campaign. Another is a "true or false" quiz on Columbus which may be held in the schools. Still another is a so-called matching contest known as the "Christopher Columbus Explorers' Contest." The idea on this one is to

(*Continued on Page* 20)



HORSE SHOULD KNOW. The best judge of pictures about horses, decided Manager H. Mellor of the Blackpool Theatre, Blackpool, England, is a horse. So he invited a local horse to attend a special screening of Columbia's "The Return of October" (retitled "Date With Destiny" in England). Naturally, the newspapers devoted front-page stories to the stunt and there was a rush to the box-office (folks, not horses) when the picture opened a few days later.



PLENTY OF STARS are on tap for patrons of Warners' California Theatre, Santa Barbara, according to this attractive advance display of forthcoming Warner Bros. pictures arranged by I.M.P.S. Member Norman W. Lofthus, manager.

Belgium Dates Set On 'Battleground'

MGM will hold simultaneous premieres of "Battleground" in at least four Belgium cities and provinces the same time the picture opens at the Astor on Broadway, Nov. 11, it was learned over the weekend. There was a possibility that a fifth Belgium city would be added, but this would be contingent on the run of "The Three Musketeers."

Definitely set for the day-and-date premieres are two theatres (the General Patton and the Ardennes) in Bastogne, where the famous battle depicted in "Battleground" took place. Also, the Metro in Antwerp, the Marivaux in Luxembourg and the Forum in Liege. The fifth city is Brussells, where the Cameo is slated to open with the picture on or shortly after Nov. 11, depending on the length of run for "Musketeers."

There will be premiere invitational showings at both Bastogne houses, as well as at Antwerp and Luxembourg, Nov. 10, the same date as for the Astor.

Producer Dore Schary and a number of members of the cast will attend the special invitational premiere at the Astor, and there will also be in attendance a host of home office executives as well as important personages in army, city and state affairs.

Worth Fine to Plug 'Boundaries' Over Air

With "Lost Boundaries" booked, Manager Milt Baline invited 56 clergymen to attend a special screening at Schine's Glove, Gloversville, N. Y. Rev. Schaertel, prominent among the local clergy, said he would plug the picture over the air. He also made it the subject of an address at the Kiwanis Club which usually fines members $1 for a commercial. He told the meeting it was well worth paying a $1 fine to have had the privilege of seeing such a fine picture and recommending it. A local Negro clergyman said he would mention the film in his sermon.

$300,000 Budget For Magazines on 'Prince of Foxes'

Twentieth Century-Fox this week revealed that it would spend $300,000 to advertise its forthcoming "The Prince of Foxes" in 24 national publications which range from Sunday newspaper supplements to weekly and monthly magazines.

The schedule, said to cover the largest amount of money spent by the company on any single picture to date, is intended to pre-sell its Christmas film to a reading audience of 300 million. According to Vice-President Charles Einfeld, the campaign is an effort to employ for a motion picture a technique which has been successful in the sale of automobiles, electrical appliances, deodorants, dentifrices, razor blades, cereals, etc. It consists of the manufacturer laying down an intensive sales campaign so that the retailer need only follow with ads telling the public that it can get the product in his store.

Each ad is slanted for the particular publication in which it will appear, Einfeld said, and will push the picture as both holiday and family entertainment. The schedule follows:

Magazines—*Look, Life, Woman's Home Companion, House Beautiful, Good Housekeeping, Redbook, Collier's, Cosmopolitan, Harper's Bazaar.*

Fan Magazines — *Modern Screen, Screen Stories, Motion Picture, Movie Story, Screen Guide, Movieland, Movie Life, Movie Stars Parade, Photoplay, Screenland, Silver Screen.*

Sunday Newspaper Supplements — *American Weekly, This Week, Parade, Puck.*

Hollywood Seen Tieing-In With New Comic Book

Hollywood, which has long avoided comic books because of the fear that they might involve films in their troubles over content, seems about to tie-in with the large circulation of one group—National Comics Publications—in their new "Miss Beverly Hills of Hollywood" series.

This particular group of comics, which allegedly avoids horror and is guided in editorial content by a group of psychiatrists and child experts turned to Hollywood with the new series which deals with the adventures of a girl in Hollywood. It also has pages with sketches on Hollywood styles, postures, a picture biography of a star in each issue, plus a short biography, a short interview and news about pictures.

Paramount Comics

Paramount announced this week that it had entered a special comic book tie-in with National Comics Publications for a new series to be based around the lives of its stars. The first two are on Alan Ladd and Bob Hope.

Fair Exchange Pays Off Radio and the Theatre

Richard Feldman did a little trading that worked to the benefit of the radio station as well as the theatre in a tieup for "Johnny Stool Pigeon" at Keith's Theatre, Syracuse. The swap was a 30x40 display out front featuring Howard Duff and his "Sam Spade" air show for six "A" and three "B" spots plugging the picture over station WFBL, Columbia outlet in Syracuse.



AT SCHINE SYRACUSE REGIONAL MEETING. Eighty-five Schine division, group and theatre managers attended a meeting recently with Schine Circuit home office executives at Syracuse, N. Y., and discussed a fall season showmanship campaign. Guest speaker at an afternoon session was Stirling Siliphant, 20th Century-Fox national promotion manager. Starting at the left: Harry Unterfort, Central New York zone manager; Seymour Morris, advertising and publicity director; Siliphant; Louis W. Schine, vice-president and treasurer; Gus Lampe, general manager, and Bernard Diamond, assistant to Louis W. Schine.

'New Era of Showmanship' Keynotes Schine Syracuse, Columbus Meetings

"Today the exhibitor faces new problems unlike any with which he has ever been confronted. The theatre manager must be prepared to cope with them by being fully acquainted with what he has to sell and how he intends to sell it. The routine and traditional type of selling is no longer adequate to merchandise our product. We must find new ideas and new avenues through which to sell our theatres and their attractions. . . . This is 'a new era in showmanship'; today we discard the old to make way for the new!"

Thus did Schine Circuit Vice-President and Treasurer Louis W. Schine keynote two regional meetings held recently in Syracuse, N. Y. and Columbus, Ohio. Meeting with home office executives in Syracuse were 85 division, group and theatre managers from New York State and Maryland, while 50 men from Ohio and Kentucky gathered in the Ohio state capital.

Stirling Siliphant, 20th Century-Fox national promotion manager, appeared as guest speaker at the Syracuse meeting, while MGM's Mike Simons addressed the gathering in Columbus. Siliphant outlined his company's campaign plans, his discussion patterned along the style of 20th-Fox's recent merchandising meeting in New York. Dealing with the status of the theatre manager in his community, Simons built for his Columbus listeners a theatre manager who was idolized by his community because of the deeds he did and the goodwill he earned for his theatre because of the friendship and respect of the townspeople.

Pete Wood, secretary of the Independent Theatre Owners of Ohio, was also a guest at the Columbus dinner and welcomed the visitors.

At both meetings, Schine executives spoke on various phases of showmanship and theatre operation and outlined fall season campaign plans. Schine Assistant Bernard Diamond expressed optimism and declared that "all we have to be concerned with is getting the amusement dollar into the movies instead of allowing it to go elsewhere." Chief Booker William Kraemer expressed his enthusiasm over the quality of new season product.

Tell Plans for Drive

Pointing out that the fall campaign was not prepared in its entirety but only in its fundamentals, Advertising and Publicity Director Seymour Morris told of plans for the circuit's showmanship drive, "Look Forward to Schine's '49-50 Show Season." He said the real campaign plans would be formulated by the Schine managers attending the conferences (which was later done, with the home office executive committee going over the ideas suggested by the men and choosing those that would be most applicable to the fall season campaign.)

General Manager Gus Lampe assured the managers that since Schine's was able to offer good playing time for vaudeville, which was brought back on a circuit-wide basis several months ago, they were assured of getting top acts. Maurice Glockner, head of the Confectionery Division, showed new ideas in dressing up candy cases and how additional sales of candy and popcorn could be obtained.

Personnel Director Charles Horwitz reminded his listeners that now, more than ever, the theatre must be the community center in every situation. It must be so inviting, he said, that its service, comfort and courtesy would be on the lips of every resident, and that wherever groups gather, the manager would be proud to have his theatre as the subject of conversation.

As guest speaker at dinner following the Syracuse meeting, WSYR Manager E. "Curley" Vadeboncoeur declared that while television would become an important medium in the entertainment field, it would never be a substitute for either radio or movies.



MIGHTY LIFELIKE is the figure of Esther Williams in this "beach-scene" lobby display on MGM's "Neptune's Daughter" at the Daytona Theatre, Daytona Beach, Fla.

Public Relations

Interstate Film-Rating Plan Valuable Service to Parents

Some three years ago the Interstate Circuit down Texas way, having become concerned over rumblings from parents, courts and authorities on juvenile delinquency directed towards certain types of pictures allegedly unsuitable for children, launched a new service: if mother was in doubt whether the picture showing that day was suitable for junior or sissie, all she had to do was telephone the theatre and the pleasant voice at the other end would tell her yes or no (*STR, Aug.* 10, 1946, *p.* 13).

The plan was made authentic by judging the product on the film ratings of *Parents Magazine*. General Manager R. J. (Bob) O'Donnell subscribed for the publication for each city manager, who in turn copied the ratings for the month and sent them to each local theatre manager. The manager then posted the ratings in a conspicuous spot so that when a parent phoned for the information it could be immediately given.

Successful—For a While

Well, that plan was successful—for a while. But memories are short, dialing a phone often becomes an effort, and the calls became fewer and fewer. Here was a service of infinite value to the parent. Under no circumstances should it be discontinued. But the parents' interest was dwindling. What to do.

The solution was reached by accident. One of the circuit's small town managers, without asking anyone, started his own personal classification system and inserted in his daily newspaper ads, opposite the title of each picture, the symbols, "A" which stood for Adult, "AYP" which stood for Adults and Young People, and "F" for Family. This manager was unwise in attempting to classify each picture himself, and Interstate executives took him to task for this, but at the same time he had found the answer to the problem.

On a Trial Basis

Nearly a year and a half ago circuit officials decided to adopt the plan for their Dallas theatres on a trial basis. As a result, parental reaction was favorable, and there have been many favorable letters and verbal compliments on the plan. Complaints against the movies from delinquency-conscious sources has been eliminated.

A campaign has now gotten underway to install this classification system in all Interstate theatres throughout Texas. The Dallas trial was quietly instituted, but now all publicity stops are being pulled out to insure maximum attention and public relations values. Special ads, radio and television are being utilized. Personalized letters have been sent to the heads of the Parent-Teachers Association and other organizations. The campaign is being coordinated with the announcement of new Junior Prices.

Classifications are established by a committee of women in Dallas known as the Dallas Motion Picture Reviewing Board. Their designations are being used in the newspaper ads of Interstate theatres throughout Texas.

"We look at this way," explained Interstate Executive Secretary John Q. Adams at the recent All-Industry Public Relations Meeting in Chicago. "Hollywood can't make all pictures suitable for children. In fact, Hollywood has been criticized for not being realistic enough. There will always be pictures produced for adult and mature consumption. As long as these pictures are well made, are entertaining, and meet certain standards of decency, Hollywood has no responsibility whatever thereafter. It is entirely the responsibility of the parents to screen their children from pictures which they not only should not see, but often cannot understand and do not enjoy.

"We think it is our job as exhibitors to extend ourselves to the utmost to inform parents what kind of pictures we are offering. We tell them plainly right in our newspaper ads, if they will only take a moment to inspect them. What more can any exhibitor do? We are delighted to have hit on this solution to the problem, and feel very confident now that we are properly serving our communities. . . .

"We think it is the decent thing to do, and when all is said and done, what could be a better definition of good public relations than that?"

Nice Job

The Salesmen's Club of Cleveland provides weekly ice cream treats for shut-in children.

'Cluster' Dates Set for 'Ichabod'

Something new in motion picture-launching has been introduced. There have been saturation and penetration bookings. Now comes along RKO Radio with a series of key city "cluster" dates on Walt Disney's "Ichabod and Mr. Toad," starting Columbus Day. These "clusters" will stem from exchanges, it seems, and dates in the more important surrounding grapes—pardon, cities—will be sparked with an elaborate exploitation campaign.

Day-and-Date Plan

First "clusters" in the new day-and-date plan include New England, Boston and Buffalo, Oct. 12, with Chicago, Cincinnati, Detroit, Pittsburgh, Indianapolis, Minneapolis and Oklahoma City the same day. All of Canada will break Oct. 10, which is a holiday similar to our Thanksgiving. Other pre-release dates are Washington on Oct. 5 and New York on Oct. 8.

Breaking late in October will be Cleveland, Columbus, Dayton, Des Moines, Omaha, Los Angeles, San Francisco, Portland and Seattle. Kansas City and Milwaukee will break early in November; Salt Lake City and Denver at Thanksgiving, and Atlanta, Charlotte, Dallas, Memphis and New Orleans at Christmas.

For each of the playdate "clusters" there will be a large newspaper display carrying the respective territorial dates. This series of key ads will augment the regular theatre advertising. Radio and television will be used by RKO's field men under Terry Turner.

Columbia Plans Star P. A. Tours; Swanson Hits Road for Paramount

The star personal appearance trend claimed a new convert last week when Columbia Pictures announced that, "in the interest of more localized promotion of product in key release cities and in keeping with the growing trend for closer relations between the studio and the exhibitor," a plan was being worked out whereby one or more of its stars and contract players would take to the road during the coming fall and winter season in conjunction with openings of important pictures.

The announcement said that the studio would schedule the stars and players at times when they would not be actively engaged before the cameras in other productions or would not interfere with studio production schedules.

On the list to participate are John Derek and Jerome Courtland, Columbia's two young male players being groomed for stardom, Broderick Crawford, Randolph Scott, John Ireland, Gene Autry, Gig Young, Lucille Ball, Janis Carter, Barbara Hale, Lola Albright, Evelyn Keyes and others.

Will Take Schedule Up to Spring

The group of pictures in which the personalities appear include "Miss Grant Takes Richmond," "And Baby Makes Three," "Tell It to the Judge," "All the King's Men," "The Nevadan" and "Tokyo Joe." This group of personalities and productions will take the schedule up to the early spring of 1950.

Plans are now being worked out between the studio and the home office distribution departments in New York for the scheduling of the routes.

Meanwhile, from Paramount's Hollywood studio Gloria Swanson left last week for a tour throughout the country on behalf of "The Heiress."

With her trip modeled somewhat after that Henry Wilcoxon made in behalf of "Samson and Delilah," Miss Swanson will discuss "The Heiress" with newspaper editors, civic groups, men's and women's clubs, service organizations, university and other educational groups. Her plans were to fly from Hollywood to New York, then start the tour to all key cities which will continue until Nov. 1.

Miss Swanson, a long-time queen of the silent screen, recently returned to Hollywood to star in Paramount's "Sunset Boulevard," now completed.

From Monogram came word that its western star, Whip Wilson, has been set for a four-week personal appearance tour starting Oct. 10. Accompanied by Monica Lane and his western band, Wilson will open in Amarillo, Texas, and then make appearances in theatres of the Interstate and Jefferson Amusement circuits, as well as independent houses. The tour will be under the personal supervision of Jim Schiller, who will accompany the troupe.

And Universal-International, which was right in there pitching when the star personal appearance trend got underway, is arranging a tour of a different kind in connection with J. Arthur Rank's "Christopher Columbus." Not the stars, but the costumes and properties used in making the picture, will be exhibited throughout the country in grammar and high schools.

The exhibit, which will tour under the guidance of Leigh Mason, technical adviser on the film, will include displays of costumes, charts, maps, set models and other properties used during production.

THE WHOLE INDUSTRY KNOWS

A HIT Has Been Delivered



because:

SENSATIONAL PRE-RELEASE RESULTS range from better than 1949 leaders like "Paleface," "Whispering Smith" and "Sorrowful Jones" to figures topping peak-era 1946 leaders like "Two Years Before The Mast" and "Blue Skies."

LANCASTER AND CALVET ARE DYNAMITE TEAM—with America completely Calvet-conscious as she finishes a whirlwind coast-to-coast tour, guest-stars on top radio shows heard by millions ...and gets a terrific national magazine build-up.

NOW IT GOES INTO GENERAL RELEASE arming exhibitors with positive proof that one of the year's outstanding pieces of boxoffice merchandise is

BURT LANCASTER · PAUL HENREID · CLAUDE RAINS · PETER LORRE

in

A HAL WALLIS Production

'Rope of Sand'

with SAM JAFFE and introducing

CORINNE CALVET

Directed by WILLIAM DIETERLE

Story and Screenplay by Walter Doniger · Additional Dialogue by John Paxton

"Rope" New Profits in **PARAMOUNT'S Gold Rush of '49**



U-I Rouses Explorer's Spirit To Beat Drums for 'Columbus'

(*Continued from Page* 16)

get the school children to name the men who discovered other important places in the world. A third contest suggested is an essay on Columbus with students writing on some aspect of his life, with local dignitaries to sit as judges. Presumably for ploughing through the scripts of America's future Hemingways, the judges will be allowed to see the show for free.

Classroom Guide

In addition, Universal is furnishing material to serve as a classroom guide on Columbus. Another angle is to see if schools will not dismiss the children earlier so that they may attend the show with possible reduced rates offered as additional bait.

And if Universal is remembering the schools, it is not forgetting the libraries. Displays and bookmarks plugging the film but also intended to stimulate reading on the life of a fabulous character, who literally dined with kings and almost literally died in chains, are ready for use. In fact they have been tried even now at Loew's Poli, in Hartford, Conn., by Manager Lou Cohen, who worked a novel angle in getting cooperative tieups with merchants around the theme "Columbus Discovered New Values."

The tub-thumping 11, however, who are going into the field for this job, probably will be a footsore crew when they are through. For the campaign, which is hitting hard for the student angle, is not neglecting the community tie-in. This includes a "Christopher Columbus" ball, preferably a fancy costume ball, which can be tied-in with local fraternal organizations—the Knights of Columbus, if they be willing. In fact, one of the pitches will be made to bring the local Knights into the premieres wherever possible. Then, if there is an Italian community in the city (and what city has not?), the exploiteers will try to get it to cooperate on a street fair in which display material from the picture will be featured.

Boat-Building Contest

Also, those who like to work with their hands and make things, will probably find that a boat-building contest is being conducted right in their midst, the boats—pardon us ships—of course, to be models following the lines of the trio Columbus sailed into the uncharted mystery of the new world.

In the advertising field, radio has not been overlooked. There are nine radio transcriptions available to plug the film. There will be 1,200 agate lines of newspaper ads in 250 cities "and," according to the Monroe Greenthal agency which handles the U-I account, "probably some magazine spreads in color."

There is also a plan to tie-in with merchants of products using the name Columbus or Columbia (Columbia Pictures will not be barred, U.I says).

Cigar Store Indian

There is, too, a tieup with the American Cigar Institute, with the cigar stores of the nation scheduled to step forward and give a helping hand. The basis of this tieup is that Columbus brought tobacco back to Europe. On this ground the cigar industry is tieing-in with a stunt built about the old wooden Indian which used to be as indigenous to the cigar stores of the past four decades as the barber shop pole is to the shave- and hair-cut establishments unto this day.

The New York premiere at the Victoria will have the usual fanfare with Actor Fredric March attending and with a pre-premiere showing on Oct. 11 as a benefit for the Seamen's Institute in New York.

In addition, the E. A. Laboratories of Brooklyn, which yearly print an institutional message as "a public service," will devote their page space this year to Columbus Day with stills of the picture brightening the copy.

All in all, the old navigator-weaver-intriguer-explorer is doing quite a job of showmanship. But why shouldn't he? After all, the man who discovered America was something of a showman, too.

He made an egg stand on its end to delight a Castilian court and to confound a heckler. Remember!

Ethel Waters Tours Theatres for 'Pinky'

Ethel Waters, one of the featured players of 20th-Fox's "Pinky," made a three-day series of personal appearances this week at Skouras, RKO, Randforce and Warner theatres throughout the metropolitan area. The tour covered the five boroughs and metropolitan New Jersey.



COOPERATIVE AD above, prepared by Columbia, is designed to boost the readership of local newspapers, permit the exhibitor to participate in the industry drive for institutional advertising and at the same time create interest in local engagements of "Jolson Sings Again." Space is left at bottom for theatre signature and playdate, while space in panel permits newspaper to plug its Hollywood correspondents and local writers. Plan is to have the theatre arrange with a local newspaper to run the ad as a promotional piece.

Hobby Lobby

Col. L. B. Fuqua, owner and operator of the Kentucky in Eddyville, Ky., was the subject of an illustrated feature article in the Louisville Courier-Journal, the angle being his hobby of collecting autographed first-day cacheted covers. The colonel has some very famous names on these philatelic items.

Navy Aid Set for 'Task' in Boston; Bows in Memphis

Full cooperation of the United States Navy will mark the opening of Warner Bros.' "Task Force" at the Metropolitan Theatre in Boston on Oct. 13, it was announced this week.

The picture will be screened aboard the U.S.S. Kearzage, a sister ship to the U.S.S. Langley (portrayed in the film) for top Navy personnel, newspaper and radio executives, and local civic officials. Heroes of the U.S.S. Langley and other Navy carriers will be guests of honor at a dinner aboard ship to precede the showing of the picture.

A squadron of airplanes will fly overhead on opening day and spell out the letters "T F." Communications will be set up from one of the planes to the ground, with Chick Morris of radio station WBZ doing the receiving and broadcasting same over the air. The Navy will also supply a huge display of airplanes and miniature Navy equipment to be exhibited in the theatre foyer. In addition, a mobile unit will be stationed outside the theatre with appropriate signs crediting the picture and playdate.

A Navy blimp will carry the message, "See Task Force Now Playing at the Metropolitan Theatre."

A contest, tied-in with a local newspaper, will select "Miss Task Force for a Day," with the winner to have hero-escorts to the premiere. Newspaper reporters and photographers will cover their tour of Boston following the showing of the picture.

Southern Premiere

Meanwhile, the Southern premiere of "Task Force" got off to a strong start in Memphis late last week when the picture opened at the Warner Theatre, with a monster Navy parade honoring Admiral H. Martin and Capt. J. V. Peterson, Commander of the fleet and Captain of the carrier featured in the picture. Capt. Peterson led the parade behind a 65-piece Naval Air Station band with a mounted police escort of 14 units, including a contingent of Waves, battalions of Marines, Navy marchers and sea scouts. Also in the parade were Navy heroes who were carrier pilots in the sections covered in "Task Force," plus a Navy Queen and maids of honor selected by the carrier pilots and Navy League of Memphis.

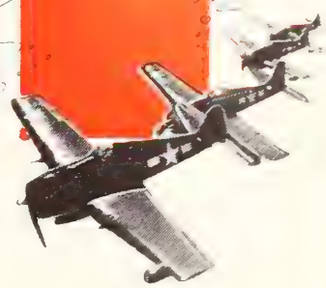
Preceding the parade, a dinner was held for Admiral Martin, attended by high Navy officers and representatives of the press and radio. Afterward, a premiere broadcast was made in front of the Warner featuring the Navy band, Admiral Martin, Capt. Peterson and Commander Condit, the carrier pilot shot down at Midway and a Japanese prisoner for two years.

The proceedings, broadcast over radio station WMPS and also over the loudspeaker system, were rebroadcast the next evening in front of the theatre, which was brilliant with huge Navy lights, with hundreds of signal flags flying from roof to marquee.

GET







TASK FORCE IS HITTING

LIKE A TASK FORCE HITS! . . . .
AND AGAIN YOU KNOW
WARNERS ARE GEARED TO GO!







SET

ASK FORCE" STARRING GARY COOPER WITH JANE WYATT • WAYNE MORRIS • WALTER BRENNAN

Written and Directed by DELMER DAVES • Produced by JERRY WALD

Original Music by FRANZ WAXMAN

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

ST. LOUIS

Avalon Theatre Manager Edward Harris and his wife are the parents of Mary Anne, weighing nine pounds, eight ounces, who was born Sept. 15. . . . Frank P. Morris, with Stanley Popcorn for 11 years, is succeeding R. D. Von Engeln as its St Louis representative. . . . MGM Home Office Publicist Russell Stewart was here recently. . . . Lou Ratz is RKO's new office manager here, succeeding Mollie Inger, who is the new private secretary to District Manager Ray Nolan; Louis Palermo succeeds Ratz as head booker. Nolan's former secretary, Annette Downs, a recent bride, is moving to Denver with her husband.

Columbia Amusements General Manager Leo Keiler has returned to Paducah, Ky., from a visit with relatives on the west coast. . . . Warner Manager Lester Bona concluded a deal with Carney Theatres while in Rolla, Mo. . . . Leslie B. Mace, former RCA salesman in this area, has returned here from California and is seeking a new connection. . . . Wyoming Oil Operator Joe Dyer paid a visit to a local old friend, Eagle Lion Manager F. J. Lee. . . . Manager Tom Robey of the Washington, Quincy, Ill., is in St. Mary's Hospital there following a heart attack. . . . Father of RKO Manager Tom Williamson is recovering from injuries sustained in a fall from the roof of his house.

Elmer Greenlee has opened his Greenlee, Essex, Mo., four nights per week. . . . J. J. Gueris installed new sound in his State, Morrisonville, Ill. . . . Bill Zimmerman is recarpeting his Vita, Warrenton, Mo. . . . Mrs. Herman Steinberg, owner of the U City, St. Louis, managed by her son, Ben, has installed new sound and speakers bought from Joe Hornstein, Inc. That firm completely equipped five drive-ins this year—the Quincy, West Quincy, Mo.; Hill Top, Perryville, Mo.; Cape, Cape Girardeau, Mo.; Sikeston, Sikeston, Mo.; Tommie's, Kennett, Mo. . . . H. H. Roth of Memphis is reported to have sold the 800-seat Esquire at Cape Girardeau to Irving Dubinsky of St Joseph, Mo.

St. Louis department store sales decreased by seven per cent the week of Sept. 17. . . . Jimmy Frisina was eliminated in the semi-finals of the Western Golf Ass'n Amateur Championship, Sept. 24, at the St. Louis County Bellerive Country Club; he was defeated by Toledo's Frank Richard Stranahan. Frisina has been Illinois champion twice.

CHICAGO

Three Chicago theatres are slated for demolition to make way for the city's new motor highway. Theatres are the Empire and Haymarket on West Madison Street and the Wicker Park Theatre on Milwaukee Avenue. The city will pay the owners for their land and theatres. . . . H. and E. Balaban circuit's Surf opened first-run last week with an old English film, "Major Barbara," and its Esquire, which features English pictures on its occasional Esquire Hour program, showed "The Woman in the Hall."

Wometco's Sid Meyers is here from Miami. . . . Eddie Cantor and company will be here for the Electrical Living Show at the Coliseum, Oct. 1-9. . . . Frank Young, former United Artists manager here, has been named 20th-Fox office manager. . . . In the city from Indiana last week were L. R. Applegate of the Colfax, and E. A. Warren of the Warner Bros. Studio, both South Bend, and Gordon Henpel, director of the Valparaiso University at Valparaiso.

Hans Teichert, director of the Hans Teichert Studios, theatre decorators, has returned from five weeks overseas, inspecting many theatres n Florence and other Italian cities. He was accompanied by Frank Roman of the National Chemical Manufacturing Company. . . . Paramount Studio Executives Henry Ginsberg, Billy Wilder and Charles Brackett came on last week for the previews of "Sunset Boulevard." . . . Annual report of theatre owners' contributions made during the year to the pension fund of Operators Union 110, IATSE, will be submitted at its monthly meeting Oct. 6. . . . B. R. Stanley, Herbert Newcomb and B. B. Williams have incorporated the 460 Drive-In Theatre, Carmi, Ill.

Jacob C. Heck, 68, founder of the Dalite Screen Company, died at his home in Elmhurst, Ill. Burial was in the Home Cemetery, Danville, Ill. He is survived by hs widow and three brothers.

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3 Score and 10

William Harpold, owner of the We-Go film delivery, Denver, was the recipient of a birthday card signed by 93 backroom employes of film companies on the occasion not only of his 70th birthday, but the tenth year of being his own driver. He and his wife have owned the business 32 years.

CLEVELAND

W. N. Skirball of the Skirball Bros. circuit, is back home from a tour of England and the continent. . . . Judge Hoy L. Russell, owner of the Russell Theatre, Millersburg, and Mrs. Russell, who owns the Southern at Akron, are on a Canadian motoring vacation. . . . Warner Ohio Zone Manager Nat Wolf returned from the Mayo Clinic, where he went for a checkup, with a clean bill of health. . . . National Screen Service Manager Nat Barach got a big hand when he volunteered to paste Independent Theatre Owner stickers advocating ITO membership on all future shipments going out of the Cleveland and Cincinnati offices. . . . Paramount Booking Manager Howard Roth has been assigned to part-time special work in the Cincinnati area on behalf of the Paramount drive.

Lippert Productions will open its Cleveland exchange the middle of October with Justin Spiegle as manager. . . . Cooperative Theatres of Michigan is now booking and buying for the State, Urichsville, and the Park, Dennison, both Tuscarawas Amusement houses. . . . Frank Slavik of the Capitol, Mount Gilead, O., emerged from a recent auto accident in which his car was completely demolished with nothing more than a broken wrist.

Terese Zegiob, daughter of Mrs. Nazera Zegob, Lorain theatre owner, is ill in St. Joseph's Hospital in that city. . . . Funeral services were held Monday for United Artists Booker Rose Weitz who perished in the burning of the S.S. Noronic in Toronto Harbor. She had been with UA about 17 years. Another Noronic casualty was Joseph Thomas, a brother of Mrs. Nazera Zegiob, who owned and operated the Dreamland, Pearl and Elvira theatres n Lorain and the Thomas Grille near the Dreamland.

PITTSBURGH

John H. Harris, head of the Harris Amusement Enterprises, will be general chairman of the annual Variety Club, Tent No. 1, convention here on Nov. 13. His chief aides will be Warner Zone Manager M. A. Silver and J. T. McGreevey, buyer and booker for Harris Amusements. Committees for this affair will be announced later.

The AFL Motion Picture Projectionists in this area celebrated the 40th anniversary of the founding of the union with a party at Bill Green's night club on Thursday of last week. Among the more than 300 attending were two charter members of the local; Clyde Cain, projectionist at the J. P. Harris Theatre, and Arthur Williams, at the Mt. Oliver, both in this city.

United Artists is trying something new here; it booked first-run openings at drive-in theatres here on Sept. 30. It held simultaneous premieres of its new western, "Stampede," in three local drive-ins on that day; they are the Maple, the El Rancho and the South Park. The week's run experiment will determine whether or not the policy is to be continued.

Edward Schnitzer and Mark Silver, United

REGIONAL NEWSREEL

Artists executives, were in town last week for conferences with Manager Leonard Mintz. . . . Screen Actor Dennis Morgan was in Pittsburgh for several days this week, accompanied by his wife, mother and father. Morgan sang at the Sunday evening benefit in Syria Mosque for the Jewish Women's Council.

George Cochran, Republic sales representative and former business manager of the Allied Motion Picture Theatre Owners of Western Pennsylvania, was in Brooklyn, N. Y., last week to attend the funeral of his mother.

PORTLAND

Evergreen President Frank L. Newman, Sr., was in Los Angeles recently. . . . Andy Olson, former operator of the Hope at McConner, has returned from Salt Lake City. . . . Ray and Dorothy Ackles of Spokane were local film row visitors; others were Mrs. Charles O'Connell from Black Diamond; Ray Graham Elma, Billy Conner, Glenn Spencherm, Les and Cora Theuerkauf from Tacoma, and George Vlaid from Port Orchard.

Outlook is for fine business for the rest of the year in the Pacific Northwest. Prediction is based on Harvest of Hits scheduled for area first-runs. All Evergreen theatres in Spokane and the Inland Empire heralded the event with anniversary weeks, starting with the Fox which opened in Spokane 18 years ago, and the Orpheum and State, both of which opened two years later.

James Kendall, a former assistant manager of the Coliseum, Seattle, died recently in Portland.

BUFFALO

Paramount Switchboard Operator Shirley Schneider was married last week to John Mitri; the couple is on a motor honeymoon. . . . Margaret Collins, secretary to Eagle Lion Manager Al Herman, resigned to be married on Oct. 1. . . . MGM Contract Clerk Connie Porrecca is back on the job following her marriage to Albert Deney. Marriage of Janice Schuchert to Republic Salesman Michael Jusko took place Oct. 1. . . . Twentieth-Fox Booker Eddie Jauch is vacationing and Bill Graham is selling and promoting Fox films. . . . Paramount Salesman John Good, hospitalized with polio, is reported doing fine. . . . Paramount Manager Mike Simon is celebrating Salesmen and Bookers' Week in the "Gold Rush of '49" drive.

The Buffalo Variety Club members voted to buy the building, the second floor of which it has occupied for many years. . . . The Schine Geneva at Geneva has added vaudeville to its program. . . . Robert T. Murphy, managing director of the 20th Century Theatre, said he would add vaudeville this week, Meyer Balsom, former conductor of the Shea Buffalo orchestra, is conducting the Century pit band. . . . Manager Paul Field of the Rochester Capitol has shifted from one change of program weekly to two.

Peter Becker, son of Becker Theatre Supply President Al Becker, has joined Screen Guild as salesman. . . . The Rochester stagehands union won an eight per cent wage increase for members working in film theatres and a 30 per cent books for those working in legitimate theatres. . . . Shea Circuit Superintendent of Buildings Ed Frank has returned from vacationing at his Wanakah estate. . . . Charles J. Meade, 75, a veteran lithographer and father of Shea Theatres Publicity Manager Edward F. Meade, died following a long illness. Burial was at Pine Hill.



CALL HIM COLONEL! John Wayne (right), who, by odd coincidence, is currently starring in Republic's "The Fighting Kentuckian," has been appointed a Kentucky Colonel. Guthrie Crowe, member of the executive committee of Kentucky Governor Earl Clement and prominent exhibitor leader, is seen above presenting Wayne with the membership scroll at the studio.

BOSTON

Paramount Publicist Arnold Van Leer is back from vacation. . . . John Dervin of Monogram's foreign relations department in New York weekended here with his family. . . . Angeline Maney, former Metropolitan Theatre secretary and now with the local Bonwit-Teller store, returned from six weeks in Chicago. . . . Theatre Owners of America President Sam Pinanski flew to New York for a brief conference with theatre owners there. . . . Boston Impresario Frank Wright returned from visiting relatives in Baltimore.

Al Margolian has been reappointed publicity director of the Astor by new Managing Director Louis Krasnow. . . . Loew's Poli Theatres General Manager Harry Shaw was here from New Haven last week. . . . Loew's Theatres Head Booker Joel Levy called on film district friends here. . . . Phil Engel, formerly with United Artists, is doing special exploitation in this area for 20th-Fox. . . . Helen Shribmann, daughter of the late Charles Shribmann, will wed a Suffolk University professor this Winter.

The *New England Weekly,* started recently with 50,000 circulation and with apparent sound backing, suddenly folded. . . . Last of the county fairs which have cut in on theatre attendance, was that at Great Barrington, this week. Business at other county fairs has been from 30 to 70 per cent greater than last year. Intake at the Marshfield Fair was $482,106; at Brockton, $424,509; at Weymouth, $422,015, and at Middleboro, $280,908.

The New England School of Art is featuring in its current course the making of motion pictures and animated cartoons—the first complete course of its kind in the east, it is stated. . . . Members of the Boston Variety Club have offered active help in the Community Fund drive. . . . Donald Angier, 49, a heavy investor in theatre properties, died of a heart attack at a reception in Marion, Mass.

Bigger Business

Chicago's population is 3,632,532, according to the latest population estimate of the U. S. Bureau of Census and Chicago University's community inventory, an increase of seven per cent since the last census. With 300 theatres, including seven drive-ins, in operation, the population figure gives more than 10,000 of the population per theatre. The metropolitan area, which includes six surrounding counties, has a population of 5,300,000, an increase of 10 per cent.

WASHINGTON

Committees have been appointed for the Variety Club Tent No. 11's 14th annual dinner dance at the Statler Hotel on Nov. 19. Chief Barker Jake Flax heads the committee which includes: Dinner Dance Co-Chairmen: Morton Gerber and Wade Pearson; General Co-Chairmen: Sam Galanty and Carter T. Barron; Welfare Awards: Fred S. Kogod; Program Advertising: Archie D. Engel; Publicity and Printing: Samuel N. Wheeler, Hardie Meakin, Lou Janof, Bill Hoyle, Jack Foxe, Frank La Falce, Sol Kullen; Entertainment: Arnold Fine, Joel Margolis, Hirsh de La Viez, Maxim Lowe; Tickets: Glenn Norris, Dr. Sylvan Danzansky, Art Jacobson, Jerry Adams; Personnel: Harry F. Bachman, Harry Coonin, Gus Lynch; Decorations: Herbert Sauber; Music: Morgan Baer, and Sidney's Music; Souvenirs: Herman Paris, Robert Mittman, Cabot Feldman, Paul Rich; Budget and Expenses: James Sandford, John O'Leary; Seating: Nathan D. Golden, Ben Caplon, Paul Rich; Welfare Gifts: I. S. Burka, Milton S. Kronheim, Joseph Zamoiski.

MGM Office Manager Joe Kronman and Mrs. Kronman, celebrated their 20th wedding anniversary. . . . Loew's Capitol Theatre will have a midnight "Spook Show" on Oct. 7. . . . Edith Fellows, Hollywood starlet, was on Loew's Capitol stage for a week's engagement during the run of "You're My Everything."

ATLANTA

Lavon Fowler has been appointed general manager of the State, Tampa, Fla., replacing Curtis H. Miller, who becomes general manager of the Claughton theatres in Miami and Tampa. . . . Screen Guild Salesman Ed Hayes' appointment as office manager of the local exchange was announced by President John W. Mangham on his return from New York. Hayes replaces Ken Smith, who quit the company to engage in business in Tampa. Eddie Foster, formerly with the Knoxville Drive-In, Knoxville, Tenn., was named SG salesman.

Mr. and Mrs. E. N. Claughton of the Claughton theatres in Miami, their son and daughter, are back in Miami from a New York visit. . . . Mr. and Mrs. Arthur C. Bromberg (Monogram Southern Exchanges) are back from a vacation at Sea Island, Ga. . . . Oscar Oldknow has returned to the west coast after a visit here. . . . Jack Elwell (Dixie Drive-Ins) returned from visiting circuit's under-skyers in Florida . . . John T. Ezell, former Warner manager here but now located at Vero Beach, Fla., visited Atlanta friends. . . Kay Exchanges Harry and Ike Katz returned from a New York business trip. Mrs. Betty Holliman and her

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REGIONAL NEWSREEL

(*Continued from Page* 23)

husband visited the former's mother in Macon, Ga., on her birthday. . . . The wife of Astor Pictures President William Richardson is visiting friends in New York. . . . Joyce Porter, Monogram Southern Exchanges, is back from out-of-town visits, and Monogram Charlotte Sales Representative J. E. McLeory returned to his post from Atlanta.

Fire in the booth and concession stand forced temporary closing of the Manchester Drive-In at Jasper, Ala. . . . Howard Smith, owner of the Dixie in Palmetto, Fla., has leased the Palmetto there. . . . Roy Mercato opened his new theatre in Notasulga, Ala., with O. O. McConnell as manager. . . . The Capitol, Clearwater, Fla., has installed a $30,000 air conditioning plant. . . . Graham and Rockholt have opened their 220-car drive-in at Dayton, Tenn.

NEW YORK

Annual dinner of the Motion Picture Pioneers, which this year celebrates the tenth anniversary of men who have been in the movie business for 25 years or more, will be held Nov. 16 in the Starlight Room of the Waldorf-Astoria, it was announced after the directors met Monday. Hal Horne was appointed general chairman of the dinner committee and Bernard Estes, publicity director.

Don Jacocks is taking over the booking for the Alden Theatre circuit which operates in New Jersey with former Booker Harry Klein moving to theatre operations. . . . Eagle Lion Office Manager Lou Falcoff joined the stork club this week when Mrs. Falcoff presented him with a daughter. . . . Ditto Bill Orr of Warners whose wife, the daughter of Mrs. Ann Warner, presented him with a boy. . . . RKO Theatres Vice-President Sol Schwartz sailed for a trip to England, France, Italy, Switzerland and Belgium, Thursday, accompanied by Mrs. Schwartz.

Bess Golstein Allen, who keeps house and does work for a local exchange too, has moved back from her summer home at Long Branch. Film row visitors included Lou Witzman of New Jersey, M. Shulman of the Gaiety and Inlet, N. Y., Louie Goidel of the Gloria, Brooklyn, Bob Mapletoft of the Star, Jameston, N. J., Lou Ginsberg, who is now running a booking and buying outfit in New Haven.

The Motion Picture Bookers Association held its meeting of the fall season this week, with President Alex Arnswarlder presiding. . . . Manny Goodman has been appointed head of the eastern sales contract department for Monogram with Si Borus, who formerly headed that department, moving to home office in Hollywood as assistant to Western Sales Manager Harold Wirthwein.

More than $1,250,000 was raised for the United Jewish Appeal campaign at the luncheonrally at the Commodore Hotel last week, at which Eddie Cantor was emcee and host.

On the Square

It seems that Emmy Dickman, 20th Century-Fox dynamic veteran Buffalo salesman, really won the Variety Club golf tournament and the Mike Shea cup connected with it, on the up and up and not by default, forfeit, etc. Emmy and Dr. Marvin Milch were tied in the tournament and in the playoff, Emmy won and was awarded the cup. Al Fitter, Paramount office manager and head booker, had low score but inasmuch as he is not a member of the Variety Club he was not entitled to win the cup. At the time the cup was donated to the Variety Club by the late Michael Shea, it was stipulated and understood that only a member of the Variety Club could or would be entitled to win it. This explanation is made here in justice to Emmy.

NEW HAVEN

Julia Smith, manager of the State, Waterbury, who is celebrating her 25th anniversary in show business, will be the guest of honor at a testimonial dinner at Waverly Inn, Cheshire. . . . Manager H. H. Maloney of the Poli, Worcester, is back from Boston where he underwent an operation at the Massachusetts General Hospital. Sam Shoubouf, assistant manager of the Poli, Springfield, is temporarily covering for Maloney, who will be out several weeks.

Lou Barone, chief usher of the Poli, is telling all his friends about his chat with Frank Sinatra and Kathryn Grayson. . . . Joe Mulvey, former assistant manager of the Paramount, resigned to become a salesman for Merchant Calculating Machines. . . . Tent 31, Variety Club of Connecticut, set Oct. 10 for special meeting in club rooms to discuss several important items and plans for winter season.

Mayfair Theatre Building Superintendent John Priske is in St. Vincent's Hospital, Bridgeport. . . . Joel Levy, of the New York booking office of Loew's, was in New Haven discussing product. . . . A sister team, Ann and Elizabeth Kanca, now preside over the candy stand at the American in Bridgeport.

Marjorie Jacobson, daughter of Strand Amusement General Manager Morris Jacobson, Bridgeport, is attending the University of Michigan and his son, Eugene, Wesleyan University in Middletown. . . . MGM Manager Harry Rosenblatt and Mrs. Rosenblatt went to Boston for the weekend.

DES MOINES

The Des Moines Paramount Theatre will try a single act with double film features after running a seven-act show for a full week. The full-hour vaudeville show was reported to have turned in a good box-office, but the single act of Ken Griffin, organist, started for a full week on Sept. 29.

The Hollywood, Estherville, Iowa, suffered slight damage from a fire in the projection booth. . . . Don Smith has been named assistant manager for the Pioneer theatres at Storm Lake, Ia., succeeding Jim Bye. . . . B. V. Hopkins has sold his interest in the Sidney at Sidney, Ia., to his partner, Earl E. Cowden.

G. O. Dunkerson has sold the State at Bridgewater, Ia., to Thurston Ogden. C. A. Bedford, owner of the Molo at Moulton, Ia., has been named superintendent of schools at Udell, Ia. . . . Steven Ward has been transferred from the Washington Universal branch to the Des Moines exchange to handle bookings.

OKLAHOMA CITY

Blackstone, an ace magician, celebrates his thirty-third anniversary as a star with a single appearance at the Home Theatre here, Oct. 5. . . . The Del City, Lewis R. Barton's new theatre in Del City, opened Sept. 23. It is the sixth theatre which he owns and operates.

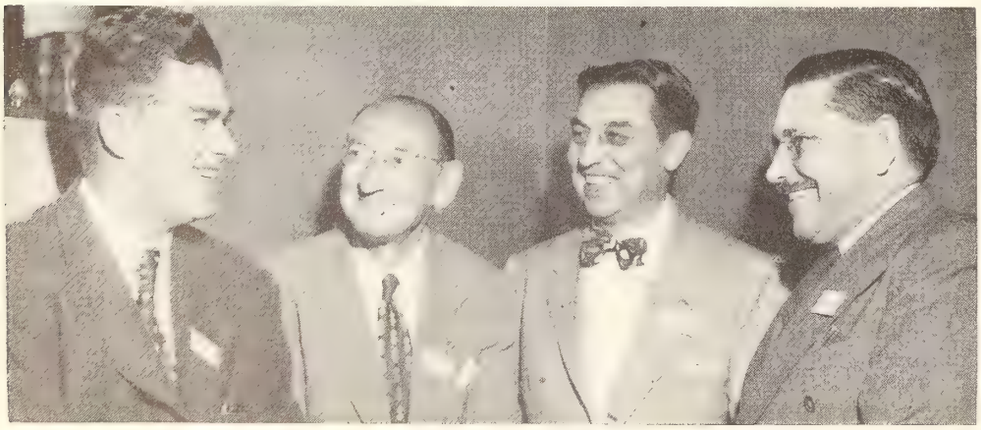
Hobart, Okla., residents voted Tuesday, 688 to 617 to keep the ban on Sunday nght movies, but Tom Kirkham, manager of the two Griffith theatres, said the election was "only the end of round one." Sunday afternoon movies are permitted here, but theatres must close their box-offices at 5:15 P.M.

Lansing Robinson, assistant manager of theatres in Stillwater for seven years, has been transferred to Bartesville, Okla.

Construction has been started on a new Malco theatre in Camden, Ark., and which is scheduled for completion before the first of the year. It will seat 1,200 persons. Furnishings and equipment will cost over $50,000. . . . The New Theatre, Ft. Smith, Ark., is undergoing extensive remodeling, at a cost estimated by Manager Remmel Young to be around $150,000, including installation of a $40,000 air-conditioning unit. Its name is being changed to the Malco.

Recently through orders of the United States courts, Malco and Paramount holdngs were divided. Paramount was given the Joie Theatre, for years the city's leading theatre, while the New went to Malco.

Log, Inc., Beaumont, Texas, has been incorporated by J. M. Gordon, S. L. Oakley, and S. B. Landrum, to handle theatrical acts, or-



NEW PRESIDENT. Dale Danielson (right) is seen with a group comprising TOA's Gael Sullivan, RKO's Leon Bamberger and Elmer Bills, whom Danielson succeeded as president of Kansas-Missouri Theatre Association. The get-together was at the exhibitor organization's annual convention in Kansas City last week.

REGIONAL NEWSREEL

chestras and concerts.

B. Y. & H. Company, Inc., Temple, Texas, was incorporated by Joy N. Houck, Arthur P. Brashear and Ed. Jarbrough to handle opera and playhouses.

SALT LAKE CITY

Fox Intermountain District Manager Jack McGee has been in the Montana territory the past few weeks, . . . Warner Booker Ralph Piza will head home this week from a vacation in Los Angeles, and Universal Booker George Berryman from Montana. . . . United Artists Manager Carroll Trowbridge is back from a southern Utah sales trip. . . . RKO District Manager Al Kolitz spent several days here with Manager Giff Davison and his sales force. . . . Mrs. Tolan, who operates theatres in Tremonton, Utah, called on film row friends and exhibitors.

Two modern Salt Lake City neighborhood theatres are nearing completion—one is J. Kenneth Thayne's Crest, seating 800 and costing $120,000; the second is the Richey, being built by Alvie Peterson at a cost of $100,000, with seats in the auditorium "staggered" and with a cry room. . . . Cameras are grinding on MGM's "Outriders" near Kanab, southern Utah.

Papers are being signed for a new $25,000 corporation, Affiliated Super-Drive-In Theatres, to be operated by C. C. McDermond, with Joe Nercission as booker. . . . Universal sent a location company to Cedar City and Kanab, Utah, to film its Audie Murphy-Wanda Hendrix Technicolor feature, "Sierra." While film's action takes place in northern California, Universal decided that the southern portion of Utah "looks more like northern California than northern California itself."

CHARLOTTE

James Yates, manager of the Columbus and Madison theatres at Whiteville, N. C., has been transferred to Dunn, N. C., to manage three movie houses there. Ed Jones of Bishopville, S. C., has arrived in Whiteville and taken the place filled for the past four years by Yates. Mr. and Mrs. Yates will make their home in Dunn.

Morning shows at the Gaston Theatre at Mount Holly, N. C., have been discontinued because the attendance did not justify their continuance, according to Manager Kenneth Davis. The last one was given Sept. 23.

LOUISVILLE

Denzil F. Herbershoff opened the new Shepherd at Shepherdsville on Sept. 23. It's in the Masonic Hall building, which for a number of years housed a 16-mm. roadshow theatre. . . . Bob Harned of the Theatair Drive-In at Jeffersonville, Ind., says his second under-skyer will open Oct. 1 and that he has another in the works. . . . Fire burned a complete film and caused considerable damage to the projection booth equipment of R. E. Horton's Neon at Clayburg, Ind. The house closed for a week. . . . The Ace at Brandenburg, owned by E. L. Ornstein Theatres and managed by Eugene Martin, has been outfitted with new auditorium chairs and other improvements. . . . The National offered another stage show with a pair of re-issues.

The Clyde Marshalls of the Columbian at Columbia, have returned from an extended Canadian vacation. . . . Recent out-of-town exhibitors: George Lindsay, Brownsville; J. V. Snook, LaGrange; J. T. Kennedy, Jr., Stanton; A. N. Miles, Eminence; Oscar Hopper, Lebanon; the A. V. Luttrells, Russell Springs; Luther Knifley, Knifely; Frances Wessel, Carrollton; J. E. Thompson, Bowling Green; Louis Chowning, Madison, Ind.; E. L. Ornstein, Marengo, Ind., and Jesse D. Fine, Evansville, Ind.

INDIANAPOLIS

Eagle Lion Manager Gordon Craddock announced he would leave Indianapolis the middle of October for Dallas, Texas, to take over the exchange there. . . . The Idaho and Swan theatres, Terre Haute, Ind., will be taken over Nov. 1 by the Y. and W. Management Corporation, Indianapolis. . . . The National Screen Employes Mutual Benefit Club held its annual picnic Sept. 17 at Northern Beach Amusement Center with a buffet luncheon and entertainment.

The Maplecroft Auto Theatre on U. S. Road 40 is conducting a children's picture contest. The pictures, taken at the theatre, will be flashed on the screen and the audience will vote for their favorites. Babies up to 3-year-olds and children from 3 to 6 years are eligible. . . . Jodie Burk, assistant cashier at Warner Bros.' office, succeeds Rosemary Giegrich, who resigned, and Rosie Pollard has been appointed bookkeeper in the cashier's department. . . . Dorothy Baily, booker's stenographer at MGM, and John Glanton were married here on Aug. 27.

Booth equipment of the Neon Theatre, Jeffersonville, Ind., was destroyed in a fire which started while the house was closed for repairs. New equipment has been installed. . . . R. S. Weilert, operator of the Ritz, at Alexandria, Ind., who suffered with hay fever for several weeks, now has a severe case of asthma. . . . Thelma Smith, manager's secretary at Universal, is vacationing in the Smoky Mountains.

HARTFORD

Wedding bells rang recently for two Hartford area industryites: Strand Assistant Manager Charles Atamaina and Warner Candy Girl Janet Chicano; Everett (Mass.) Capitol Manager Vince O'Brien and Virginia Grady. . . . Maurice Bailey of the Bailey circuit, New Haven, and Mrs. Bailey announced the engagement of their daughter, Joyce Zelda, to Bernard L. Kaye.

Harry Schwartz is the new chief of service at the Hartford Allyn. . . . William Kosack is the new assistant manager of the Warner

(*Continued on Page 26*)

Next?

Buffalo Corporation Counsel Fred C. Maloney has ruled that the use as ushers of deputy sheriffs for duty at Memorial Auditorium and Civic Stadium is a violation of section 241 of the Buffalo city charter. As a result of Police Commissioner McMahon's order forbidding the use of uniformed policemen at public events where admissions were charged, promoters had adopted the practice of having ushers sworn in as deputy sheriffs to keep order.



REGIONAL NEWSREEL

(*Continued from Page* 25)

Capitol, Springfield, Mass. . . . Additions to the service staff of the Meriden Theatre include Jerome Mandelbaum and Paul Ahearn, projectionists, and Katharine Dupuis, cashier. . . . New on the staff of the E. M. Loew's Theatre, Hartford, are Robert Gagnon, Harry Brunnell and Arthur Emerick.

From downstate comes word of a move to draft Former U. S. Representative Claire Booth Luce, Ridgefield playwright, for governor of Connecticut. . . . Columbia New Haven Manager Walter Silverman was in Hartord last week calling on Manager Al Schuman and his assistant, Ernie Grecula, of the Hartford Theatre Circuit. . . . Lou Gordon of Lockwood-Gordon was in New York. . . . West Hartford Central Cashier Mrs. Dorothy Knight is back from an upstate New York vacation. . . . Hartford Loew's Poli Manager Lou Cohen has recovered from a back ailment and is on the job.

Motion Pcture Operators Union pickets, stationed at the Kournaris-Tolis-Ulyssis Meriden theatre since its opening in August, have been withdrawn following an agreement between Local 350, IATSE, Meriden, and theatre representatives. . . . Local trade area was sorry to hear of the recent death at the Will Rogers Memorial Hospital of Al Michalski, former manager of Warners' Circle, Manchester, Conn.

DALLAS

Columbia Divisional Manager J. B. Underwood will be guest of honor Monday, Oct. 3, at Dallas' Town and Country Restaurant when the studio tenders him a luncheon celebrating his 21 years with Columbia. Local Office Manager A. M. Whitcher is head of the banquet arrangements committee and local exhibitors and the press will be guests. . . . Interstate's next vaudeville bill will be on Dec. 29 at Dallas' Majestic Theatre, according to Booker Charles Freeman.

The Lucas Theatre at 4519 Maple Avenue and two adjoining lots are being bought by Sack Amusements Enterprises, owners of the Coronet, foreign film house. Albert Flores will manage the house. . . . The Delman Theatre here is celebrating its second anniversary this week, with "Look for the Silver Lining," leading off a series of exceptional films.

The junior price for Interstate's 20 Dallas theatres and houses of the circuit throughout Texas went into effect Sept. 29. Reductions are from 10 to 20 cents and ages affected are 12 to 17, inclusive. . . . Mr. and Mrs. R. J. O'Donnell currently are touring France and Italy.

Francis Barr, Interstate publicist, is back at his desk after a three-week vacation. He and Mrs. Barr are expecting their third child in early winter. . . . Business continues good at Dallas theatres as first cool weather of year is being enjoyed.

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Eugene Fights Tax

Eugene, Ore., is the only city in that state that imposes an amusement tax, and the exhibitors there are fighting to have its three per cent tax abolished. The theatres involved are the Rex and McDonald of the Evergreen and Heilig circuits, the Mayflower and Lane of the Western Amusement Company. Only action to date is the judge's order to "postpone the case."

MILWAUKEE

Independent Theatre Owners of Wisconsin President John P. Adler has named the following committee chairman for the organization's convention, Dec. 1 and 2 at the Schroder Hotel here: Overall Co-Chairmen, Arnold Brum, Ritz, and Edward Johnson, Roosevelt, Milwaukee; Entertainment and Tickets, Charles W. Trampe; Reception, F. J. McWilliams; Ladies' committee, Mrs. Helene Hanke. . . . The Telenews Theatre is packing them in with first showings of football games in the area and other parts of the country.

Don Schwartz of Realart Exchange, Minneapolis and Milwaukee is reported to be holding first place in Bob Savini's Astor drive. . . . Ted Karatz' drive-in at Marinette, Mich., is reported to be one of the first under-skyers to get first-run pictures from MGM's Milwaukee exchange. . . . Ozoners at Green Bay, Janesville and Stevens Point, Wis., will be given an 8-days' clearance for the rest of the 1949 outdoor season. . . . The Milan at Milan, Wis., is reported sold by Gernard Gall to Arnold Kallen and Vance Yost of that city.

Construction has started on the Hi-Land Theatre at Highland, Wis., with an Armistice Day opening set. . . . Rosemay, Inc., Oshkosh, Wis., has been formed to operate outdoor theatres and other amusements by William H. Regner and Shirley Friedrich. . . . Elverta Steilen of 20th-Fox announced she would be married in the near future. . . . Mae Monday, one of 20th-Fox's oldest employes, is reported recovering rapidly from a recent operation.

Wisconsin Association of Stage Employes and Projectionists Union, IATSE, elected John Kuntsman of Sheboygan, president; Glen Kalkhoff of Milwaukee, vice-president; Willam Rider of Fond du Lac, secretary, Stanley Przlonski of Kenosha, treasurer, and Oscar Olson of Milwaukee, business agent.

OMAHA

Director Norman Taurog, his wife and two children are spending a vacation here. Mrs. Taurog, former Susan Ream, is an ex-Omahan. . . . MGM Assistant Division Manager Ralph Maw arrived here from Minneapolis, leaving later with Omaha Manager William Gaddoni for Des Moines. . . . Bob Crosby and Skitch Henderson, during their week at the Orpheum, entertained the inmates of the Children's Memorial Hospital.

RKO Salesman Paul Back is holidaying in New York and Inspectress Maude Page is spending her two weeks in the Pacific Northwest. . . . Mort Eichenberg, Jr., is a new salesman at RKO; his post at Columbia was taken by Mort Ives, a former Columbia salesman. . . . United Artists Manager D. V. McLucas is out of hospital and was due to return to his job. . . . Warner Auditor J. W. Small was in the city, and Omaha Manager Frank Hannon attended a district meeting at Kansas City.

Tom Ewalt has installed new seats in his theatre at Geneva, Neb.; the Muse at Osceola, Neb., also has new seats. . . . Byron Hopkins sold his interest in the theatre at Sidney, Ia., to his partner, Carl Cowden. . . . Donald Eklund sold the Rosebud, Wood, S. D., to U. Stumer. . . . New sound, lights and a paint job have spruced up Wallace Deupree's Pix at Woodbine, Ia. . . . E. G. Petsch now offers midget racing on Sundays at the Grandview Drive-In south of Omaha.

TORONTO

While the 10-cent devaluation of the Canadian dollar will not be followed immediately by any change in quotas on imports from the United States, it was learned from a government source, it will mean a higher cost to exhibitors on advertising accessories from the states, but the U. S. film cost is practically unchanged. Films imported from Britain, however, will eventually be somewhat cheaper while revenue to British producers from exhibiting their pictures in Canada will become less. Import permits are based on Canadian dollars and not on the quantity of goods. Monetary allotments were being increased to compensate for the Canadian reduction in the value of its dollar, thus maintaining the merchandise ratio.

The annual convention of the Motion Picture Theatre Association of Ontario will be held in Toronto's King Edward Hotel on Nov. 1. The association is supporting a move on the part of the motion picture branch of the Toronto Board of Trade to seek a reduction in Ontario's 20 per cent tax on amusement admissions on the grounds that theatre operating costs have been increasing. The BOT film branch considered the province's tax situation at its Sept. 27 meeting.

LOS ANGELES

Another theatre to join the "back-to-vaudeville" movement is the local Forum which goes vaudeville on Saturdays and Sundays, starting Oct. 1. It will use a five-act show with one matinee and two evening performances over weekends at 74 cents for all seats. . . . The La Moda Theatre at Atascadero has gone to three changes per week.

A new studio, for the use of TV and film production, was opened at 5545 Sunset Blvd., by M. A. Lewis, a Los Angeles investment broker and realtor. To be known as Sunset Studios, it has four sound stages and various other factors necessary to both mediums. . . . The Darwin Theatre at Darwin Mines, run by the Anaconda Copper Company, has resumed oper-

REGIONAL NEWSREEL

ations, while the Star Theatre at Nogales reopened its doors on Sept. 24, after having closed for redecoratng, new seats and a cooling system.

Harry Dickerman of the Baseline Drive-In, Highland, a suburb of San Bernardino, conferred here with Sid Lehman and Harry Rackin, co-owners of Exhibitor Services. . . . Jimmy James of the Beaumont, Beaumont, Calif., and Mr. and Mrs. Bob Smith of the Arrow, Fontana, were in town.

Joe Clark, formerly with Screen Guild, has been appointed Monogram salesman to cover the southern Colorado and New Mexico territories. . . . In for busness was Lloyd Miller of the South Chester and Ninety-Nine Drive-In Theatres.

NEW ORLEANS

The Kenner Theatre at Kenner, La., was completely destroyed by fire last week. Cause of the blaze was undetermined and no one was injured. William Sendy is the owner of the 400-seat theatre.

The board of directors of the Gulf States Allied Theatre Owners met Sept. 27 to discuss the forthcoming national board meeting of the organization and other business. The board is encouraging the entire membership to attend the national meeting.

Max Connet opened his new 400-car drive-in at Jackson, Miss., last week. He is calling it the "51 Drive-In."

The Harbor Theatre at Oberlin, La., opened last week. Two new drive-ins, one, the Airport Drive-In at Greenwood, Miss., and the Fox Drive-In, at Alexandria, La., also opened last week.

MINNEAPOLIS

After what they called "a horrible season," Friedman brothers of Minneapolis have closed their drive-in at Albert Lea, Minn. They termed the operation "the worst project they've ever been connected with." The investment was called a "total loss," after trying just about every kind of promotional stunt. . . . Stephen A. Oellrich and Phillip Winslow, who operate the Starlite between Waterloo and Cedar Falls, Iowa, have purchased a 20-acre tract east of Waterloo for a second outdoor stand to accommodate 700 cars. Cost is estimated at $150,000.

The role of Allied States in the proposed industry-wide public relations program will be determined by the group's board of directors at a pre-convention meeting October 22-23, preceding the national convention October 24-26 in Minneapolis. Paramount Sales Vice-President W. A. Schwalberg has accepted an invitation by North Central Allied, convention sponsor, to attend the meet, as has MGM Vice-President and General Sales Manager William F. Rodgers.

DENVER

Warner Bros. has no doubt set a record for having its films in six first-run theatres in Denver in the same week. "It's a Great Feeling" opened at the Broadway, the North and South drive-ins; while "White Heat" showed at the Denver, Esquire and Webber, all Fox theatres.

A 350-car, $75,000 drive-in has been opened at Alliance, Neb., by Charles Britton, Jr., Arthur Dobson and Fitch Burdette, using Brenkert



GET ACQUAINTED. Ruth Roman, Warner star, and STR Publisher Chick Lewis, currently on a periodic visit to the West Coast production center, get acquainted. According to Hollywood rumor, Miss Roman is being groomed to succeed to the niche long occupied by Bette Davis at the Burbank lot.

booth equipment and RCA car speakers, bought through Western Service and Supply.

Columbia Auditor Jules Needham is here checking the local exchange. . . . Mr. and Mrs. Sam Langwith of Western Service and Supply went to Chicago for the dealers' show. . . . Paramount Manager Ward Pennington is the father of a new baby girl, 6½-pound Shelley Pennington, born at St. Joseph's Hospital.

Film row visitors included Tom Knight, Riverton, Wyo.; George Nescher, Springfield, Colo.; C. E. McLaughlin, Las Animas, Colo.; Tom Poulos, Paonia, Colo.; Fay Gardner, Curtis, Neb.; Selma Sawaya, Trinidad, Colo.; R. L. Stanger, Windsor, Colo.; Dave Warnock, Johnstown, Colo.; Leon Soulter, Loveland, Colo.; Marie Goodhand, Kimball, Neb., and Delpha Moreland, Simla, Colo.

VANCOUVER

Thanksgiving Day will be a complete holiday in British Columbia. According to Canadian custom it will be the second Monday of ths month, Oct. 10.

Manager Bill Forward of the Theatre Supply Co. is on a trip to Toronto and Chicago for conventions covering equipment, and allied fields. . . . Visitors here are Paul Nathanson and Charles Beeton of General Theatres and Robert Eves of Famous Players. They're arranging for the Dominion pre-release of Britain's "The Winslow Boy."

Marjore Hildebrand of Vancouver, Pacific National Exposition beauty queen, may wind up in horse operas via Producers Sol Lesser and Nat Holt. . . . Speaking of beauties, Mickey Golden of the Studio has sure nicked one for his candy counter girl. She's Pat Carson from Florida. . . . And a future queen has been born to Bill McCartner, Sr., of the Orpheum.

The burglar alarm at the Vogue Theatre scared off intruders after they had blasted the safe unsuccessfully. . . . Art Crute of the Plaza staff is holidaying at Victoria. . . . Paradise Cashier Gay Johnstone is in Mexico for a month's vacation. . . . Famous Players booker Lou Karp is in Hollywood on his vacation.

New Theatres

Omaha—Charles H. Brittan, Jr., Park Dobson, Jr., and Burdett Fisher, a 300-car drive-in north of Alliance, Neb.

Portland, Ore.—Albert Forman and Willard Gamble (Outdoor Theatres), a 900-car openairer here at NE 92nd Avenue and Sandy Blvd. to cost $250,000.

Milwaukee—Standard Theatres, a 700- to 800-car drive-in near Walrotth, Wis.; Edward J. Lipson, a 1,000-car outdoor theatre to cost $300,000 at Menominee, Wis.

Wauconda, Ill.—Work has started on the 600-seat Elm on Route 176.

Bryson City, N. C.—Excavation has begun for a new theatre here on Main St.

Clayton, Mo.—A 1,000-seat theatre is planned in the store and office building to be erected for the Mermod-Jacard-King company.

Buffalo—A 900-car openairer for Drive-In, Inc., lease at Broadway, east of Harlem Road in Buffalo's suburban Cheetowaga; in the same suburb a $125,000 drive-in for Alvin B. Wright in Union Road near Walden Avenue.

Des Moines—Stephen A. Oellrich and Phillip Winslow, a second openairer near Waterloo, Iowa, to accommodate 700 cars and to cost $150,000.

Denver—Marshall Sanguinet of Ft. Worth, Tex., a 300-car ozoner to cost $75,000 at Alamagordo, N. M.

St. Louis—Clyde Richardson and Clyde Hogg, a 500-car under-skyer on Route 67 four miles south of Poplar Bluff, Mo.

KANSAS CITY

The Wyandotte County Planning Board last week gave its consent for a new 1,000-car drive-in theatre to be built in the Rosedale district on the Kansas side. The permit went to Dr. Paul Gatzoulis, Mission, Kans., veterinarian; it will be his first theatre. It will be the fifth major drive-in in the metropolitan area. While it will be a "rural" site, the actual property for the new theatre is just 700 feet outside the limits of Kansas City, Kansas. It is scheduled for opening next spring.

Golfing honors at the third annual film row stag last Monday (26) at the Santa Fe Hills Country Club went to Jack Braunagel. The Commonwealth circuit's drive-in man had a 62 on the par 58 layout. He was a prize winner at last year's event likewise. Second went to Paul Millberger of the Gauntier Theatre, Kansas City, Kans. About 100 turned out for the buffet dinner. The affair was arranged by Tom Baldwin, Columbia; Bob Shelton, Commonwealth circuit; Ralph Morrow, Universal; and Martin Stone, Screenland.

The Fiesta Theatre, Missouri-side subsequent-run, was sold last week by Herman Illmer to Harvey Stinson and Melvin Wilson. Illmer continues to operate the Southtown.

COLUMBUS

Walter Miles of the Miles Theatre Crcuit is on a three-week round-the-world air cruise via Pan-American. He is accompanied by four other local men—Don M. Casto, builder of shopping centers and theatres; travel agency head Richard W. Barker; and Robert H. Wolfe and Arthur Campbell of the *Dispatch*.

The Ohio and the Broad have started using the new noiseless popcorn bags. . . . WBNS-TV will start its football telecasts with the Ohio State-Minnesota game Oct. 15. . . . The second vaudeville bill at the Palace will be staged for the four days starting Oct. 13, Harry Schreiber announced. . . . The Palace had a busy stage week with the three-day run of Dizzy Gillespie, the first Ohio State football rally and Dr. Silkin's "Asylum of Horrors."

Local theatremen and women who attended the ITO convention included Mrs. Ethel Miles, Miss Elizabeth Richter, Arthur Miller, Harry Schreiber, Fred Oestreicher, Lee Hofheimer, Al Sugarman, J. Real Neth and Jack Needham.

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

The option of Ann Blyth, currently on loanout to Samuel Goldwyn for one of the top roles in "With All My Heart," has been exercised by Universal-International for another year.

* * *

Curt Siodmak has been signed by RKO to write the screenplay and direct "The Man He Found," slated for spring filming by Producer Herman Schlom. This mystery tale is based on an original by Roy Hamilton.

* * *

Robert Stillman, who was associate producer on "Champion" and "Home of the Brave," acquired screen rights to the popular radio program, "Queen for a Day," and plans this film as one of three productions now in preparation for major release by Robert Stillman Productions.

* * *

Producer Scott R. Dunlap's first Allied Artists production on his 1949-50 schedule will be "Land of the Sky-Blue Waters." Dunlap will produce this picture in Hollywood prior to his departure for England, where he will make another for AA.

* * *

Cary Grant has been signed by MGM to play the title role in a new adventure film "Ferguson," to be produced by Arthur Freed. The screenplay, written by Richard Brooks, who will also direct the film, will provide Grant with an exciting departure from his recent comedy portrayals.

* * *

Anson Bond of Emerald Productions has signed Elmer Clifton to direct his forthcoming film "Vicious Years," which is due to start sometime in October for release by Film Classics.

Producer Peter Scully and Director William Castle have formed a new independent film company called Motion Pictures, Inc. They will produce two pictures yearly with the first scheduled to roll the middle of October. Initial property, based on an original story by Castle, is titled, "It's a Smart World." A releasing deal is presently being sought.

* * *

Dennis Morgan and Betsy Drake will be co-starred in Warner Bros.' "Pretty Baby," which Bretaigne Windust is set to direct.

* * *

Contract of Alfred Werker, recently signed to direct RKO's "Eye Witness to Murder," has been extended to a long-term deal. Werker directed the Film Classics release "Lost Boundaries." Production of "Eye Witness" will be handled by Jack Gross.

* * *

Diana Lynn, presently working Columbia's "Rogues of Sherwood Forest," on loanout from Hal Wallis, had her option renewed for another year by the producer upon his return from England. Miss Lynn, who plays the leading role in Wallis' "My Friend Irma," is due to make "Irma on Vacation," sequel to the original film, now in release.

* * *

Nancy Olson, who went from college into the leads in two top movies, gets another break by being given the romantic interest role opposite Bing Crosby in Paramount's "Mr. Music." This forthcoming musical, which co-stars Charles Coburn, will have Robert Stack playing an all-round sports ace. Production is set for the end of October with Richard Haydn directing and Robert Welch producing.

Why Not Situation Drama?, Asks Hal E. Chester

Situation comedy is generally accepted these days, why not situation drama? That's the question advanced by Hal E. Chester, who is currently producing "The Whip," for United Artists release.

"You need no longer depend on dialog for laughs," Chester points out, "why can't you get tense drama over by getting your characters into situations that are suspenseful in themselves?"

The youthful producer who not so long ago was a child actor, and who guides the "Joe Palooka" series for Monogram, believes that "The Whip" will demonstrate his point effectively when it is completed.

"This is entirely situation drama," he says, "and the situations might happen to anyone. Everyday people are involved, and they react just as anyone in the audience might react to the same circumstances."



Hal E. Chester

Chester claims that nowadays those in the audience no longer identify themselves with the hero. They are sympathetic rather to the predicament the hero gets into, and wonder how they would act under similar conditions themselves.

Chester believes that once a story is ready to tell, a producer need only be certain that he develops his characters by making their costumes and personal habits recognizable, to avoid long explanations in dialog. Then if he has cast his picture skillfully, sound entertainment is guaranteed. He points to the choice of Dan Duryea and Herbert Marshall in his current film as ideal casting. Duryea, previously established in other films as a heel, is here given a part which shows that while he is weak, he might react manfully under certain conditions. The audience will not be sure, and its pleasure will be enhanced by the doubt. Marshall, on the other hand, is driven as far as he would be expected to be driven, before showing his true character.

On choosing a story, Chester has only one rule. "I pick them for their entertainment value," he says, "not to fill out a program need. If there isn't a story telling need, I don't think the picture should be made."

Six Editors Shearing Eleven Films at U-I

Six editors are assembling and editing 11 pictures on which shooting has been completed at Universal-International.

Busiest of the group is Frank Gross, who has three Technicolor films in various stages of editing. They are "Comanche Territory," "The Kid from Texas" and "Curtain Call at Cactus Creek." Other editors and the films they are shearing are Ralph Dawson, "The Big Frame" and "Free for All"; Milton Carruth, "Fugitive from Terror" and "Francis"; Russell Schoengarth, "Ma and Pa Kettle Go to Town" and "Bagdad" (Technicolor); Otto Ludwig, "Buccaneer's Girl" (Technicolor), and Edward Curtis, "The Story of Molly X."

Filmakers Close Deal With RKO for 3

Filmakers, Inc., the Ida Lupino-Collier Young-Malvin Ward company, which last week canceled a distribution deal with Film Classics over "Never Fear," this week entered a distribution agreement with RKO for three pictures. "Never Fear" is not included in the RKO deal, which covers "Nice Girls, "Pachuco" and a third, untitled. All three will be made on the RKO lot.

Douglas as the Son In 'Glass Menagerie'

Kirk Douglas, who recently completed "Young Man With a Horn," will portray the role of Tom, the son, in Warners' "The Glass Menagerie," scheduled for production in October. Jane Wyman will play Laura, the daughter. Jerry Wald and Charles K. Feldman will co-produce, with Irving Rapper directing.

Menjou Works in VC Heart Fund Short

With Monogram donating its stage, equipment and crew facilities, Adolphe Menjou over the weekend worked in a short as part of the Variety Clubs' drive for funds to combat heart disease. The subject, with Menjou making a plea for donations, will be shown in theatres during the fund-raising campaign.

Sarecky to Guide Lippert Kid Comedies

Barney Sarecky will produce and direct the series of six one-reel Western Kid Comedies to be made by Lippert Productions for its current year's product. The subjects are to be completed by December. First two are titled "White Phantom" and "Showdown at Sunup."

Three to Co-Star

Eleanor Parker, Patricia Neal and Ruth Roman will co-star in "Rock Bottom," story of unwed mothers, to be produced for Warner Bros. by Milton Sperling's United States Pictures Co.

Studio Roundup

Although only four new pictures went into production during the past week, there was a new twist in the call for extras. Of the human element, Columbia used about 150 for two of its pictures now shooting. But from circuses and zoos George Emerson, one of Hollywood's foremost animal experts, lined up lions, chimpanzees, giraffes, llamas and assorted other animals as extras in MGM's "Reformer and the Redhead," which co-stars June Allyson and Dick Powell.

The four films started last week included a Charles Starrett western, "Trail of the Rustler," which Ray Nazarro is directing at Columbia; another "Bomba" picture at Monogram for Johnny Sheffield, with Ford Beebe directing; RKO's "Carriage Entrance," with Robert Stevenson directing Ava Gardner, Melvyn Douglas and others; and "Twilight in the Sierras," another Roy Rogers Trucolor film at Republic.

3 Independents Start

Although starting dates are somewhat vague on films away on location, we have added three independent productions to the lineup just to be sure we have them in work, regardless of exact camera time. These are: "The Dark Road," shooting in Rome with Janis Paige and an Italian star, Massimo Serato; "Beloved," shooting in Mexico with Paulette Goddard and Pedro Armendariz; and "A Dog's Life," shooting in Michigan, with Harold Lloyd, Jr., and Cathy Downs.

A long list of featured roles were handed out to players at Universal-International for the Crane Wilbur picture, "Outside the Wall." Set were Signe Hasso, who hasn't been in a film since she played opposite Ronald Colman in U-I's "A Double Life" two years ago, and Anne Pearce, Lloyd Gough and Henry Morgan. An international flavor was given to the studio's "Deported," Marta Toren-Jeff Chandler costarrer to be shot in Rome, when deals were closed with Claude Dauphin, popular French star, Silvio Minciotti, and Mimi Aguglia, Italian actor and actress.

Release Canceled

While Sally Forrest of "Not Wanted" fame was checking-in at the Kabet-Kaiser Institute at Santa Monica for the role she is to play in "Never Fear," that of a dancer stricken with polio, Director Ida Lupino and her husband, Collier Young, were canceling release of the film by Film Classics. Negotiations are on for another release, but meanwhile shooting will continue.

'Glass Heart' Set by Cummings for Columbia

"The Glass Heart," an original by Marty Holland, has been set by Robert Cummings as his independent production for Columbia. The picture, to be made under the banner of California Productions, will star Cummings and is scheduled to go before the cameras early in 1950.

Subject on Japan

Japan's democratic progress since VJ day will be shown in a two-reel Technicolor film, "The Light of Asia," to be made on the Nipponese islands by Warner Bros.

LONDON OBSERVATIONS

Packed House Acclaims Variety Club Benefit Function; Daily Express Film Ball Lacks Zing of Previous Years

By JOCK MacGREGOR

The Variety Club, despite the devaluing of the pound, the sacking of more technicians and threatened crises in the industry, has called the London melody this week. Tent No. 36 had a royal send-off when H.R.H. The Duke of Edinburgh attended its first public function, the Midnight Matinee at the Coliseum. A packed house saw a performance rivaled only by the Royal Command for talent, and enthusiastically acclaimed the fifteen acts headed by Gracie Fields, Gigli, the Inkspots, Borrah Minevitch's Harmonica Rascals and Joe E. Brown.



Jock MacGregor

Over £7,000 (a lot of sterling at any rate of exchange) was raised for the National Playing Fields Association. A most gratifying aspect of the evening was the turnout which, while representative of all sections of London life, was dominated by show people. Exhibitors and renters were prominent and this augurs well for the future of the Tent, for it is on their support that a great deal of its success depends.

Happiest man in the Coliseum was unquestionably International Chief Barker Bob O'Donnell, and when I met him during the interval with C. J. Latta, he said he thought it was the greatest show he had seen and was determined not to be late back in his seat for the second half. It was a proud moment for him to see the heart of show business capture the heart of London.

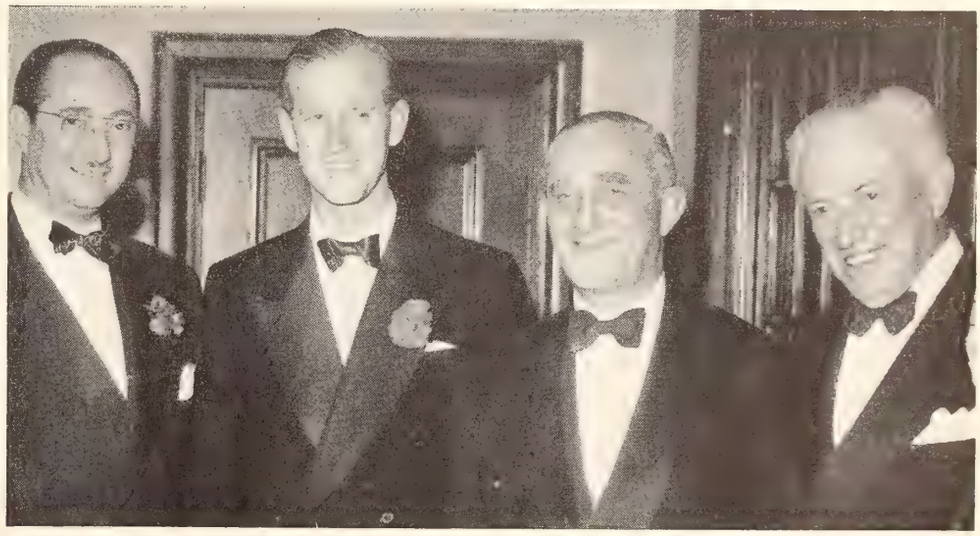
* * *

The previous night, Bob O'Donnell had had another slice of British showmanship at the *Daily Express* Film Ball at the Albert Hall where he met many artists headed by Jane Wyman, Robert Montgomery, Joe E. Brown, Jane Russell and Richard Todd, London's sensational discovery.

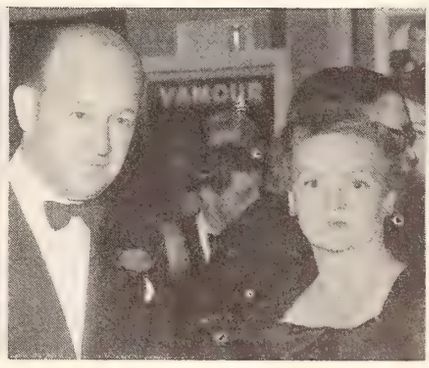
Though the band strummed selections from "Oklahoma!" for the third year, the evening lacked the zing of previous years. British topliners, unlike their American cousins, were as conspicuous by their absence as at the Venice and Cannes festivals. The labeling of the various boxes—Associated British, Rank or British Lion

(*Continued on Third Cover*)

LONDON VARIETY CLUB OFF TO ROYAL START









An all-star show featuring some of the finest artists of the stage, screen and concert hall launched the first public charity event sponsored by the new London Variety Club. The event, which raised 7,000 pounds for the National Playing Fields Association, attracted a brilliant audience to the midnight matinee at the Colisseum Sept. 22. In photo at top: C. J. Latta, H.R.H. The Duke of Edinburgh, Bob Wolff and International Chief Barker R. J. O'Donnell. Left to right immediately above are: Gene Tierney; Mr. and Mrs. Jack Goodlatte; Ben Lyon and his daughter, Barbara.

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
Abandoned	U-I
Abbott & Costello Meet the Killers	U-I
Accused, The	Para.
Act of Violence	MGM
Adam's Rib	MGM
Adventure in Baltimore	RKO
Adventures of Don Juan	WB
Affairs of a Rogue	Col.
Africa Screams	UA
After Midnight	Para.
After Nightfall	WB
Against the Wind	EL
Air Hostess	Col.
Alaska Patrol	FC
Alias Nick Beal	Para.
Alias the Champ	Rep.
Alice in Wonderland	EL
Alimony	EL
All Over the Town	U-I
All the King's Men	Col.
Always Leave Them Laughing	WB
Amazon Quest	FC
Ambush	MGM
And Baby Makes Three	Col.
Angels in Disguise	Mono.
Anna Lucasta	Col.
Annie Get Your Gun	MGM
Any Number Can Play	MGM
Apache Chief	Lippert
Arctic Fury	RKO
Arctic Manhunt	U-I
Arson, Inc.	Lippert
Avenger, The	Rep.

B

Backfire	WB
Bad Boy	Allied
Bad Man From Big Bend	Astor
Bad Men of Tombstone	Allied
Bagdad	U-I
Barbary Pirate	Col.
Barkleys of Broadway	MGM
Barricade	WB
Battleground	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Bed of Roses	RKO
Belle of Old Mexico	Rep.
Bells of Coronado	Rep.
Beware of Blondie	Col.
Beyond the Forest	WB
Big Cat, The	EL
Big Fall	20th-Fox
Big Frame, The	U-I
Big Hangover	MGM
Big Jack	MGM
Big Sombrero, The	Col.
Big Steal, The	RKO
Big Wheel	UA
Bitter Victory	Para.
Black Book, The	EL
Black Hand, The	MGM
Black Magic	UA
Black Midnight	Mono.
Black Rose, The	20th-Fox
Black Shadows	EL
Blanche Fury	EL
Blind Goddess, The	U-I
Blonde Bandit	Rep.
Blondie's Big Deal	Col.
Blondie Hits the Jackpot	Col.
Blondie's Hero	Col.
Blondie's Night Out	Col.
Blue Lagoon, The	U-I
Bodyhold	Col.
Bomba, the Jungle Boy	Mono.
Bomba on Panther Island	Mono.
Border Incident	MGM
Boston Blackie's Chinese Venture	Col.
Bribe, The	MGM
Bride For Sale	RKO
Bride of Vengeance	Para.
Brimstone	Rep.
Broken Arrow	20th-Fox
Broken Journey	EL
Buccaneer's Girl	U-I

C

"C"-Man	FC
Calamity Jane and Sam Bass	U-I
Calendar, The	EL
Call of the Forest	Lippert
Canadian Pacific	20th-Fox
Canterbury Tale, A	EL
Captain China	Para.
Cardboard Cavalier	U-I
Cargo to Capetown	Col.
Cariboo Trail	20th-Fox
Carriage Entrance	RKO
Caught	MGM
Chain Lightning	WB

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) Biographical	(C) Comedy
(D) Drama	(Doc) Documentary
(G) Gangster	(M) Musical
(H) Horror	(W) Western
(My) Mystery	(Wa) War

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
15	Bad Boy (D)F	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
11	Bad Men of Tombstone (D)F	B. Sullivan-M. Reynolds-B. Crawford	74	1/22/49	b12/18/48
9	Massacre River (D)F	G. Madison-R. Calhoun-C. Downes	78	7/20/49	b4/16/49
13	My Brother Jonathan (D)A	M. Denison-D. Gray	105	7/6/49	b3/13/48
14	Stampede (W)F	R. Cameron-G. Storm-J. M. Brown	78	8/28/49	b4/30/49

COMING

	Police Story, The	A. Murphy			
	There's a Girl in My Heart	L. Bowman-E. Knox-P. Ryan			a8/27/49

ASTOR PICTURES

	Bad Man From Big Bend	C. & W. Shrum			
	Jeep Herders	J. Day-J. Carlson	48	10/1/49	
	Stallion Canyon *U(W)F	K. Curtis-C. Cotton-S. Fisher	72	1/15/49	b6/4/49
	Trouble at Melody Mesa	B. King-C. Shrum	66	7/1/49	

COLUMBIA

CURRENT

139	Affairs of a Rogue (D)A	J. P. Aumont-J. Hopkins-C. Parker	65	Feb. '49	b6/8/48
120	Air Hostess (D)F	G. Henry-R. Ford-W. Wright	60	8/25/49	b7/16/49
148	Anna Lucasta (D)A	P. Goddard-B. Crawford-O. Homolka	86	Aug. '49	b7/16/49
182	Big Sombrero, The *C (W)F	G. Autry-E. Verdugo-S. Dunne	77	Mar. '49	b2/5/49
108	Blondie's Big Deal (C)F	P. Singleton-A. Lake-L. Simms	66	3/10/49	b3/26/49
122	Boston Blackie's Chinese Venture (My)F	C. Morris-R. Lane-G. E. Stone	59	3/3/49	b1/8/49
	Cowboy and the Indians, The	G. Autry-S. Ryan	70	Sept. '49	a4/23/49
109	Crime Doctor's Diary, The (My)F	W. Baxter-S. Dunne	61	6/9/49	b4/23/49
	Devil's Henchman, The (D)F	W. Baxter-M. B. Hughes	69	9/15/49	b7/30/49
147	Doolins of Oklahoma, The (W-D)F	R. Scott-G. Macready-L. Allbritton	90	July '49	b6/4/49
146	Johnny Allegro (D)F	G. Raft-N. Foch-G. Macready	80	June '49	b6/4/49
102	Kazan (D)F	S. Dunne-L. Maxwell	65	7/14/49	b6/25/49
141	Knock On Any Door (D)A	H. Bogart-J. Derek-S. Perry	100	Apr. '49	b2/26/49
114	Ladies of the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60	2/10/49	b12/11/48
115	Law of the Barbary Coast, The (D)A	S. Dunne-A. Jergens-G. Henry	65	7/21/49	b4/2/49
181	Loaded Pistols (W)F	G. Autry-B. Britton	79	Jan. '49	b12/25/48
123	Lone Wolf and His Lady, The (My)F	R. Randell-J. Vincent	60	8/11/49	b3/26/49
144	Lost Tribe, The (Adventure)F	J. Weissmuller-E. Verdugo	72	May '49	b4/30/49
145	Lust for Gold (W)A	G. Ford-I. Lupino	90	June '49	b5/28/49
105	Make Believe Ballroom (M-C)F	R. Warrick-J. Courtland	78	5/26/49	b6/11/49
116	Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66	Mar. '49	b12/18/48
	Miss Grant Takes Richmond (C)F	L. Ball-W. Holden	87	Oct. '49	b9/24/49
	Mr. Soft Touch (C-D)F	G. Ford-E. Keyes-J. Ireland	93	Sept. '49	b7/30/49
101	Mutineers, The (D)F	J. Hall-A. Jergens	60	4/22/49	b5/7/49
183	Riders of the Whistling Pines (W-M)F	G. Autry-J. Lloyd	70	May '49	b3/26/49
186	Rim of the Canyon	G. Autry-N. Leslie-T. Hall	70	July '49	a2/5/49
112	Rusty Saves a Life (D)F	T. Donaldson-G. Henry	67	4/3/49	b2/12/49
103	Secret of St. Ives, The (D)F	R. Ney-V. Brown	75	6/30/49	b6/11/49
137	Slightly French (M-C)F	D. Lamour-D. Ameche	81	Feb. '49	b2/19/49
138	Song of India (D)F	Sabu-T. Bey-G. Russell	77	Feb. '49	b2/19/49
142	Undercover Man, The (D)A	G. Ford-N. Foch	85	Apr. '49	b3/26/49
140	Walking Hills, The (W-D)F	R. Scott-E. Raines-W. Bishop	78	Mar. '49	b3/12/49
143	We Were Strangers (D)A	J. Jones-J. Garfield-P. Armendariz	106	May '49	b4/30/49

COMING

	All the Kings Men	B. Crawford-J. Dru-J. Ireland			a2/5/49
	And Baby Makes Three	R. Young-B. Hale-R. Hutton			a6/18/49
	Barbary Pirates (D)F	D. Woods-T. Marshall	64		b8/6/49
	Beware of Blondie	P. Singleton-A. Lake			
	Blondie Hits the Jackpot (C)F	P. Singleton-A. Lake-L. Simms	65	10/6/49	b9/3/49
	Blondie's Hero	A. Lake-P. Singleton-L. Simms			a5/28/49
	Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms			a1/10/48
	Bodyhold	W. Parker-H. Brooke-A. Jenkins			a9/10/49
	Cargo to Capetown	B. Crawford-J. Ireland-E. Drew			a7/23/49
	Chinatown at Midnight	H. Hatfield-J. deWit			a6/18/49
	Cow Town	G. Austry-G. Davis			a5/28/49
	Feudin' Rhythm	E. Arnold-G. Henry-K. Grant			a8/13/49
	Girls School	J. Reynolds-R. Ford			a7/30/49
	Good Humor Man, The	J. Carson-L. Albright-J. Wallace			a7/16/49
	Her Wonderful Lie	Janis Carter-Marc Platt			
	Hoedown	E. Arnold-J. O'Mahoney			a8/20/49
	Holiday in Havana	D. Arnaz-M. Hatcher-A. Doran	73	10/13/49	
	Jolson Sings Again *T (C-D-M)F	Parks-Hale-Demarest-Donath	96		b8/13/49
	Mark of the Gorilla	J. Weissmuller			
	Mary Ryan, Detective	M. Hunt-W. Phillips			a7/30/49
	Mother for May, A	W. Holden-C. Grey-M. J. Saunders			
	Nevadan	R. Scott-F. Tucker-D. Malone			a5/28/49
	Night in Havana	D. Arnaz-M. Hatcher			a2/5/49
	Palomino *T	J. Courtland-B. Tyler			
	Petty Girl *T	J. Caulfield-R. Cummings			
	Prison Warden	W. Baxter-A. Lee			a6/4/49
	Reckless Moment, The	J. Mason-J. Bennett			a4/16/49
	Riders in the Sky	G. Autry-G. Henry			a9/10/49
	Rogues of Sherwood Forest *T	J. Derek-D. Lynn			
	Rusty's Birthday	T. Donaldson-J. Litel-A. Doran			a5/21/49
	Sons of New Mexico	G. Autry-G. Davis			a8/6/49
	Tell It to the Judge	R. Russell-R. Cummings-M. McDonald			a5/21/49
	Tokyo Joe	Bogart-Marly-Hayakawa-Knox			a2/19/49
	Traveling Saleswoman	J. Davis-A. Devine			a9/24/49
	Tyrant of the Sea	R. Randell-R. Williams			a9/10/49
	Woman of Distinction	R. Russell-R. Milland-J. Carter			a9/3/49

Westerns

	Bandits of El Dorado	C. Starrett-S. Burnette	56	10/20/49		
162	Blazing Trail, The	C. Starrett-S. Burnette	56	7/5/49		
168	Desert Vigilante	C. Starrett-S. Burnette	56	4/3/49		
	Frontier Outpost	C. Starrett-S. Burnette				
152	Home in San Antone	R. Acuff-J. Thomas-Smoky Mt. Boys	62	4/15/49		a2/5/49
	Horsemen of the Sierras	C. Starrett-S. Burnette	56	9/22/49		
161	Laramie	C. Starrett-S. Burnette	55	5/19/49		
	Renegade of the Sage	C. Starrett-S. Burnette				
164	South of Death Valley	C. Starrett-S. Burnette	54	8/18/49		
	Trail of the Rustler	C. Starrett-S. Burnette				

EAGLE LION

CURRENT

965	Against the Wind (D)A	S. Signoret-R. Beatty-J. Warner	95	Sept. '49		b3/13/48
931	Alimony (D)A	J. Beal-M. Vickers	72	June '49		b7/9/49
928	Big Cat, The *T (D)F	L. McCallister-P. A. Garner-P. Foster	75	May '49		b4/30/49
926	Black Book, The (D)A	R. Cummings-A. Dahl-R. Basehart	89	Aug. '49		b5/28/49
944	Black Shadows	Congo Jungles	62	July '49		
919	Blanche Fury *T (D)A	V. Hobson-S. Granger	95	Feb. '49		b3/20/48
916	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	4/6/49		b4/24/48
959	Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90	June '49		b2/5/49
939	Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90	June '49		b1/22/49
962	Easy Money (C-D)F	G. Gynt-D. Price	94	Aug. '49		b3/6/48
955	Fighting Redhead, The	J. Bannon-M. Sais		Oct. '49		
941	It Always Rains on Sundays (D)A	G. Withers-J. Warner	92	3/23/49		b11/29/47
923	Miranda (C)A	G. Johns-G. Withers-G. Jones	75	Mar. '49		b4/10/48
924	Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	91	July '49		b8/28/48
964	My Brother's Keeper (D)A	J. Warner-J. Hylton	96	July '49		b2/26/49
011	Obsession (D)A	R. Newton-S. Gray	98	Oct. '49		b8/6/49
942	Once Upon a Dream (C)A	G. Withers-G. Jones	87	Sept. '49		b7/9/49
961	Place of One's Own, A (D)A	J. Mason-M. Lockwood-B. Mullen	94	Sept. '49		b1/22/49
993	Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90	July '49		b1/1/49
915	Quartet (D)A	H. Baddeley-D. Bogarde	120	May '49		b12/4/48
917	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133	Special		b7/31/48
925	Red Stallion in the Rockies *C (W-D)F	A. Franz-J. Heather	85	2/2/49		b3/19/49
954	Roll, Thunder, Roll *C (W)F	J. Bannon-E. Lynn-I. S. Jolley	58	4/27/49		b5/14/49
921	Saraband *T (D)A	S. Granger-F. Rosay-J. Greenwood	94	May '49		b10/2/48
920	Scott of the Antarctic *T (D)A	J. Mills-D. Bond	111	4/20/49		b12/18/48
930	Shamrock Hill (C-M)F	P. Ryan-J. Litel	71	May '49		b4/30/49
922	Sleeping Car to Trieste (D)A	J. Kent-A. Lieven	95	June '49		b11/6/48
007	Trapped	L. Bridges-B. Payton-J. Hoyt		Oct. '49		a7/23/49
927	Tulsa *T (D)F	S. Hayward-R. Preston	90	4/13/49		b3/26/49
940	Waterloo Road (D)A	J. Mills-S. Granger	77	Aug. '49		b1/29/49
914	Weaker Sex, The (C-D)F	U. Jeans-C. Parker	85	Sept. '49		b10/2/48
960	Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93	Aug. '49		b11/15/47
004	Zamba	J. Hall-J. Vincent	75	Sept. '49		

COMING

913	Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer				
	Calendar, The (C)A	Greta Gynt-John McCallum	79			b6/5/48
	Dedee (D)A (French)	S. Signoret-M. Pagliero	95			b4/23/49
	Down Memory Lane (C)F	Crosby-Fields-Turpin-Swanson	72			b9/10/49
963	Esther Waters (D)A	K. Ryan-D. Bogarde	108			b10/2/48
	Floodtide (D)A	G. Jackson-R. Anderson	90			b4/16/49
	Gay Lady, The *T(M-D)A	J. Kent-J. Donald	95			b8/20/49
012	Glass Mountain, The (D)A	D. Gray-M. Denison-V. Cortesa	97	Nov. '49		b2/12/49
	Lord Byron (D)A	D. Price-M. Zetterling	85			b4/23/49
	Man Wanted	Anabel Shaw-Robert Lowery				
928	Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116			b7/3/48
	Passport to Pimlico (C)F	S. Holloway-H. Baddeley	84			b6/11/49
009	Port of New York	S. Brady-L. Carter		Nov. '49		
	Prizefighter and the Cowboy *C	J. Bannon-L. Nova				
008	Spring in Park Lane (C)F	A. Neagle-M. Wilding	91	Nov. '49		b4/3/48

FILM CLASSICS

	Alaska Patrol (D)F	R. Travis-H. Westcott	61	3/8/49		b1/29/49
	Amazon Quest (Adventure)F	T. Neal-C. Mathews-C. Donne	70	3/25/49		b5/14/49
	"C"-Man (D)A	D. Jagger-J. Carradine-H. Landers	75	5/16/49		b4/30/49
	Daughter of the West *C(D)F	M. Vickers-P. Reed	77	4/1/49		b4/23/49
	Frustration (Swedish) (D)A	H. Lowenadler-G. Fridh-B. Malmsten	90			b9/10/49
	Guilty Bystander	Z. Scott-F. Emerson-M. Boland				
	Judge, The (G)A	M. Stone-K. DeMille-P. Guilfoyle	69	1/18/49		b2/5/49
	Lost Boundaries (D)F	B. Pearson-M. Ferrer	97	6/30/49		b7/2/49
	Lovable Cheat, The (C)A	C. Ruggles-P. A. Garner-R. Ney	74	5/11/49		b4/9/49
	Not Wanted (D)A	S. Forrest-K. Brasselle-L. Penn	91	6/24/49		b6/25/49
	Project X	R. Colton-K. Andes	60			
	Search for Danger (My)F	J. Calvert-A. Dekker	64	4/8/49		b4/30/49
	State Department-File 649 *C(D)F	W. Lundigan-V. Bruce	85	2/15/49		b2/12/49

LIPPERT PRODUCTIONS

	Apache Chief	T. Neal-C. Thurston-A. Curtis		10/29/49		
4819	Arson, Inc. (D)A	R. Lowery-A. Gwynne	60	6/24/49		b5/7/49
4821	Call of the Forest	R. Lowery-K. Curtis-M. Sherrill		10/8/49		
	Dalton Gang, The	D. Barry-R. Lowery-B. Adams		9/10/49		
	Deputy Marshal	F. Langford-J. Hall-D. Foran		9/24/49		a9/3/49
4822	Grand Canyon (Sepia) (C)F	R. Arlen-M. B. Hughes	65	8/10/49		b9/3/49
4813	Highway (13) (D)A	R. Lowery-P. Blake	58	1/21/49		b1/8/49
4814	I Shot Jesse James (D)F	P. Foster-B. Britton-J. Ireland	81	2/24/49		b2/5/49
4818	Omoo-Omoo, the Shark God (D)F	R. Randell-D. Burton	58	4/30/49		b7/9/49
	Red Desert	D. Barry-T. Neal-M. Dean		9/17/49		
4817	Rimfire (D)F	J. Millican-M. B. Hughes	61	3/12/49		b4/9/49
4820	Ringside (D)A	D. Barry-T. Brown-S. Ryan	63	7/14/49		b7/23/49
4823	Sky Liner (My)A	R. Travis-P. Blake-R. Hudson	60	7/28/49		b8/6/49
4815	Son of a Bad Man	L. LaRue-F. St. John	61	4/2/49		
4816	Son of Billy the Kid	L. LaRue-F. St. John	65	4/23/49		
	Square Dance Jubilee	D. Barry-M. B. Hughes		10/22/49		
4826	There Is No Escape	S. Thurston	64			
	Tough Assignment	D. Barry-M. Steele-S. Brodie				
	Treasure of Monte Cristo	G. Langan-A. Jergens-S. Brodie		8/24/49		a8/27/49

METRO-GOLDWYN-MAYER

CURRENT

914	Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83	Feb. '49		b12/25/48
930	Any Number Can Play (D)A	C. Gable-A. Smith	103	July '49		b6/4/49
925	Barkleys of Broadway, The *T (M)F	F. Astaire-G. Rogers	109	May '49		b4/16/49
924	Big Jack (C-D)F	W. Beery-M. Main	86	Apr. '49		b4/9/49
5	Border Incident (Doc-D)A	G. Murphy-R. Montalban	95	Oct. '49		b8/27/49
917	Bribe, The (D)A	R. Taylor-A. Gardner-C. Laughton	98	Mar. '49		b2/5/49
918	Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88	Apr. '49		b2/19/49
	Challenge to Lassie *T	E. Gwenn-D. Crisp-Lassie	76	Oct. '49		a2/26/49
915	Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112	Feb. '49		b12/25/48
3	Doctor and the Girl (D)A	G. Ford-J. Leigh-C. Coburn	99	Sept. '49		b9/10/49

Title	*Company*
Challenge to Lassie	MGM
Champagne for Caesar	UA
Champion	UA
Chicago Deadline	Para.
Chicken Every Sunday	20th-Fox
Chinatown at Midnight	Col.
Christopher Columbus	U-I
Cinderella	RKO
City Across the River	U-I
Clay Pigeon	RKO
Colorado Territory	WB
Comanche Territory	U-I
Come To The Stable	20th-Fox
Command Decision	MGM
Concert Magic	UA
Connecticut Yankee, A	Para.
Conspirator	MGM
Copper Canyon	Para.
Cover-Up	UA
Cowboy and the Indians, The	Col.
Cow Town	Col.
Crime Doctor's Diary	Col.
Criss-Cross	U-I
Crooked Way, The	UA
Curtain Call at Cactus Creek	U-I

D

Dakota Lil	20th-Fox
Dalton Gang	Lippert
Dancing in the Dark	20th-Fox
Dangerous Profession	RKO
Daughter of Rosie O'Grady	WB
Daughter of the Jungle	Rep.
Daughter of the West	FC
Daybreak	RKO
Daybreak	U-I
Dead on Arrival	UA
Dear Wife	Para.
Death in the Doll's House	MGM
Dedee	EL
Deported	U-I
Deputy Marshal	Lippert
Devil's Doorway	MGM
Devil's Henchmen, The	Col.
Doctor and the Girl, The	MGM
Don't Take It to Heart	EL
Doolins of Oklahoma, The	Col.
Double Crossbones	U-I
Down Dakota Way	Rep.
Down Memory Lane	EL
Down to the Sea in Ships	20th-Fox
Duke of Chicago	Rep.
Dynamite	Para
Dynamite Trail	RKO

E

Eagle and the Hawk	Para.
East of Java	U-I
East Side, West Side	MGM
Easy Living	RKO
Easy Money	EL
Edward, My Son	MGM
El Paso	Para.
Escape If You Can	UA
Esperanza	UA
Esther Waters	EL
Everybody Does It	20th-Fox

F

Fallen Idol, The	SRO
Family Honeymoon	U-I
Fan, The	20th-Fox
Fancy Pants	Para.
Father Was a Fullback	20th-Fox
Feudin' Rhythm	Col.
Fighting Fools	Mono.
Fighting Kentuckian, The	Rep.
Fighting Man of the Plains	20th-Fox
Fighting O'Flynn, The	U-I
Fighting Redhead, The	EL
File on Thelma Jordon, The	Para.
Flame of Youth	Rep.
Flaming Fury	Rep.
Flamingo Road	WB
Flaxy Martin	WB
Floodtide	EL
Follow Me Quietly	RKO
Forbidden Street, The	20th-Fox
Force of Evil	MGM
Forgotten Women	Mono.
Fountainhead, The	WB
Francis	U-I
Free for All	U-I
Front and Center	20th-Fox
Frontier Investigator	Rep.
Frustration	FC
Fugitive From Terror	U-I

G

Gal Who Took the West	U-I
Gay Lady, The	EL
Girl From Jones Beach	WB
Girl in the Painting, The	U-I
Girl's School	Col.
Glass Mountain, The	EL
Golden Madonna, The	WB
Golden Stallion	Rep.
Gone to Earth	SRO
Good Humor Man	Col.
Grand Canyon	Lippert
Great Dan Patch, The	UA
Great Gatsby, The	Para.
Great Lover, The	Para.
Great Sinner, The	MGM
Green Promise	RKO
Guilty Bystander	FC
Gun Crazy	UA
Gun Fighter	20th-Fox

H

Hamlet	U-I
Hasty Heart, The	WB
Heiress, The	Para.
Hellfire	Rep.
Henry, the Rainmaker	Mono.
Her Man Gilbey	U-I

Title	Company
Her Wonderful Lie	Col.
Hideout	Kep
Highway 13	Lippert
Hoedown	Col.
Hold That Baby	Mono.
Holiday Affair	RKO
Holiday in Havana	Col.
Home in San Antone	Col.
Home of the Brave	UA
Homicide	WB
House Across the Street	WB
House by the River	Rep.
House of Strangers	20th-Fox

I

I Cheated the Law	20th-Fox
I Married a Communist	RKO
Ichabod and Mr. Toad	RKO
Illegal Entry	U-I
Impact	UA
Incident	Mono.
Indian Scout	UA
In the Good Old Summertime	MGM
Inspector General, The	WB
Intruder in the Dust	MGM
I Shot Jesse James	Lippert
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
I Was a Male War Bride	20th-Fox

J

Jeep Herders	Astor
Jiggs and Maggie in Jackpot Jitters	Mono.
Jigsaw	UA
Joan of Arc	RKO
Joe Palooka in the Big Fight	Mono.
Joe Palooka in the Counterpunch	Mono.
John Loves Mary	WB
Johnny Allegro	Col.
Johnny Holiday	UA
Johnny One-Eye	UA
Johnny Stool Pigeon	U-I
Jolson Sings Again	Col.
Judge, The	FC
Judge Steps Out, The	RKO
Jungle Stampede	Rep.

K

Kazan	Col.
Key to the City	MGM
Kid From Cleveland, The	Rep.
Kiss for Corliss, A	UA
Kiss in the Dark	WB
Knock on Any Door	Col.

L

Ladies of the Chorus	Col.
Lady Gambles, The	U-I
Lady Takes a Sailor, The	WB
Last Bandit, The	Rep.
Law of the Barbary Coast	Col.
Law of the Golden West	Rep.
Leave It to Henry	Mono.
Letter to Three Wives	20th-Fox
Let's Dance	Para.
Lie, The	Para.
Life of Riley	U-I
Little Women	MGM
Loaded Pistols	Col.
Locked In	WB
Lone Wolf & His Lady	Col.
Look for the Silver Lining	WB
Lord Byron	EL
Lost Boundaries	FC
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Lucky Stiff	UA
Lust for Gold	Col.

M

Ma and Pa Kettle	U-I
Ma and Pa Kettle Go to Town	U-I
MacBeth	Rep.
Mad Wednesday	RKO
Madame Bovary	MGM
Make Mine Laughs	RKO
Make-Believe Ballroom	Col.
Malaya	MGM
Man About the House	20th-Fox
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	RKO
Man Wanted	EL
Mark of the Gorilla	Col.
Mary Ryan, Detective	Col.
Masked Raiders	RKO
Massacre River	Allied
Master Minds	Mono.
Men, The	UA
Mighty Joe Young	RKO
Miniver Sequel	MGM
Miraculous Journey	FC
Miranda	EL
Miss Grant Takes Richmond	Col.
Miss Mink of 1949	20th-Fox
Mississippi Rhythm	Mono.
Mr. Belvedere Goes to College	20th-Fox
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col

926	Edward, My Son (D)A	S. Tracy-D. Kerr	112	June '49		b3/19/49
919	Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49		b1/1/49
923	Great Sinner, The (D)A	G. Peck-A. Gardner-W. Huston	110	8/5/49		b7/2/49
932	In the Good Old Summertime *T (M-D)F	J. Garland-V. Johnson	102	July '49		b6/25/49
	Intruder in the Dust	C. Jarman, Jr.-D. Brian		Oct. '49		a9/17/49
922	Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49		b2/26/49
931	Madame Bovary (D)A	Jones-Mason-Jourdan-Heflin	94	Aug. '49		b7/30/49
927	Neptune's Daughter *T (M)F	R. Skelton-E. Williams-R. Montalban	94	June '49		b5/21/49
4	Red Danube, The (D)A	W. Pidgeon-P. Lawford	118	Oct. '49		b9/24/49
933	Scene of the Crime (D)A	V. Johnson-G. DeHaven-A. Dahl	94	Aug. '49		b6/25/49
2	Secret Garden, The (D)F	M. O'Brien-H. Marshall-D. Stockwell	92	Sept. '49		b4/23/49
929	Stratton Story, The (D)F	J. Stewart-J. Allyson	106	July '49		b4/23/49
916	Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr.	94	Feb. '49		b1/1/49
921	Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94	Apr. '49		b3/5/49
920	Tale of the Navajos *T(Doc)F	Navajo Indians	58	Regional		b3/5/49
1	That Midnight Kiss *T(M)F	K. Grayson-M. Lanza-E. Barrymore	99	Sept. '49		b8/27/49

COMING

Adam's Rib	S. Tracy-K. Hepburn		Nov. '49		a8/13/49
Ambush	R. Taylor-J. Hodiak-A. Dahl				a8/20/49
Annie Get Your Gun T*	B. Hutton-H. Keel-F. Morgan				
Battleground	V. Johnson-J. Hodiak-G. Murphy	122	Nov. '49		a9/17/49
Big Hangover	V. Johnson-E. Taylor				a9/24/49
Black Hand, The	G. Kelly-T. Celli				a9/24/49
Conspirator (D)F	R. Taylor-E. Taylor	87	Dec. '49		b8/6/49
Death in the Doll's House	A. Sothern-Z. Scott-K. Miller		Dec. '49		a8/20/49
Devil's Doorway	R. Taylor-L. Calhern-P. Raymond				a9/10/49
East Side, West Side	Stanwyck-Mason-Gardner-Heflin				
Key to the City	C. Gable-L. Young				a8/6/49
Malaya	S. Tracy-J. Stewart-V. Cortesa				a9/17/49
Miniver Sequel	G. Garson-W. Pidgeon-J. Hodiak				
Nancy Goes to Rio *T	A. Sothern-J. Powell-L. Calhern				a8/6/49
On the Town *T	Kelly-Sinatra-Miller-Vera-Ellen		Dec. '49		a9/17/49
Outriders *T	J. McCrea-A. Dahl-B. Sullivan				a9/10/49
Please Believe Me	Deborah Kerr-Robert Walker				a9/24/49
Reformer and the Redhead	J. Allyson-D. Powell				
Side Street	F. Granger-C. O'Donnell-K. Craig				a8/20/49
Stars in My Crown	J. McCrea-E. Drew-D. Stockwell				a8/13/49
Tension	A. Totter-R. Basehart-C. Charisse		Nov. '49		a8/13/49
That Forsyte Woman *T	Flynn-Garson-Pidgeon-R. Young	114	Nov. '49		a3/5/49
Yellow Cab Man	R. Skelton-G. DeHaven-J. Gleason				
You're Only Young Twice *T	D. Stockwell-D. Hickman-S. Beckett				

MONOGRAM

CURRENT

4818	Angels in Disguise	L. Gorcey-Bowery Boys	63	9/25/49		a8/20/49
4806	Bomba, the Jungle Boy (D)F	J. Sheffield-P. A. Garner	71	3/20/49		b3/5/49
4816	Fighting Fools (C)F	L. Gorcey-H. Hall-Bowery Boys	69	4/17/49		b6/11/49
4813	Forgotten Women (D)F	E. Knox-V. A. Borg-T. Lynch	66	7/17/49		b7/9/49
4830	Henry, the Rainmaker (C)F	R. Walburn-W. Catlett-W. Tracy	64	2/13/49		b2/5/49
4817	Hold That Baby (C)F	L. Gorcey-H. Hall-A. Shaw	66	6/26/49		b8/6/49
4829	Incident (G-D)A	W. Douglas-J. Frazee-J. Compton	68	1/23/49		b1/8/49
4812	Jiggs & Maggie in Jackpot Jitters (C)F	J. Yule-R. Riano	67	9/11/49		b9/3/49
4803	Joe Palooka in the Big Fight (D)F	J. Kirkwood-L. Errol	66	3/6/49		b2/26/49
4808	Joe Palooka in the Counterpunch (C-D)F	J. Kirkwood-L. Errol	70	8/14/49		b9/17/49
4827	Leave It to Henry (C)F	R. Walburn-W. Catlett	57	6/12/49		b6/11/49
4810	Mississippi Rhythm (M)F	J. Davis-L. White-V. A. Borg	68	5/29/49		b7/23/49
4824	Sky Dragon (My)F	R. Winters-K. Luke	64	5/1/49		b5/14/49
4826	Temptation Harbour (D)A	R. Newton-S. Simon	90	3/27/49		b3/29/47
4820	Trail of the Yukon (D)F	K. Grant-S. Dalbert-B. Edwards	67	7/31/49		b8/13/49
4827	Trouble Makers (C)F	L. Gorcey-H. Hall-G. Dell	69	1/2/49		b1/1/49
4804	Tuna Clipper (D)F	R. McDowell-E. Verdugo	77	4/10/49		b3/19/49

COMING

4805	Black Midnight	R. McDowall-D. O'Flynn	66	10/2/49	a7/30/49
4807	Bomba on Panther Island	J. Sheffield		12/18/49	
4819	Master Minds	L. Gorcey-H. Hall		11/20/49	
4821	Wolf Hunters	K. Grant-H. Parrish		10/30/49	

Westerns

4863	Across the Rio Grande	J. Wakely-C. Taylor	55	5/15/49		
4845	Borrowed Guns	W. Wilson		12/25/49		
4864	Brand of Fear	J. Wakely-C. Taylor	56	7/10/49		
4834	Haunted Trails	W. Wilson-A. Clyde	60	9/4/49		
4866	Lawless Code	J. Wakely-C. Taylor	58	11/27/49		
4855	Range Justice	J. M. Brown-M. Terhune	57	8/7/49		
4844	Riders of the Dusk	W. Wilson-A. Clyde		11/13/49		
4865	Roaring Westward	J. Wakely-C. Taylor	55	9/18/49		
4842	Shadows of the West	W. Wilson-A. Clyde	59	7/24/49		
	Six-Gun Mesa	J. M. Brown-M. Terhune		1/8/50		
4853	Trails End	J. M. Brown	55	4/3/49		
4854	West of Eldorado	J. M. Brown-M. Terhune	58	6/5/49		
4856	Western Renegades	J. M. Brown-M. Terhune	56	10/9/49		

PARAMOUNT

CURRENT

4808	Accused, The (D)A	L. Young-R. Cummings-W. Corey	101	1/14/49		b11/20/48
4812	Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49		b1/22/49
4816	Bride of Vengeance (D)A	P. Goddard-J. Lund-McD. Carey	95	5/6/49		b4/2/49
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49		b2/26/49
4809	Dynamite (D)F	W. Gargan-V. Welles-R. Crane	68	1/28/49		b11/20/48
4816	El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden	92	4/1/49		b3/5/49
4820	Great Gatsby, The (D)A	A. Ladd-B. Field	91	8/5/49		b4/30/49
4817	Manhandled (My)A	D. Lamour-D. Duryea-S. Hayden	96	6/10/49		b4/16/49
4810	My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix	84	2/4/49		b12/11/48
4902	Rope of Sand (D)A	B. Lancaster-P. Henreid-C. Calvet	105	9/23/49		b7/2/49
4818	Sorrowful Jones (C-D)F	B. Hope-L. Ball	88	7/4/49		b4/16/49
4819	Special Agent (D)A	W. Eythe-G. Reeves-L. Elliot	70	7/22/49		b4/30/49
4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49		b2/12/49
4901	Top o' the Morning (My-M)F	B. Crosby-B. Fitzgerald	99	9/5/49		b8/6/49
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49		b12/11/48

COMING

	After Midnight	A. Ladd-W. Hendrix			a4/16/49
	Bitter Victory	Cummings-Scott-Lynn-Arden			a12/25/48
	Captain China *C	J. Payne-G. Russell			a7/2/49
4905	Chicago Deadline (My)A	A. Ladd-D. Reed-J. Havoc	87	11/11/49	b9/3/49
	Copper Canyon *T	R. Milland-H. Lamarr-MacD. Carey			a6/4/49
	Dear Wife	Holden-Caulfield-DeWolfe-Freeman			a2/19/49
	Eagle and the Hawk *T	J. Payne-R. Fleming-D. O'Keefe			
	Fancy Pants *T	B. Hope-L. Ball-J. Kirkland		11/11/49	a8/13/49
	File on Thelma Jordon	B. Stanwyck-W. Corey-P. Kelly			a5/7/49
4909	Great Lover, The (C)F	B. Hope-R. Fleming	80	12/28/49	b9/17/49
	Heiress, The (D)A	O. deHavilland-M. Clift-R. Richardson	120		b9/10/49
	Let's Dance *T	Hutton-Astaire-R. Young-Cowl			a9/3/49
	Lie, The	B. Stanwyck-J. Lund			a7/16/49
4903	My Friend Irma (C)F	M. Wilson-J. Lund-D. Lynn	102	10/14/49	b8/20/49
4906	Red, Hot and Blue (C-M)F	B. Hutton-V. Mature	84	11/25/49	b7/2/49
	Riding High	B. Crosby-C. Grey-C. Bickford			a5/14/49
	Samson and Delilah *T	Victor Mature-Hedy Lamarr			a1/1/49
	September	J. Fontaine-J. Cotten			
4904	Song of Surrender (D-M)A	C. Rains-W. Hendrix	92	10/28/49	b9/17/49
	Sunset Boulevard	W. Holden-G. Swanson-E. von Stroheim			a5/28/49
	United States Mail	A. Ladd-P. Calvert		10/7/49	a9/3/49

RKO RADIO

	CURRENT			Trade Shown
920	Adventure in Baltimore (C-D)F	R. Young-S. Temple-J. Agar	89	Mar. '49	b3/26/49
011	Arctic Fury (D)F	D. Cambre-E. Miller	62	June '49	b7/2/49
001	Big Steal, The (D)F	R. Mitchum-J. Greer-W. Bendix	71	June '49	b6/18/49
918	Clay Pigeon, The (G-D)A	B. Williams-B. Hale	63	Feb. '49	b2/12/49
003	Easy Living (D)A	Mature-Ball-Scott-Tufts	77	Aug. '49	b8/13/49
006	Follow Me Quietly (D)F	W. Lundigan-J. Corey	60	July '49	b7/9/49
922	Green Promise, The (D)F	M. Chapman-W. Brennan	94	Mar. '49	b3/12/49
008	I Married a Communist (Melo.)A	R. Ryan-L. Day	72	Sept. '49	b9/24/49
093	Ichabod and Mr. Toad *T(C)F	Disney Cartoon-Crosby-Rathbone	68	Aug. '49	b8/27/49
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan	145	Feb. '49	b10/23/48
924	Judge Steps Out, The (D)F	A. Knox-A. Sothern	91	May '49	b5/14/49
005	Make Mine Laughs (Vaudeville)F	R. Bolger-G. Lamb-D. Day	64	Aug. '49	b8/13/49
012	Masked Raiders	T. Holt-R. Martin	60	Sept. '49	
961	Mighty Joe Young, The (D)F	T. Moore-B. Johnson	93	May '49	b5/28/49
007	Mysterious Desperado, The (W)F	T. Holt-R. Martin-E. Norris	60	Aug. '49	b9/10/49
066	Outlaw, The (D)A	J. Russell-W. Huston	115		b3/23/46
051	Roseanna McCoy (D)F	F. Granger-R. Massey-J. Evans	89	Aug. '49	b8/20/49
926	Roughshod (W-D)F	R. Sterling-C. Jarman-G. Grahame	88	May '49	b5/21/49
004	Savage Splendor *T (Doc)F	African Travelog	60	July '49	b7/23/49
921	Set-Up, The (D)A	R. Ryan-A. Totter	72	Mar. '49	b3/26/49
067	She Wore a Yellow Ribbon *T (W-D)F	J. Wayne-J. Dru-J. Agar	103	July '49	b7/30/49
002	Stagecoach Kid (W)F	T. Holt-R. Martin-J. Donnell	60	June '49	b6/18/49
010	Strange Bargain (My)A	M. Scott-J. Lynn	68	Sept. '49	b9/24/49
009	They Live By Night (D)A	F. Granger-C. O'Donnell	95	Sept. '49	b6/26/48
925	Window, The (D)A	B. Hale-B. Driscoll-A. Kennedy	73	May '49	b5/14/49
916	Woman's Secret, A (D)A	M. O'Hara-M. Douglas-B. Williams	85	Feb. '49	b2/12/49

COMING

Bed of Roses	J. Fontaine-R. Ryan-Z. Scott			
Bride For Sale	C. Colbert-R. Young-G. Brent		Oct. '49	a5/14/49
Carriage Entrance	R. Mitchum-A. Gardner			
Cinderella *T	Disney Cartoon			
Dangerous Profession	G. Raft-E. Raines-P. O'Brien			a7/9/49
Daybreak	T. Wright-L. Ayres			
Dynamite Trail	T. Holt-H. Martin-L. Roberts			
Holiday Affair	R. Mitchum-J. Leigh			
It's Only Money	F. Sinatra-J. Russell-G. Marx		Dec. '49	a2/12/49
Mad Wednesday	H. Lloyd-F. Ramsden-A. Judge	95	Nov. '49	
Man on the Eiffel Tower, The *Ansco	Laughton-Tone-Meredith-Roc			a8/20/49
Montana Belle *U	J. Russell-G. Brent			a3/19/49
My Foolish Heart	D. Andrews-S. Hayward-K. Smith			
Range War	T. Holt-R. Martin-N. Nash			
Renegade of the West	T. Holt-R. Martin			
Riders of the Range	T. Holt-R. Martin			
Stromboli	I. Bergman-M. Vitale			
Tarzan and the Slave Girl	L. Barker-V. Brown-R. Alda			
Tattooed Stranger, The	J. Mills-P. White			
Terror	M. O'Shea-J. Bishop-C. McGraw			a9/3/49
Treasure Island *T	R. Newton-B. Sidney			
Vendetta	H. Brooke-F. Domergue			
Weep No More	Cotten-Valli-Paar-Byington		Nov. '49	a7/3/48
White Tower *Ansco	G. Ford-Valli-C. Rains			
With All My Heart	F. Granger-J. Evans			

REPUBLIC

	CURRENT			Rel. Date
	Bells of Coronado *U	R. Rogers-D. Evans	67	9/8/49	
814	Brimstone *U (W-D)F	R. Cameron-W. Brennan-A. Booth	90	8/11/49	b9/10/49
804	Daughter of the Jungle (D)F	L. Hall-J. Cardwell	69	2/8/49	b3/12/49
843	Down Dakota Way *U (W)F	R. Rogers-D. Evans	66	9/9/49	b9/3/49
809	Duke of Chicago (D)F	T. Brown-A. Long-G. Withers	59	3/15/49	b4/2/49
	Fighting Kentuckian, The (Melo.)F	J. Wayne-V. Ralston	100	9/26/49	b9/17/49
816	Flame of Youth	B. Fuller-R. McDonald-T. Barrett	60	9/22/49	
812	Flaming Fury (D)F	R. Roberts-Geo. Cooper	59	7/28/49	b7/9/49
811	Hellfire *U (W-D)F	W. Elliott-M. Windsor-F. Tucker	90	6/26/49	b6/11/49
807	Hideout (D)F	A. Booth-L. Bridges	61	3/8/49	b4/9/49
	Kid From Cleveland, The (D)F	G. Brent-L. Bari-Cleve. Indians	89	9/5/49	b9/10/49
806	Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80	4/25/49	b2/19/49
815	Post Office Investigator (D)F	A. Long-W. Douglas-J. Donnell	59	9/1/49	b8/27/49
830	Red Menace, The (D)A	R. Rockwell-H. Axman	87	8/1/49	b5/28/49
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88	3/28/49	b2/5/49
802	Rose of the Yukon (D)F	S. Brodie-M. Dell-W. Wright	59	1/5/49	b1/29/49
810	Streets of San Francisco (G-D)F	R. Armstrong-M. Clark	60	4/15/49	b4/30/49
842	Susanna Pass *U (W)F	R. Rogers-D. Evans	67	4/29/49	b5/7/49
803	Wake of the Red Witch (D)F	Wayne-Russell-Young	106	3/1/49	b1/8/49

COMING

Alias the Champ	G. George-A. Long-R. Rockwell			a9/3/49
Avenger, The	J. Carroll-A. Mara			
Belle of Old Mexico	E. Rodriguez-R. Rockwell-F. Bates			
Blonde Bandit	R. Rockwell-D. Patrick-G. Mohr			

Title	*Company*
Mrs. Mike	UA
Montana	WB
Montana Belle	RKO
Mother for May, A	Col.
Mother Is a Freshman	20th-Fox
Mutineers, The	Col.
My Brother Jonathan	Allied
My Dream Is Yours	WB
My Foolish Heart	RKO
My Friend Irma	Para
My Own True Love	Para
Mysterious Desperado, The	RKO

N

Nancy Goes to Rio	MGM
Neptune's Daughter	MGM
Nevadan	Col.
Night and the City, The	20th-Fox
Night Beat	WB
Night in Havana	Col.
Night Unto Night	WB
Not Wanted	FC

O

Obsession	EL
Oh, Doctor	20th-Fox
Oh, You Beautiful Doll	20th-Fox
Oliver Twist	EL
Omoo-Omoo	Lippert
On the Town	MGM
Once More My Darling	U-I
Once Upon a Dream	EL
One Last Fling	WB
Outlaw, The	RKO
Outpost in Morocco	UA
Outriders	MGM
Outside the Wall	U-I

P

Palomino	Col.
Passport to Pimlico	EL
Perfect Strangers	WB
Petty Girl	Col.
Pinky	20th-Fox
Place of One's Own, A	EL
Please Believe Me	MGM
Police Story, The	Allied
Port of New York	EL
Portrait of Jennie	EL
Post Office Investigator	Rep.
Prince of Foxes	20th-Fox
Prince of the Plains	Rep.
Prison Warden	Col.
Prizefighter and the Cowboy	EL
Project X	FC

Q

Quartette	EL
Quicksand	UA

R

Range War	RKO
Reckless Moment, The	Col.
Red Canyon	UA
Red Danube, The	MGM
Red Desert	Lippert
Red, Hot & Blue	Para.
Red Light	UA
Red Menace, The	Rep.
Red Pony, The	Rep.
Red Shoes, The	EL
Red Stallion in the Rockies	EL
Reformer and the Redhead	MGM
Renegade of the West	RKO
Return of the Frontiersman	WB
Riders in the Sky	Col.
Riders of the Range	RKO
Riders of the Whistling Pines	Col
Riding High	Para.
Rim of the Canyon	Col.
Rimfire	Lippert
Ringside	Lippert
Rock Island Trail	Rep.
Rogues of Sherwood Forest	Col.
Roll, Thunder, Roll	EL
Rope of Sand	Para
Rose of the Yukon	Rep.
Roseanna McCoy	RKO
Roughshod	RKO
Rusty Saves a Life	Col.
Rusty's Birthday	Col.

S

Samson and Delilah	Para
Sands of Iwo Jima	Rep.
Saraband	EL
Savage Horde, The	Rep.
Savage Splendor	RKO
Scene of the Crime	MGM
Scott of the Antarctic	EL
Search for Danger	FC
Secret Garden, The	MGM
Secret of Saint Ives	Col.
September	Para.
Set-Up, The	RKO
Shamrock Hill	EL
She Wore a Yellow Ribbon	RKO
Side Street	MGM
Sierra	U-I
Siren of Atlantis	UA
Sky Dragon	Mono.
Sky Liner	Lippert
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL
Slightly French	Col.

Title	Company
Somewhere in the City	WB
Song of India	Col.
Song of Surrender	Para.
Sons of New Mexico	Col.
Sorrowful Jones	Para.
South of St. Louis	WB
Special Agent	Para.
Spring in Park Lane	EL
Square Dance Jubilee	Lippert
Stage Fright	WB
Stagecoach Kid	RKO
Stallion Canyon	Astor
Stampede	Allied
Stars in My Crown	MGM
State Department-File 649	FC
Story of Molly X, The	U-I
Story of Seabiscuit	WB
Strange Bargain	RKO
Stratton Story, The	MGM
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Stromboli	RKO
Sun Comes Up, The	MGM
Sunset Boulevard	Para.
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tarzan and the Slave Girl	RKO
Task Force	WB
Tattooed Stranger, The	RKO
Tell It to the Judge	Col.
Temptation Harbour	Mono.
Tension	MGM
Terror	RKO
That Forsyte Woman	MGM
That Midnight Kiss	MGM
There Is No Escape	Lippert
There's a Girl in My Heart	Allied
They Live By Night	RKO
Thieves' Highway	20th-Fox
Third Man, The	SRO
This Side of the Law	WB
Three Came Home	20th-Fox
Ticket to Tomahawk, A	20th-Fox
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Tough Assignment	Lippert
Trail of the Yukon	Mono.
Trapped	EL
Traveling Saleswoman	Col.
Treasure Island	RKO
Treasure of Monte Cristo	Lippert
Trouble at Melody Mesa	Astor
Trouble Makers	Mono.
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Turned Up Toes	20th-Fox
Twelve O'Clock High	20th-Fox
Twilight in the Sierras	Rep.
Two Corridors East	20th-Fox
Tyrant of the Sea	Col.

U

Under Capricorn	WB
Under the Sun of Rome	UA
Undercover Man	Col.
United States Mail	Para.

V

Vendetta	RKO

W

Wabash Avenue	20th-Fox
Wake of the Red Witch	Rep.
Walking Hills	Col.
Waterloo Road	EL
We Were Strangers	Col.
Weaker Sex, The	EL
Weep No More	RKO
Whip, The	UA
Whiplash	WB
Whirlpool	20th-Fox
Whispering Smith	Para.
White Heat	WB
White Tower	RKO
Will James' Sand	20th-Fox
Window, The	RKO
With All My Heart	RKO
Without Honor	UA
Wolf Hunters	Mono.
Woman Hater	U-I
Woman in the Hall, The	EL
Woman of Distinction	Col.
Woman's Secret, A	RKO

Y

Yellow Cab Man	MGM
Yes Sir, That's My Baby	U-I
Young Man With a Horn	WB
Younger Brothers, The	WB
You're My Everything	20th-Fox
You're Only Young Twice	MGM

Z

Zamba	EL

	Golden Stallion, The *U	R. Rogers-D. Evans-P. Brady				a7/2/49
	House by the River, The	L. Hayward-J. Wyatt-L. Bowman				
	Jungle Stampede	African native cast				
888	MacBeth (D)A	O. Welles-J. Nolan-D. O'Herlihy		107		b10/1/48
	Rock Island Trail *U	F. Tucker-A. Mara-B. Cabot				
	Sands of Iwo Jima	J. Wayne-A. Mara				
	Savage Horde, The	W. Elliott-A. Booth-G. Withers				a7/2/49
	Twilight in the Sierras *U	R. Rogers-D. Evans				
	Westerns					
	Arizona Cowboy	R. Allen				
867	Bandit King of Texas	A. Lane-E. Waller	60	8/26/49		
865	Frontier Investigator (W)F	A. Lane-E. Waller	60	5/2/49		b6/18/49
852	Law of the Golden West (W)F	M. Hale-P. Hurst-G. Davis	60	5/9/49		b5/28/49
	Navajo Trail Raiders	A. Lane-E. Waller		9/22/49		
853	Outcasts of the Trail	M. Hale-P. Hurst	60	6/8/49		
	Pioneer Marshal	M. Hale-P. Hurst				
	Powder River	A. Lane-E. Waller				
831	Prince of the Plains (W)F	M. Hale-S. Davis	60	4/8/49		a4/23/49
	Ranger of Cherokee Strip	M. Hale				
	San Antone Ambush	M. Hale-P. Hurst-B. Daniels				
854	South of Rio (W)F	M. Hale-P. Hurst	60	7/22/49		
866	Wyoming Bandit, The (W)F	A. Lane-E. Waller	60	7/15/49		b8/6/49

SELZNICK RELEASING ORGANIZATION

	Fallen Idol, The (D)A	Richardson-Morgan-Henrey	92			b8/28/48
	Gone to Earth *T	J. Jones				
	Third Man, The (D)A	J. Cotten-Valli-O. Wells	93			b9/17/49

20TH-FOX

CURRENT

916	Beautiful Blonde From Bashful Bend *T (C)F	Grable-Romero-Vallee-San Juan	79	June '49		b5/28/49
908	Canadian Pacific *C (D)F	R. Scott-J. Wyatt	93	Apr. '49		b3/12/49
907	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend	94	Feb. '49		b12/11/48
922	Come to the Stable (D)F	L. Young-C. Holme	94	Sept. '49		b6/25/49
910	Down to the Sea in Ships (D)F	Widmark-Barrymore-Stockwell	119	Mar. '49		b2/19/49
914	Fan, The (D)A	Crain-Carroll-Sanders-Green	79	May '49		b4/2/49
925	Father Was a Fullback (C)F	F. MacMurray-M. O'Hara	84	Oct. '49		b8/20/49
904	Forbidden Street, The (D)A	D. Andrews-M. O'Hara	91	June '49		b3/19/49
919	House of Strangers (D)A	R. Conte-S. Hayward-E. G. Robinson	101	July '49		b6/18/49
905	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49		b1/15/49
923	I Was a Male War Bride (C)F	C. Grant-A. Sheridan	105	Sept. '49		b8/13/49
917	It Happens Every Spring (C)F	R. Milland-P. Douglas-J. Peters	87	June '49		b5/7/49
906	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas	103	Feb. '49		b12/4/48
909	Man About the House, A (D)A	M. Johnson-D. Gray-K. Moore	93	Feb. '49		b6/28/47
912	Miss Mink of 1949 (C)F	J. Lydon-L. Collier	69	Mar. '49		b2/26/49
911	Mother Is a Freshman *T (C)F	L. Young-V. Johnson-R. Vallee	81	Mar. '49		b3/5/49
913	Mr. Belvedere Goes to College (C)F	C. Webb-S. Temple	83	May '49		b4/2/49
921	Slattery's Hurricane (D)A	R. Widmark-L. Darnell-V. Lake	83	Aug. '49		b8/6/49
924	Thieves' Highway (Melodrama) A	R. Conte-V. Cortesa-L. J. Cobb	95	Oct. '49		b9/3/49
915	Tucson (C)F	J. Lydon-P. Edwards-C. Russell	64	May '49		b5/14/49
918	Will James' Sand *T (D)F	M. Stevens-C. Gray-R. Calhoun	77	July '49		b4/30/49
920	You're My Everything *T (M-C-Romance)F	D. Dailey-A. Baxter	94	Aug. '49		b7/2/49

COMING

	Big Fall	J. Garfield-M. Prell				
	Black Rose, The *T	T. Power-C. Aubry				
	Broken Arrow *T	J. Stewart-D. Paget				a7/23/49
	Cariboo Trail *C	R. Scott-K. Booth				
	Dakota Lil	Cameron-Montgomery-Windsor				
	Dancing in the Dark *T	W. Powell-M. Stevens-B. Drake				a6/18/49
926	Everybody Does It (C)F	L. Darnell-P. Douglas-C. Holm	98	Nov. '49		b9/3/49
930	Fighting Man of the Plains *C	R. Scott-J. Nigh		Nov. '49		a8/27/49
	Front and Center	D. Dailey-C. Townsend-C. Calvet				a9/3/49
	Gun Fighter	G. Peck-H. Westcott-J. Parker				
	Night and the City, The	R. Widmark-G. Tierney				
	Oh, Doctor	D. McGuire-W. Lundigan				a7/30/49
927	Oh, You Beautiful Doll *T (M)F	J. Haver-M. Stevens	93	Nov. '49		b9/17/49
	Pinky	J. Crain-W. Lundigan	102			
929	Prince of Foxes (D)F	T. Power-W. Hendrix-O. Welles	107	Dec. '49		b8/27/49
928	Three Came Home	C. Colbert-A. Marshall		Dec. '49		a6/18/49
	Ticket to Tomahawk, A *T	D. Dailey-A. Baxter-W. Brennan				
	Turned Up Toes	P. Douglas-J. Peters-C. Romero				a9/3/49
	Twelve O'Clock High	G. Peck-H. Marlowe-D. Jagger				a6/25/49
	Two Corridors East	M. Clift-P. Douglas-C. Bruch				
	Wabash Avenue *T	B. Grable-V. Mature-P. Harris				a7/16/49
	Whirlpool	Tierney-Conte-Ferrer-Bickford				a9/3/49

UNITED ARTISTS

CURRENT

	Africa Screams (C)F	Abbott & Costello-F. Buck	79	June '49		b5/7/49
	Black Magic (D)F	O. Welles-N. Guild	105	8/19/49		b8/20/49
	Champion (D)A	K. Douglas-M. Maxwell	99	5/20/49		b3/19/49
	Cover Up (My)F	W. Bendix-D. O'Keefe-B. Britten	83	Feb. '49		b2/26/49
	Crooked Way, The (G-D)A	J. Payne-S. Tufts-E. Drew	90	4/22/49		b4/30/49
	Great Dan Patch, The (D)F	D. O'Keefe-G. Russell	94	7/22/49		b7/16/49
	Home of the Brave (D)A	J. Edwards-J. Corey-S. Brodie	85	June '49		b4/30/49
	Impact (D)A	B. Donlevy-E. Raines-H. Walker	111	4/1/49		b3/19/49
	Jigsaw (My)F	F. Tone-J. Wallace-M. McCormick	72	3/11/49		b3/12/49
	Lucky Stiff (D)A	B. Donlevy-C. Trevor-D. Lamour	99	2/11/49		b1/22/49
	Outpost in Morocco (D)F	G. Raft-M. Windsor-A. Tamiroff	92	5/6/49		b3/26/49
	Red Light (D)F	G. Raft-V. Mayo	83	9/30/49		b8/20/49
	Too Late for Tears (D)A	L. Scott-D. Duryea-D. DeFore	99	7/8/49		b4/9/49

COMING

	Big Wheel, The	M. Rooney-T. Mitchell	92	11/5/49		a7/30/49
	Champagne for Caesar	R. Colman-C. Holm				
	Concert Magic (M)F	Y. Menuhin-Hollywood Symphony	72	Special		b10/23/48
	Dead on Arrival	E. O'Brien-L. Roberts				
	Escape If You Can	P. Henreid-C. McLeod		12/2/49		
	Esperanza (Argentine)	J. Ben-Ami				
	Gun Crazy	P. Cummins-J. Dall	84	Jan. '50		a6/25/49
	Indian Scout	G. Montgomery-E. Drew	71	Feb. '50		a8/21/48
	Johnny Holiday	W. Bendix-H. Carmichael				
	Johnny One-Eye	P. O'Brien-W. Morris-D. Moran				
	Kiss for Corliss, A	S. Temple-D. Niven-D. Hickman		11/25/49		a7/23/49
	Love Happy	Marx Bros.- I. Massey-Vera Ellen				a6/25/49
	Mrs. Mike	D. Powell-E. Keyes		12/17/49		a8/27/49
	Men, The	M. Brando-T. Wright				

Quicksand	M. Rooney-Jeanne Cagney-P. Lorre			3/15/50		a5/7/49
Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe		75	12/10/49		b12/18/48
Under the Sun of Rome (Italian)	Non-professional		99	Special		
Whip, The	D. Duryea-G. Storm-H. Marshall					
Without Honor	L. Day-F. Tone		76	10/10/49		a4/9/49

Westerns

Daring Caballero (W)F	D. Renaldo-L. Carrillo-K. Valez	61	6/24/49		b7/9/49
Gay Amigo (W)F	D. Renaldo-L. Carrillo-Armida	61	June '49		b5/14/49
Satan's Cradle	D. Renaldo-L. Carrillo				

UNIVERSAL-INTERNATIONAL

CURRENT

707 Abandoned	D. O'Keefe-G. Storm-M. Rambeau	79	Oct. '49		a7/16/49
702 Abbott & Costello Meet the Killer, Boris Karloff (C-My)F	Abbott & Costello-B. Karloff	84	Aug. '49		b8/6/49
695 Arctic Manhunt (D)F	M. Conrad-C. Thurston	69	May '49		b8/27/49
704 Blue Lagoon, The *T (Romance)A	J. Simmons-D. Houston	101	Aug. '49		b3/12/49
699 Calamity Jane and Sam Bass *T (W-D)F	Y. DeCarlo-H. Duff	85	July '49		b6/4/49
708 Christopher Columbus *T(D)F	F. March-F. Eldridge-F. L. Sullivan	104	Oct. '49		b6/18/49
694 City Across the River (D)F	S. McNally-J. Corey	90	May '49		b2/26/49
688 Criss Cross (D)A	B. Lancaster-Y. DeCarlo-D. Duryea	87	Feb. '49		b1/15/49
689 Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49		b12/11/48
687 Fighting O'Flynn, The (D)F	D. Fairbanks, Jr.-H. Carter	94	Feb. '49		b1/8/49
706 Gal Who Took the West *T (W-C-D)F	Y. DeCarlo-S. Brady	84	Sept. '49		b9/17/49
Hamlet (D)F	L. Olivier-J. Simmons	150	Sept. '49		b5/15/49
698 Illegal Entry (D)A	H. Duff-M. Toren-G. Brent	84	June '49		b6/11/49
700 Johnny Stool Pigeon (D)F	D. Duryea-H. Duff-S. Winters	75	July '49		b7/16/49
693 Lady Gambles, The (D)A	B. Stanwyck-R. Preston-S. McNally	99	May '49		b5/14/49
690 Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49		b1/29/49
692 Ma and Pa Kettle (C)F	M. Main-P. Kilbride	75	Apr. '49		b3/26/49
703 Once More, My Darling (C)F	R. Montgomery-A. Blyth-J. Cowl	92	Aug. '49		b7/30/49
697 One Woman's Story (D)A	A. Todd-C. Rains-T. Howard	91	June '49		b2/12/49
691 Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49		b2/5/49
Sword in the Desert (D)A	M. Toren-D. Andrews-S. McNally	99	Oct. '49		b8/27/49
696 Take One False Step (D)F	W. Powell-S. Winters-J. Gleason	94	June '49		b6/4/49
701 Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	69	July '49		b11/13/48
705 Yes Sir, That's My Baby *T (C-M)F	D. O'Connor-G. DeHaven-C. Coburn	81	Sept. '49		b8/13/49

COMING

All Over the Town (C)F	S. Churchill-N. Wooland	88			b2/26/48
Bagdad *T	M. O'Hara-P. Christian-V. Price				a6/25/49
Big Frame, The	S. Brady-P. Dow				
Blind Goddess, The (D)A	E. Portman-M. Denison	88			b9/25/48
Buccaneer's Girl *T	Y. DeCarlo-P. Friend-E. Lanchester				a9/3/49
Cardboard Cavalier (C)F	S Field-M. Lockwood	97			b4/23/49
Comanche Territory *T	M. O'Hara-MacD. Carey				
Curtain Call at Cactus Creek *T	D. O'Connor-G. Storm				a4/9/49
Daybreak (D)A	A. Todd-E. Portman	81			b7/16/49
Deported	M. Toren-J. Chandler				
Double Crossbones	D. O'Connor-H. Carter				
East of Java	S. Winters-MacD. Carey-D. Hart				a8/6/49
Francis	D. O'Connor-P. Medina-Z. Pitts		Nov. '49		a6/11/49
Free for All	R. Cummings-A. Blyth-P. Kilbride		Nov. '49		a8/6/49
Fugitive From Terror	I. Lupino-S. McNally-H. Duff				
723 Girl in the Painting, The (D)A	M. Zetterling-R. Beatty-G. Rolfe	90			b12/25/48
Her Man Gilbey (C)F	M. Wilding-P. Ward-L. Palmer	77			b6/18/49
Kid From Texas, The *T	A. Murphy-G. Storm				a7/2/49
Ma and Pa Kettle Go to Town	M. Main-P. Kilbride				
Outside the Wall	G. Storm-R. Basehart				
Sierra *T	A. Murphy-W. Hendrix				
Story of Molly X, The	J. Havoc-S. Brady		Nov. '49		

WARNER BROS.

CURRENT

812 Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110	1/29/49		b12/25/48
Backfire	V. Lindfors-E. O'Brien-V. Mayo		8/27/49		a1/8/49
824 Colorado Territory (W)F	J. McCrea-V. Mayo	94	6/11/49		b5/21/49
821 Flamingo Road (D)A	J. Crawford-Z. Scott-S. Greenstreet	94	4/30/49		b4/9/49
813 Flaxy Martin (D)A	Z. Scott-V. Mayo-D. Kennedy	86	2/12/49		b1/22/49
827 Fountainhead, The (D)A	G. Cooper-P. Neal-R. Massey	114	7/2/49		b6/25/49
828 Girl From Jones Beach (C)F	V. Mayo-R. Reagan-E. Bracken	78	7/16/49		b6/25/49
Hasty Heart, The (D)F	R. Reagan-P. Neal	107	8/13/49		b9/24/49
817 Homicide (My)A	R. Douglas-H. Westcott-R. Alda	77	4/2/49		b3/12/49
902 House Across the Street (My)A	W. Morris-J. Paige-B. Bennett	69	9/10/49		b8/20/49
831 It's a Great Feeling *T (C-M)F	D. Morgan-D. Day-J. Carson	85	8/20/49		b7/30/49
814 John Loves Mary (C)F	Reagan-Carson-Neal-Morris	96	2/19/49		b1/29/49
816 Kiss in the Dark, A (C-M)F	J. Wyman-D. Niven	88	3/26/49		b3/5/49
829 Look for the Silver Lining *T (M-B)F	J. Haver-R. Bolger-G. McRae	106	7/30/49		b6/25/49
Montana *T	E. Flynn-A. Smith-S. Z. Sakall		9/3/49		a12/18/48
820 My Dream Is Yours *T (M)F	Carson-Day-Bowman-Arden	101	4/16/49		b3/19/49
822 Night Unto Night (D)A	R. Reagan-V. Lindfors	84	5/14/49		b4/23/49
830 One Last Fling (C)F	A. Smith-Z. Scott	64	8/6/49		b7/9/49
815 South of St. Louis *T (W-D)F	J. McCrea-A. Smith-Z. Scott	88	3/12/49		b2/19/49
903 Task Force (part *T) (D)A	G. Cooper-J. Wyatt-W. Morris	116	9/24/49		b9/3/49
811 Whiplash (D)A	D. Clark-A. Smith-Z. Scott	91	1/15/49		b12/25/48
901 White Heat (Melodrama)A	J. Cagney-V. Mayo-E. O'Brien	114	9/3/49		b8/27/49
823 Younger Brothers, The *T (W)F	W. Morris-J. Paige-B. Bennett	77	5/28/49		b5/7/49

COMING

After Nightfall	D. Brian				
Always Leave Them Laughing	M. Berle-V. Mayo		11/12/49		
Barricade *T	D. Clark-R. Massey-R. Roman				a7/23/49
Beyond the Forest	B. Davis-J. Cotten-R. Roman		10/22/49		a8/27/49
905 Chain Lightning	Bogart-Parker-Massey-Whorf		1/28/50		a9/3/49
Daughter of Rosie O'Grady *T	J. Haver-G. MacRae				
Golden Madonna, The (C-D)A	P. Calvert-M. Rennie	90			b5/14/49
Inspector General, The *T	Kaye-Bates-Slezak-Cobb		12/31/49		
Lady Takes a Sailor, The	J. Wyman-D. Morgan				a6/11/49
Locked In	E. Parker-A. Moorehead				
Night Beat	W. Douglas-A. Hale-R. Alda				a8/28/48
Perfect Strangers	G. Rogers-D. Morgan				a8/27/49
Return of the Frontiersman *T	G. McRae-R. Calhoun				a7/9/49
Stage Fright	J. Wyman-M. Dietrich-M. Wilding				
Story of Seabiscuit *T	S. Temple-L. McCallister-B. Fitzgerald				a7/9/49
This Side of the Law	Lindfors-Smith-Paige-Douglas				a1/22/49
904 Under Capricorn *T (Hist. Romance)F	I. Bergman-J. Cotten-M. Wilding	117	10/8/49		b9/10/49
Young Man With a Horn	K. Douglas-L. Bacall-D. Day				a9/3/49

NEWSREEL SYNOPSES

(Released Wednesday, Sept. 28)

ALL AMERICAN (Vol. 7, No. 362)—Methodist-Episcopal conference; Nautical cadets; Marble champ; Girls on camp outing; Jeanne Crain honored.

MOVIETONE (Vol. 32, No. 77)—U.N. Assembly opens; Barkley on reclamation; Athens labor parade; Sweater girls; Paradog; Weight lifting; Sailing regatta; Gymnastics.

NEWS OF THE DAY (Vol. 21, No. 207)—Pound devaluation; U.N. Assembly opens; Barkley on reclamation; Peruvian mummy; Paris distillery fire; Sweater girls; Gymnastics.

PARAMOUNT (No. 10)—U.N. Assembly opens; Abdullah in Spain; Pound devaluation; Navy fire-proof suits; Peruvian mummy; German wire walkers.

TELENEWS (Vol. 3, No. 38B)—U.N. Assembly opens; U. S. Navy visits Spain; Norway's arctic outpost; Pound devaluation; Esape from Russian-zone prison; Orozco funeral; Sweater girls; Gonzales turns pro.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 285)—U.N. Assembly opens; Pound devaluation; Paris distillery fire; Sweater girls; Ryder Cup; Tuna tourney.

WARNER PATHE (Vol. 21, No. 12)—Football: California-Santa Clara; U.N. Assembly opens; Dedicate Ft. Dix air base; Barbara Hutton back; "Task Force" ocean premiere; Sweater girls; Golden Gate swimming; German wire walkers.

(Released Saturday, Oct. 1)

MOVIETONE (Vol. 32, No. 78)—Russia and A-bomb; Bathing fashions; Football: S. Cal.-Navy, Notre Dame-Indiana.

NEWS OF THE DAY (Vol. 21, No. 208)—Russia and A-bomb; New Jersey State Fair; Bathing fashions; Football: S. Cal.-Navy, Michigan-Mich. State, Notre Dame-Indiana.

PARAMOUNT (No. 11)—Russia and A-Bomb; Football: S. Cal.-Navy, Michigan-Mich. State, Notre Dame-Indiana, Georgia Tech-Vanderbilt.

TELENEWS (Vol. 3, No. 39A)—Russia and A-bomb; Italian ocean fliers lost; B-36 probe; Hawaiian students here; Football: Notre Dame-Indiana.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 286)—Russia and A-bomb; Bathing fashions; Football: S. Cal.-Navy, Georgia Tech-Vanderbilt.

WARNER PATHE (Vol. 21, No. 13)—Russia and A-bomb; Shirley May reception; Cleveland pole sitter; Bathing fashions; Dangerous occupations; Football: Michigan-Mich. State, Stanford-Harvard.

PICTURES STARTED LAST WEEK

COLUMBIA. Trail of the Rustler—Principals: Charles Starrett, Smiley Burnette. Director, Ray Nazarro.

MONOGRAM. Bomba on Panther Island — Principals: Johnny Sheffield. Director, Ford Beebe.

RKO. Carriage Entrance — Principals: Robert Mitchum, Ava Gardner, Melvyn Douglas. Director, Robert Stevenson.

REPUBLIC. Twilight in the Sierras (Trucolor)—Principals: Roy Rogers, Dale Evans, Pat Brady. Director, William Witney.

INDEPENDENT. Dark Road (shooting in Rome)—Principals: Janis Paige, Massimo Serato, Binnie Barnes. Director, Sidney Salkow.

Beloved (shooting in Mexico)—Principals: Paulette Goddard, Pedro Armendariz, Gilbert Roland. Director, Emilio Fernandez.

A Dog's Life—Principals: Harold Lloyd, Jr., Cathy Downs, Byron Foulger. Director, Harold Erickson.

TITLE CHANGES

"The Knife" (MGM) now THE BLACK HAND. "Christmas Gift" (RKO) now HOLIDAY AFFAIR.

RE-ISSUES (Nationally Released)

ASTOR PICTURES

			Time Mins.	Rel. Date
	Across the Sierras	"Wild Bill" Elliott	60	5/1/50
	Beyond the Sacramento	"Wild Bill" Elliott	59	11/1/49
	Black Dragons	B. Lugosi	65	July '49
	Hands Across the Rockies	"Wild Bill" Elliott	61	8/1/50
	Invisible Ghosts	B. Lugosi	66	9/15/49
	Kid Dynamite	East Side Kids	66	July '49
	King of Dodge City	"Wild Bill" Elliott	62	9/15/50
	North of the Lone Star	"Wild Bill" Elliott	61	6/15/50
	Pioneers of the Frontier	"Wild Bill" Elliott	60	7/1/49
	Prairie Schooners	"Wild Bill" Elliott	60	2/15/50
	Son of Davy Crockett, The	"Wild Bill" Elliott	61	12/15/49
	Spotlight Scandals	B. Gilbert-F. Fay	84	9/15/49
	Wildcat of Tucson, The	"Wild Bill" Elliott	61	3/15/50

COLUMBIA

	Cover Girl *T	R. Hayworth-G. Kelly	107	Aug. '49
	Desperadoes	R. Scott-E. Keyes	85	July '49
	His Girl Friday	C. Grant-R. Russell	92	July '49
	Penitentiary	W. Connolly-J. Parker	79	July '49
	Penny Serenade	I Dunne-C. Grant	120	July '49
	Renegades *T	L. Parks-E. Keyes	88	July '49
	Women in Prison	W. Cahoon-S. Caolton	59	July '49
	You Were Never Lovelier	R. Hayworth-F. Astaire	98	Aug. '49

EAGLE LION

	Letter of Introduction	A. Menjou-A. Leeds		Oct. '49
988	Rebecca	J. Fontaine-L. Olivier		July '49
006	Story of G. I. Joe, The	R. Mitchum-B. Meredith		Oct. '49

FAVORITE FILMS

	Desert Command	J. Wayne	60	Aug. '49
	Naked Man & Beast, Wild Men of Kalahari, and Wild Game in Africa	Jungle Combination	145	Oct. '49

FILM CLASSICS

	Back Street	C Boyer-M. Sullavan	89	Oct. '49
	Cobra Woman	M. Montez-J. Hall-Sabu	70	7/28/49
	Scarlet Street	J. Bennett-E. G. Robinson	102	Oct. '49
	White Savage	M. Montez-J. Hall-Sabu	76	7/28/49

METRO-GOLDWYN-MAYER

928	Wizard of Oz *T	J. Garland-B. Lahr	102	July '49

MOTION PICTURE SALES CORP.

	Movie Crazy	H. Lloyd	85	6/24/49
	Tabu	Reri	83	10/1/49

PARAMOUNT

4823	Geronimo	P. Foster-E. Drew	90	6/17/49
4908	Lady Eve	B. Stanwyck-H. Fonda		12/2/49
4822	Trail of the Lonesome Pine *T	Sidney-MacMurray-Fonda	99	6/17/49
1907	Holiday Inn	B. Crosby-F. Astaire		12/2/49

RKO RADIO

984	Bullet Code	G. O'Brien	58	July '49
062	Gunga Din	C. Grant-V. McLaglen	117	July '49
063	Lost Patrol	V. McLaglen-B. Karloff	73	July '49
985	Prairie Law	G. O'Brien	59	July '49
986	Stage to Chino	G. O'Brien	59	July '49
927	Tall in the Saddle	J. Wayne-E. Raines	87	
065	Tarzan's Desert Mystery	J. Weissmuller-B. Joyce	70	Aug. '49
064	Tarzan Triumphs	J. Weissmuller-B. Joyce	76	Aug. '49

REALART

1165	Bombay Clipper	M. Montez-T. Bey	61	7/49
1135	Mutiny in the Arctic	R. Arlen-A. Nagel	61	7/49

WARNER BROS.

825	Casablanca	H. Bogart-I. Bergman	102	6/18/49
826	G-Men	James Cagney	85	6/18/49

MISCELLANEOUS FEATURES

U. S.

	Concert Magic (Concert Films)	Y. Menuhin	72	b10/23/48
	Lawton Story, The *C (Hallmark) (D)F	G. Prince	101	b4/9/49
	Louisiana Story (Lopert)	J. Boudereaux	77	b10/2/48
	Prejudice (Motion Picture Sales)	D. Bruce	57	b2/26/49
	Quiet One (Mayer-Burstyn)	D. Thompson	67	
	Story of Life (Crusades)	J. Crehan	67	b7/10/48
	Strange Victory (Target)	V. Richardson	73	b7/24/48
	Street Corner (Viro)	M. M. Jones	70	b12/18/48
	Wild Weed (Eureka) (Semi-doc-D)A	L. Leeds	80	b9/10/49

BELGIUM

	Rubens (Discina) (Doc.)F	Art Works	45	b6/18/49

ENGLAND

	Adam and Evalyn (C-D)A	S. Granger	92	b5/21/49
	Bonnie Prince Charlie *T (D)F	D. Niven	126	b11/13/48
	Brighton Rock	R. Attenborough	92	b1/3/48
	Case of Charles Peace (D)A	M Martin-Harvey	89	b4/16/49
	Chiltern Hundreds, The (C)F	C. Parker	85	b8/27/49
	Dolwyn (London) (D)F	E. Evans	95	b5/14/49
	Elizabeth of Ladymead *T (D)A	A. Neagle	97	b1/8/49
	Fools Rush In (C)A	S. A. Howes	82	b3/12/49
	For Them That Trespass (D)A	S. Murray	95	b4/30/49
	Ghosts of Berkeley Square	R. Morley	90	b11/1/47
	Guinea Pig (Grandi) (D)A	R. Attenborough	98	b10/30/48
	History of Mr. Polly	J. Mills	96	b2/19/49
	Interrupted Journey, The (D)A	V. Hobson	80	b8/20/49
	Kind Hearts and Coronets (C)A	A. Guinness	106	b6/25/49
	Loves of Joanna Godden	G. Withers	85	b6/21/47
	Madness of the Heart (D)A	M. Lockwood	105	b7/30/49
	Man on the Run (D)A	D. Farr	83	b4/30/49
	Mark of Cain	E. Portman	88	b1/17/48
	Maytime in Mayfair *T (C-M)F	A. Neagle	95	b6/4/49
	Mrs. Fitzherbert	P. Graves	99	b2/14/48
	Private Angelo (C-D)A	P. Ustinov	107	b7/2/49
	Queen of Spades, The (London) (D)A	A. Walbrook	96	b5/14/49
	Showtime (English Films)	A. Todd	91	b6/5/48
	Silent Dust	S. Gray	83	b1/29/49
	Small Back Room	D. Farrar	104	b2/12/49
	Small Voice	V. Hobson	83	b11/27/48
	That Dangerous Age (D)A	M. Loy	98	b5/14/49
	Train of Events (D)A	V. Hobson	95	b8/27/49
	Winslow Boy	R. Donat	117	b9/11/48

FRANCE

	Cavalcade of the Hours (Nayfack) (D)A	Fernandel	90	b9/10/49
	Chips Are Down (Lopert)	M. Presle	93	b2/12/49
	Devil in the Flesh (A.F.E.) (D)A	G. Philipe	112	b5/21/49
	Love Story (Cine Classics) (D)A	O. Joyeux	90	b7/9/49
	Man to Men (Siritzky)	J.-L. Barrault	100	b2/26/49
	Monsieur Vincent (Lopert)	P. Fresnay	102	b1/1/49
	Rumeurs (Famous Pictures) (D)A	J. Dumesnil	82	b5/14/49
	Secrets of a Ballerina (Distinguished)	P. Blanchar	84	b1/8/49
	Wench, The (Spalter) (D)A	M. Casares	90	b3/12/49

GERMANY

	Somewhere in Berlin (Central Cinema) (D)A	C. Knetschke	77	b9/10/49

GREECE

	Voice of the Heart (Rex)	E. Veakis	100	

ITALY

	Bandit, The (Times Film) (D)A	A. Magnani	77	b6/11/49
	Earth Cries Out, The (Dubbed) (Lux) (Semi-doc-D)A	M. Berti	80	b9/10/49
	Flight Into France (Lux) (Melodrama)A	F. Lulli	92	b8/6/49
	Guaglio (Lux) (D)F	A. Celi	88	b5/14/49
	His Young Wife (Armanac) (C-D)A	C. Campanini	98	b4/9/49
	Iron Crown, The (Superfilm) (D)F	M. Girotti	100	b6/25/49
	Outcry (Crest) (D)A	L. Padovani	89	b3/26/49
	Peddlin' In Society (Lux) (C)F	A. Magnani	85	b5/14/49
	Professor, My Son (Lux) (C-D)F	A. Fabrizzi	86	b4/9/49
	Wandering Jew, The (Globe) (D)A	V. Cortese	90	b4/9/49
	Woman Trouble (Lux) (D)F	A. Magnani	85	b6/4/49

POLAND

	The Last Stop (Times Film) (D)A	T. Gorecka	110	b4/23/49

SPAIN

	Don Quixote de la Mancha (Azteca) (C-D)F	R. Rivelles	138	b6/11/49
	Nail, The (Azteca) (D)A	R. Duran	95	b7/23/49

SWEDEN

	Incorrigible (Foreign Service) (D)A	S. Jarrel	81	b6/11/49
	Interlude (Globe)	V. Lindfors	83	b1/15/49
	I Am With You (Dubbed) (Carlson) (Doc)F	N. Dahlgren	75	b3/5/49

SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

No.	Title	Rel. Date	Data

1948-49

COLUMBIA

THREE STOOGES COMEDIES (8)

	Heavenly Daze (16½)	9/2	9/25
	I'm A Monkey's Uncle (16)	10/7	10/23
	Mummy's Dummies (16)	11/4	1/22
	Crime on Their Hands (17½)	12/9	3/12
	The Ghost Talks (16)	2/3	5/7
	Who Done It? (16)	3/3	5/21
	Hokus Pokus (16)	5/5	9/3
	Fuelin' Around (16)	7/7	.....

SHORTED & ALL-STAR COMEDIES (12)

	Billie Gets Her Man (17)	9/9	9/25
	Go Chase Yourself (17)	10/14	10/9
	Parlor, Bedroom and Wrath (16)	12/16	4/2
	Radio Riot (16)	2/10	4/2
	Sunk in the Sink (16)	3/10	5/21
	Microspook (16)	6/9	.....
	A Pinch in Time (16)	11/11	.....
	He's In Again (16½)	1/13	3/19
	Miss in a Mess (15½)	1/20	4/9
	Trapped by a Blonde (15½)	4/7	9/3
	Flung by a Fling (16)	5/12	9/3
	Clunked in the Clink (16)	7/13	.....

CAN YOU TOP THIS? (2)

	#1 (13)	11/18	.....

COMEDY FAVORITES (Reissues) (6)

	Pest from the West (18½)	9/30	.....
	Ay Tank Ay Go (16)	10/21	.....
	Static in the Attic (19)	12/23	.....
	Nothing But Pleasure (17)	3/31	.....
	A Rookie's Cookie (17)	5/19	.....
	Crazy Like a Fox (18½)	6/16	.....

FOX AND CROW (8)

	Robin Hoodlum (7)	11/23	3/12
	Magic Fluke (7)	3/24	5/21

ONE-REEL SPECIAL

	Candid Microphone No. 1 (11)	10/21	.....
	Candid Microphone No. 2 (10½)	3/3	5/7
	Candid Microphone No. 3 ( )	8/19	.....

COLOR RHAPSODIES (8)

	Pickled Puss (6½)	9/2	9/25
	Lo, The Poor Buffal (6½)	11/4	1/1
	Coo-Coo Bird Dog (6)	2/3	4/30
	Grape Nutty (6)	4/14	.....
	Cat-Tastrophy (6)	6/30	.....

COLOR FAVORITES (Reissues) (8)

	The Stork Takes a Holiday (8)	9/9	.....
	Swing Monkey Swing (8)	10/14	.....
	The Little Match Girl (8½)	11/25	.....
	Glee Worms (7½)	12/16	.....
	A Boy and His Dog (7)	1/6	.....
	Spring Festival (8)	3/17	.....
	Indian Serenade (8)	5/5	.....
	Two Lazy Crows (7)	7/13	.....

FILM NOVELTIES (8)

	Rhapsody on Ice (9)	11/23	3/12
	America's Heritage of Hospitality (10½)	8/25	.....

VERA VAGUE LAFF TOURS (8)

	A Lass in Alaska (10½)	10/28	10/9
	Sitka Sue (10½)	1/20	4/2

WORLD OF SPORTS (12)

	Diving Champion (9½)	9/23	10/2
	Acrobatic Babies (9½)	10/14	10/23
	Babe Didrickson, Queen of Sports (10)	11/25	2/12
	Flashing Fins (10)	11/23	3/12
	Mrs. Golf (10)	2/24	4/30
	Trigger Magic (10)	3/17	7/30
	Lady of the Links (8)	4/28	.....
	Racing Greyhounds (10)	5/26	.....
	Rasslin' Riot (8½)	6/23	.....
	West Point Track & Field (9)	7/27	.....

THRILLS OF MUSIC (12)

	Elliot Lawrence & Orch. (10½)	9/23	9/25
	Ray Eberle & Orch. (10)	11/4	2/12
	Louis Prima & Orch. (10)	12/16	4/2
	Buddy Rich & Orch. (10)	1/20	4/9
	Charlie Spivak & Orchestra (10)	3/24	7/30
	Frankie Carle & Orch. (9)	4/21	9/3

SCREEN SNAPSHOTS (12)

	Hollywood Holiday (9)	9/2	10/2
	A Day at C.B.S. (9½)	10/7	1/3
	Stars to Remember (9½)	11/18	2/12
	Hollywood Santa Claus Lane (10)	12/23	.....
	A Rainy Day in Hollywood (10)	1/27	4/30
	Frank Borzage Golf Tournament (10)	3/3	5/21
	Medals for Hollywood Stars (9½)	4/14	.....
	Vacation at Del Mar (10½)	5/12	....
1859	Hollywood's Happy Homes (10)	6/16	.....
1860	Howdy Podner (9½)	7/20	.....

COMMUNITY SINGS (8)

1651	Baby Face (9)	9/16	10/2
1652	My Happiness (10)	10/21	1/22
1653	It's Magic (9½)	12/23	4/2
1654	Bouquet of Roses (9½)	3/10	4/30
1655	June in January (10)	4/21	.....
1656	My Blue Heaven (9½)	7/7	.....

SERIALS

1120	Congo Bill (15 Chapters)	10/28	.....
1140	Bruce Gentry (15 Chapters)	2/10	.....
1160	Great Adventures of Wild Bill Hickok (15 Chapters) (Reissue)	9/8	.....
1180	New Adventures of Batman & Robin (15 Chapters)	5/26	.....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31	Old Rockin' Chair Tom (7)	9/18	1/15
W-32	Lucky Ducky (8)	10/9	.....
W-33	Professor Tom (8)	10/20	3/12
W-34	The Cat That Hated People (7)	11/20	2/26
W-35	Mouse Cleaning (8)	12/11	3/5
W-36	Goggle Fishing Bear (7)	1/15	4/30
W-37	Bad Luck Blackie (7)	1/22	4/9
W-38	Polka Dot Puss (8)	2/26	6/4
W-39	Senor Droopy (8)	4/9	7/30
W-40	Hatch Up Your Troubles (8)	5/14	7/30
W-41	Meet King Joe (8)	5/28	9/17
W-42	The Little Orphan (8)	4/30	8/6
W-43	House of Tomorrow (7)	6/11	9/17
W-44	Heavenly Puss (8)	7/9	.....
W-45	Doggone Tired (8)	7/30	.....
W-46	Wags to Riches (8)	8/13	.....

PETE SMITH SPECIALTIES (10)

S-51	Why Is It? (7)	9/11	11/13
S-52	Pigskin Skill (8)	9/18	10/23
S-53	Ice Aces (8)	11/6	2/13
S-54	Let's Cogitate (8)	12/25	2/26
S-55	Super Cue Men (9)	1/29	4/9
S-56	What I Want Next (10)	2/12	4/9
S-57	Scientifiquiz (9)	4/2	6/4
S-58	Those Good Old Days (9)	4/16	7/30
S-59	Fishing for Fun (9)	4/23	8/6

GOLD MEDAL CARTOONS (Reissues) (4)

W-21	The Little Goldfish (8)	11/20	.....
W-22	Fine Feathered Friends (8)	1/1	.....
W-23	The Blue Danube (8)	4/2	.....
W-24	Sufferin' Cats (8)	6/24	.....

FITZPATRICK TRAVELTALKS (8)

T-11	Wandering Through Wales (9)	10/16	2/14
T-12	Night Life in Chicago (9)	11/27	2/26
T-13	Scholastic England (8)	12/18	5/7
T-14	Ontario, Land of Lakes (10)	2/12	6/4
T-15	Calling on Michigan (10)	3/5	7/23
T-16	Playlands of Michigan (9)	3/26	7/23
T-17	Quebec in Summertime (10)	4/9	7/30
T-18	Roaming Through Northern Ireland (9)	7/9	.....

THE PASSING PARADE (6)

K-71	The City of Little Men (10)	11/20	2/12
K-72	Annie Was a Wonder (10)	1/27	4/9
K-73	Stuff for Stuff (9)	3/26	7/23
K-74	Mr. Whitney Had a Notion (11)	5/7	7/30
K-75	Clues to Adventure (9)	6/11	9/24
K-76	Child City ( )		.....

MGM SPECIALS (4)

A-1	Mighty Manhattan (20)	7/30	5/28
A-2	Heart to Heart (21)	5/21	.....

PARAMOUNT

PACEMAKERS

K8-1	Appointment With Baby (11)	10/8	1/8
K8-2	Mr. Groundling Takes the Air (11)	12/3	1/22
K8-3	Make Mine Monica (11)	1/14	2/26
K8-4	The MacAdemy Awards (8)	2/18	4/30
K8-5	I Remember You (11)	3/18	5/7
K8-6	My Silent Love (11)	4/22	.....
K8-7	The Lambertville Story (10)	5/20	9/3
K8-8	Southward Ho Ho! (11)	6/17	9/17
K8-9	Roller Derby Girl (10)	7/8	.....
K8-10	Neighbors in the Night (11)	7/29	.....
K8-11	The Football Fan (11)	9/9	.....
K8-12	Strawhat Cinderella ( )	9/23	.....

NOVELTOON

P8-1	The Mite Makes Right (8)	10/	1/15
P8-2	Hector's Hectic Life (7)	11/19	1/8
P8-3	Old Shell Game (7)	12/17	2/19
P8-4	The Little Cut-up (7)	12/17	2/26
P8-5	Hep Cat Symphony (7)	2/4	4/30
P8-6	The Lost Dream (8)	3/18	5/21
P8-7	Little Red School Mouse (7)	4/15	7/16
P8-8	A Haunting We Will Go (9)	5/13	.....
P8-9	A Mutt in a Rut (8)	5/27	.....
P8-10	Campus Capers (7)	7/1	9/17

SCREEN SONG

X8-1	Readin' Ritin' and Rhythmetic (7)	10/22	1/15
X8-2	The Funshine State (8)	1/7	2/26
X8-3	The Emerald Isle (7)	2/25	4/30
X8-4	Comin' Round Mountain (7)	3/11	5/21
X8-5	The Stork Market (8)	4/8	7/16
X8-6	Spring Song (7)	6/3	.....
X8-7	The Ski's the Limit (8)	6/24	9/24
X8-8	Toys Will Be Toys (7)	7/15	.....
X8-9	Farm Foolery (8)	8/5	.....
X8-10	Our Funny Finny Friends (7)	8/26	.....
X8-11	Marriage Wows (7)	9/16	.....
X8-12	The Big Flame-up (7)	9/30	.....

SPEAKING OF ANIMALS

Y8-1	The Gnu Look (10)	10/29	1/15
Y8-2	Calling All Animals (10)	1/7	2/26
Y8-3	Meet the Champ (9)	2/11	4/30
Y8-4	Hocus Focus (10)	4/22	7/30
Y8-5	Goin' Hollywood (10)	6/10	9/17
Y8-6	Video Hounds (10)	8/12	.....

G. RICE SPORTLIGHT

R8-1	Hot Rod Speedsters (10)	11/5	12/16
R8-2	Acrobatic Illini (10)	1/7	2/19
R8-3	Sno' Time for Learning (10)	1/21	2/26
R8-4	In the Driver's Seat (10)	3/4	4/30
R8-5	Best of Breed (10)	4/8	9/3
R8-6	Fairway Champions (10)	5/6	.....
R8-7	Top Figure Champs (10)	6/10	9/17
R8-8	Sporting Spheres (10)	7/8	.....
R8-9	Official Business (10)	8/5	.....
R8-10	Running the Keys (10)	9/16	.....

POPEYE

E8-1	Robin Hoodwinked (7)	11/18	1/22
E8-2	Symphony in Spinach (7)	12/31	4/30
E8-3	Popeye's Premiere (11)	3/25	5/7
E8-4	Lumber Jack & Jill (7)	5/27	.....
E8-5	Hot Air Aces (7)	6/24	9/17
E8-6	A Balmy Swami (7)	7/22	.....
E8-7	Tar With a Star (7)	8/12	.....
E8-8	Silly Hill Billy (7)	9/9	.....

UNUSUAL OCCUPATIONS

L8-1	The Glass Orchestra (10)	11/26	1/8
L8-2	The Early Bird (10)	1/28	4/30
L8-3	The Flying Dancers (10)	3/11	6/4
L8-4	The Fall Guy (11)	4/15	7/16
L8-5	Flying Grandmother (10)	6/3	.....
L8-6	The Sky Rider (11)	7/15	.....

POPULAR SCIENCE

J8-1	Solar Secrets (10)	12/24	2/19
J8-2	The Stocking Yarn (10)	2/4	4/30
J8-3	White Magic (11)	4/1	6/4
J8-4	Air Force Fire Fighters (10)	4/29	8/6
J8-5	Seaweed Science (10)	6/17	9/17
J8-6	Talking Turkey (11)	8/19	.....

RKO RADIO

THIS IS AMERICA (13)

93101	County Fair (18)	11/12	1/22
93102	Girls in White (17)	12/10	1/22
93103	Berlin Powder Keg (17)	1/20	4/30
93104	Our Daily Bread (16)	2/4	4/2
93105	On Watch (16)	3/4	4/23
93106	Wonder House (16)	4/1	4/30
93107	Fraud Fighters (15)	4/29	9/3
93108	Love That Beauty (16)	5/27	9/3
93109	Kentucky Derby Story (17)	6/24	9/24
93110	Hoodoo (17)	7/22	.....
93111	Canada Unlimited (15)	8/19	.....

SPECIAL (2)

93801	Basketball Headliners of 1949 (17)	4/22	.....
93901	Football Headliners of 1948 (16)	12/10	.....
94807	Let's Go to the Movies (9)	5/13	1/15

COMEDY SPECIALS

93401	Contest Crazy (17)	10/1	12/14
93402	Heart Troubles (16)	3/11	5/14
93403	The Newlyweds (18)	8/19	.....

LEON ERROL (6)

93701	Uninvited Blonde (16)	11/12	3/19
93702	Backstage Follies (19)	12/24	2/19
93703	Dad Always Pays (18)	2/18	5/7
93704	The Cactus Cut-Up (17)	4/15	6/11
93705	I Can't Remember (16)	6/10	9/3
93706	Oil's Well That Ends Well (17)	8/5	9/24

MY PAL (4)

93201	Pal's Return (20)	11/26	3/5
93202	I Found a Dog (21)	4/1	7/30

SCREENLINERS (13)

94201	Jan August & His Piano (8)	10/29	.....
94202	Block Party (8)	11/26	3/5
94203	It Pays to Be Ignorant (8)	12/24	3/5
94204	Men of the Shooting Stars (9)	1/21	4/30
94205	Movie Memories (8)	2/18	5/14
94206	Shake Hands With Success (8)	3/18	6/25
94207	Shush Money (8)	4/22	7/30
94208	Helicopter Magic (8)	5/13	9/3
94209	I Like Soap Because (9)	6/10	9/24
94210	Mellow Dramas (8)	7/8	.....
94211	Airline Glamour Girls (9)	8/5	.....

WALT DISNEY CARTOONS (10)

94101	Pluto's Purchase (7)	7/9	.....
94102	The Trial of Donald Duck (7)	7/30	7/23
94103	Catnap Pluto (6)	8/13	9/22
94104	Inferior Decorator (7)	8/27	7/23
94105	Pluto's Fledgling (7)	9/10	12/18
94106	Soup's On (8)	10/15	.....
94107	Three for Breakfast (8)	11/5	3/12
94108	Mickey and the Seal (7)	12/3	3/12
94109	Tea for Two-Hundred (7)	12/24	3/5
94110	Pueblo Pluto (7)	1/14	3/19
94111	Donald's Happy Birthday (7)	2/11	5/7
94112	Pluto's Surprise Package (7)	3/4	5/21
94113	Sea Salts (8)	4/8	6/11
94114	Pluto's Sweater (7)	4/29	6/11
94115	Winter Storage (7)	6/3	7/30
94116	Bubble Bee (7)	6/24	9/3
94117	Honey Harvester (7)	8/5	9/3
94118	Tennis Racquet (7)	8/26	9/3

SPORTSCOPES (13)

94301	Texas Redhead (8)	9/24	1/22
94302	Frozen Fun (8)	10/22	3/12
94303	Athletic Stars (8)	11/19	3/12
94304	Fighting Tarpon (8)	12/17	3/19
94305	Game Birds (8)	1/14	4/30
94306	Waders of the Deep (8)	2/11	5/7
94307	Canadian Roughriders (8)	3/11	5/14
94308	Sports' Top Performers (8)	4/8	6/25
94309	Golf Masters (8)	5/6	9/3
94310	Mighty Marlin (9)	6/3	9/24
94311	Rolling Thrills (8)	7/1	.....
94312	Calumet Bluebloods (9)	7/29	.....
94313	Ice Kids (8)	8/26	.....

RAY WHITLEY REVIVALS (4)

93501	Keep Shooting (17)	9/10	.....
93502	Range Rhythm (18)	10/15	.....
93503	Cactus Capers (17)	11/19	.....
93504	California or Bust (18)	12/24	.....

DISNEY REISSUE SERIES 2 (8)

94701	Goofy and Wilbur (8)	10/1	.....
94702	Wynken, Blynken and Nod (8)	11/19	.....
94703	Pluto's Judgment Day (8)	1/28	.....
94704	The Ugly Duckling (9)	3/18	.....
94705	Country Cousin (9)	5/20	.....
94706	Ferdinand the Bull (8)	7/15	.....

TRUE-LIFE ADVENTURES

93601	Seal Island (27)	5/15	5/7

REPUBLIC

SERIALS

891	Federal Agents vs. Underworld, Inc. (12 Chapters)	1/29	3/5
892	Ghost of Zorro (12 Chapters)	8/6	.....
893	King of the Rocketmen (12 Chapters)	10/29	.....
894	King of the Jungleland (15 Chapters) (Reissue)	4/23	.....

CARTOONS

881	Beyond Civilization to Texas (8)	3/15	3/12
882	The Three Minnies (8)	4/15	5/7
883	Romantic Rumbolia (8)	6/1	9/3
884	Bungle in the Jungle (8)	6/15	.....

20th-FOX (1948-Second Half)

MOVIETONE ADVENTURES (9)

8256	Riddle of Rhodesia (8)	7/48	9/4
8257	Bermuda (8)	8/48	9/4
8258	Desert Lights (8)	8/48	8/28
8259	Portrait of the West (8)	10/48	....
8260	Way of the Padres (8)	1/48	.....

Black and White

8204	Majesty of Yellowstone (9)	7/48	6/19

SPORTS REVIEW (7)

8303	Everglades Adventure (9)		5/1
8304	Football Finesse (10)	9/	8/21
8305	Olympic Water Wizards (9)	10/	12/4
8306	Yankee Ski-Doodle (8)	12/	.....

TERRYTOONS (20)

8521	The Witch's Cat (7)	7/	9/4
8522	Magpie Madness (7)	7/	8/28
8523	Love's Labor Won (7)	8/	9/11
8524	The Hard Boiled Egg (7)	10/	12/4
8525	The Mysterious Stranger (7)	10/	12/4
8526	Free Enterprise (7)	10/	12/4
8527	Triple Trouble (7)	11/	.....
8528	Out Again in Again (7)	11/	.....
8529	The Magic Slipper (7)	12/	.....
8530	Gooney Golfers (7)	12/	.....

MOVIETONE SPECIALTY (3)

8801	Symphony of a City (11)	9/	12/4

MARCH OF TIME

12	The Case of Mrs. Conrad (18)	7/	.....
13	White-Collar Girls (18)	8/6	8/7
14	Life With Grandpa (17)	9/	.....
15	Battle for Germany (18)	10/	10/2
16	America's New Air Power (18)	10/29	11/6
17	Answer to Stalin (19)	11/26	1/22
18	Watchdogs of the Mail (18)	12/	.....

Rel. No.	Title	Rel. Date	Data

UNITED ARTISTS

LANTZ CARTUNES

	Dog Tax Dodgers (7)	11/19	.....
	Wild & Woody (7)	12/31	.....
	Scrappy Birthday (7)	2/11	.....
	Drooler's Delight (7)	3/25	.....
	Bolero (7½)		.....

UNIVERSAL-INTERNATIONAL

TECHNICOLOR CARTUNES (13)

Reissues

4321	Pantry Panic (7)	11/22	.....
4322	Hollywood Matador (7)	12/13	.....
4323	Mouse Trappers (7)	1/24	.....
4324	Hams That Couldn't Be Cured (7)	2/21	.....
4325	The Screw Driver (7)	3/14	.....
4326	Ace in the Hole (7)	4/4	.....
4327	Goodbye, Mr. Moth (7)	5/2	.....
4328	Jukebox Jamboree (7)	5/30	.....
4329	The Loan Stranger (7)	6/27	.....
4330	Dizzy Acrobat (7)	7/25	.....
4331	Dizzy Kitty (7)	8/22	.....
4332	Cow Cow Boogie (7)	9/19	.....
4333	The Screwball (7)	10/17	.....

SING AND BE HAPPY SERIES (8)

4381	Choo Choo Swing (10)	11/1	2/19
4382	The Year Around (10)	12/6	.....
4383	Songs of Romance (8½)	1/24	3/12
4384	Clap Your Hands (10)	3/7	7/2
4385	Moonlight Melodies (8)	4/25	.....
4386	Minstrel Mania (9)	6/13	9/17
4387	Singing Along (10)	8/8	.....
4388	Sailing With a Song (10)	10/3	.....

VARIETY VIEWS (8)

4341	Canada Calls (9)	10/1	1/22
4342	They Went That A-Way (10)	1/10	.....
4343	Just a Little North (10)	2/28	7/23
4344	Dynasty of Wonders (10)	4/4	6/4
4345	Inch by Inch (9)	5/30	.....
4346	Singing Is Fun (9)	8/22	.....
4347	Beauty & the Beach (9)	9/5	.....
4348	You Don't Say! (9)	10/3	.....

NAME BAND MUSICALS (13)

4301	Rhythm Masters (15)	12/8	2/19
4302	Lawrence Welk & Orch. (15)	1/5	1/27
4303	Ted Weems & Orch. (15)	2/2	7/2
4304	Les Brown & Band (15)	3/2	.....
4305	Duke Ellington & Orch. (15)	3/30	.....
4306	Ted Fio Rito & Orch. (15)	4/27	9/3
4307	Del Courtney & Orch. (15)	6/1	.....
4308	Gene Krupa & Orch. (15)	6/29	.....
4309	Spade Cooley & Orch. (15)	7/27	.....
4310	Jack Fina & Orch. (15)	8/10	.....
4311	Russ Morgan & Orch. (15)	9/7	.....
4312	Skinnay Ennis & Orch. (15)	9/28	.....
4313	Rhythm of the Mambo (15)	10/26	.....

TWO-REEL SPECIALS (2)

4201	Cheating in Gambling (17)	2/2	.....
4802	Four Bears Before the Mast (18)	8/31	.....

ONE-REEL SPECIAL

4203	Christmas Dream (11)	11/12	11/13
4204	Movies Are Adventure (10)	8/22	1/15

MUSICAL WESTERNS (8)

4351	Six Gun Music (24)	1/6	.....
4352	Cheyenne Cowboy (23)	2/10	6/4
4353	West of Laramie (26)	3/24	.....
4354	Prairie Pirates (26)	5/5	.....
4355	Nevada Trail (27)	6/16	.....
4356	Silver Butte (27)	7/28	.....
4357	The Girl from Gunsight (25)	9/15	.....
4358	The Pecos Pistol (26)	10/27	.....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

5002	Drums of India (20)	1/16	.....
5003	Princely India (20)	12/25	4/2
5004	Heart of Paris (20)	3/19	5/21
5006	Cradle of the Republic (20)	5/28	9/17

Reissues

5001	Sons of Liberty (20)	11/20	.....
5005	Sunday Roundup (20)	1/29	.....
5007	Singing Dude (20)	7/9	.....
5008	Down the Nile (20)	7/30	.....

JOE McDOAKES COMEDIES (8)

5401	So You Want to Be in Politics (10)	10/23	9/18
5402	So You Want to Be on the Radio (10)	11/6	1/22
5403	So You Want to Be a Baby Sitter (10)	1/8	4/2
5404	So You Want to Be Popular (10)	3/12	.....
5405	So You Want to Be a Muscle Man (10)	7/2	.....
5406	So You're Having In-Law Trouble (10)	8/27	.....

BLUE RIBBON CARTOONS (13)

Reissues

5301	An Itch in Time (7)	10/30	9/12
5302	Fin'n Catty (7)	12/11	.....
5303	Bedtime for Sniffles (7)	1/1	.....
5304	Presto Changeo (7)	2/5	.....
5305	Swooner Crooner (7)	2/12	.....
5306	Hop, Skip & Chump (7)	3/5	.....
5307	He Was Her Man (7)	4/2	.....
5308	I Wanna Be A Sailor (7)	4/30	.....
5309	Flop Goes the Weasel (7)	5/21	.....
5310	Horton Hatches the Egg (7)	6/18	.....
5311	The Egg Collector (7)	7/16	.....
5312	The Mice Will Play (7)	8/6	.....
5313	Inki and the Mina Bird (7)	8/20	.....

M. M. TECH. CARTOONS (18)

5701	Awful Orphan (7)	1/29	.....
5702	Porky Chops	2/12	.....
5703	Paying the Piper (7)	3/12	5/21
5704	Daffy Duck Hunt (7)	3/26	5/21
5705	Mouse Wreckers (7)	4/23	.....
5706	The Bee-Deviled Bruin (7)	5/14	9/17
5707	Curtain Razor (7)	5/21	.....
5708	Mouse Mazurka (7)	6/11	.....
5709	Hen House Henery (7)	7/2	.....
5710	Bad Ol' Putty Tat (7)	7/23	.....
5711	Often an Orphan (7)	8/13	.....
5712	Dough for the Do-Do (7)	9/2	.....
5713	Fast and Furry-ous (7)	9/16	.....
5714	Each Dawn I Crow (7)	9/23	.....
5715	Swallow the Leader (7)	10/15	.....
5716	Bye Bye Blue Beard (7)	10/22	.....

M.M. BUGS BUNNY SPECIAL (8)

5719	Long-Haired Hare (7)	6/25	.....
5720	Knights Must Fall (7)	7/16	.....
5721	The Grey Hounded Hare (7)	8/6	.....
5722	The Windblown Hare (7)	8/27	.....
5723	Frigid Hare (7)	10/8	.....

SPORTS PARADE (13)

5501	Jungle Man Killers (10)	11/6	9/18
5502	Sportsmen of the Far East (10)	12/18	2/17
5503	Royal Duck Shoot (10)	1/22	5/21
5504	Water Wonderland (10)	3/5	5/21
5505	Sport of Millions (10)	3/26	5/21
5506	Cinderella Horse (10)	4/23	.....
5507	English Outings (10)	5/14	.....
5508	Dude Rancheroos (10)	6/4	.....
5509	Highland Games (10)	7/2	.....
5510	Daredevils on Wheels (10)	7/23	.....
5511	Water Wizards (10)	8/6	.....
5512	Sports New and Old (10)	8/20	.....
5513	Hunting the Fox (10)	9/2	.....

ADVENTURE SPECIALS (6)

5801	Mysterious Ceylon (10)	9/25	9/19
5802	Bannister's Bantering Babies (10)	12/11	2/12
5803	Circus Town (10)	1/15	4/7
5804	Camera Angles (10)	1/16	...
5805	Treachery Rides the Trail (10)	3/19	5/21
5806	Spring Comes to Niagara (10)	6/18	.....

FEATURETTES (6)

5101	Football Magic (20)	9/11	9/10
5102	Grandfather's Follies (20)	11/10	.....
5103	Pie in the Eye (20)	1/8	4/2
5104	At the Stroke of Twelve (20)	2/19	..
5105	Perils of the Jungle (20)	5/7	.....
5106	Over the Wall (20)	6/25	.....

SPORTS NEWS REVIEWS (6)

5601	Roaring Wheels (10)	10/8	9/18
5602	Ski Devils (10)	12/4	2/12
5603	Swim Parade (10)	2/5	.....
5604	Batter Up (10)	4/2	.....
5605	They're Off (10)	6/11	.....
5606	Spills and Chills (10)	10/1	.....

1949-50

COLUMBIA

THREE STOOGES COMEDIES (8)

2401	Malice in the Palace (16)	9/1	.....
2402	Vagabond Loafers (16)	10/16	.....

ASSORTED & ALL-STAR COMEDIES (12)

2411	Waiting in the Lurch (15½)	9/8	.....
2421	Super Wolf (16)	10/13	.....

COMEDY FAVORITES (Reissues) (6)

2431	Three Blonde Mice (16)	9/29	.....
2432	The Spook Speaks (18)	10/20	.....

JOLLY FROLICS (6)

2501	Ragtime Bear (10)	9/8	.....

COLOR FAVORITES (Reissues) (12)

2601	The Foxy Pup (7)	9/1	.....
2602	Window Shopping (7)	10/6	.....

CAVALCADE OF BROADWAY (8)

2651	Cafe Society (10)	10/27	.....

WORLD OF SPORTS (12)

2801	Horseshoe Wizardry (10)	9/22	.....
2802	Winter Capers (10)	10/27	.....

THRILLS OF MUSIC (8)

2952	Miquelitio Valdes & Orches. (9½)	9/22	.....

SCREEN SNAPSHOTS (12)

2851	Spin That Platter (11)	9/15	.....
2852	Motion Picture Mothers, Inc. (9)	10/13	.....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-131	The Cat & the Mermouse (8)	9/3	.....

FITZPATRICK TRAVELTALKS (12)

T-111	From Liverpool to Stratford (9)	9/10	.....

PARAMOUNT

PACEMAKERS (6)

K9-1	Caribbean Capers ( )	11/11	.....
K9-2	The Country Doctor ( )	12/30	.....

NOVELTOONS (10)

P9-1	Leprechaun's Gold (10)	10/14	.....
P9-2	Song of the Birds (8)	11/18	.....

SCREEN SONGS (12)

X9-1	Strolling Thru the Park (8)	11/4	.....
X9-2	The Big Drip ( )	11/25	.....
X9-3	Snow Foolin' ( )	12/16	.....

G. RICE SPORTLIGHTS (10)

R9-1	Water Speed (10)	10/21	.....
R9-2	The Husky Parade ( )	12/9	.....

POPEYE (8)

E9-1	Barking Dogs Don't Fite (7)	10/28	.....
E9-2	The Fly's Last Flight ( )	12/23	.....

CHAMPION CARTOONS (Reissues) (6)

Z9-1	Busy Little Bears (10)	10/7	.....
Z9-2	Suddenly It's Spring (10)	12/2	.....

RKO RADIO

THIS IS AMERICA (13)

03101	Holiday for Danny (16)	9/16	.....
03102	Spotlight on Mexico (16)	10/14	.....

SPECIALS (2)

03801	Basketball Headliners of 1950 ( )	4/21	.....
03901	Football Headliners of 1949 ( )	12/9	.....

TECHNICOLOR SPECIALS (2)

03301	The Boy & the Eagle (15)	9/30	.....

COMEDY SPECIALS (6)

03401	Prize Maid (18)	9/23	.....
03402	Bashful Romeo ( )	11/25	.....
03405	Grunt and Groan ( )	5/12	.....

LEON ERROL (6)

03701	Sweet Cheat (17)	10/28	.....
03702	Shocking Affair ( )	12/23	.....
03703	One Wild Night ( )	2/17	.....

MY PAL (4)

03201	Dog of the Wild ( )	10/7	.....
03202	Pal, Dog Detective ( )	12/16	.....

SCREENLINERS (13)

04201	Piano Rhythm ( )	9/9	.....
04202	Hand of Talent ( )	10/7	.....

WALT DISNEY CARTOONS (18)

04101	All in a Nutshell (7)	9/2	.....
04102	Goofy Gymnastics (7)	10/7	.....
04103	The Greener Yard (7)	10/28	.....

SPORTSCOPES (13)

04301	Prize Fighter (8)	9/23	.....

EDGAR KENNEDY (Reissues) (3)

03501	Hot Foot (17)	9/23	.....

CLARK & McCULLOUGH (Reissues) (4)

03601	In the Devildog House (21)	9/9	.....
03602	Kickin' the Crown Around ( )	10/21	.....
03603	Snug in the Jug ( )	11/18	.....
03604	Odor in the Court ( )	12/30	.....

20th CENTURY-FOX (1949)

MOVIETONE MELODIES

9101	Charlie Barnet and Band (11)	7/	.....

MOVIETONE ADVENTURES (5)

9251	Landscape of the Norse (8)	1/	3/26
9252	Quaint Quebec (8)	4/	6/11
9253	The Golden Transvaal (8)	5/	6/11
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UNIVERSAL-INTERNATIONAL

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WARNER BROS.

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6801	U. S. Calif. Band & Glee Club (10)	9/16	..
6802	Emil Coleman & Orch. (10)	10/29	..

ADVANCE DATA

On Forthcoming Product

Ticket to Tomahawk (20th-Fox) Technicolor. Principals: Dan Dailey, Ann Baxter, Rory Calhoun. Director, Richard Sale. Plot: A glib travelling salesman helps a railroad to retain its franchise amid plots and conniving in the old west.

Palomino (Columbia) Principals: Jerome Courtland, Beverly Tyler, Joseph Calleia. Director, Ray Nazarro. Plot: When famous Palomino stallion disappears and only one little colt is left to carry on the line, it takes hard riding and quick shooting to find the famous sire and bring his kidnappers to justice.

Sierra (U-I) Technicolor. Principals: Audie Murphy, Wanda Hendrix, Anthony Curtis. Director, Alfred E. Green. Plot: A man wrongfully accused of crime is discovered in his mountain hideaway by a a girl who falls in love with his son. Though the authorities are thwarted to find the hideout, things clear when the real criminal is discovered.

Big Frame (U-I) Principals: Scott Brady, John Russell, Dorothy Hart. Director, William Castle. Plot: A former racketeer and GI buys an interest in a Nevada resort, and is compelled to use his ingenuity when his past links him with a crime he did not commit.

Avengers (Republic) Principals: John Carroll and Adele Mara. Director, John Auer. Plot: When bandits become more powerful than military authorities in South America, love is called upon to settle a desperate situation.

Comanche Territory (U-I) Technicolor. Principals: MacDonald Carey, Maureen O'Hara, Charles Drake. Director, George Sherman. Plot: Outlaws who plan to rob the Comanche Indians, are thwarted by the inventor of the Bowie knife and a switch on the part of a girl when she discovers the truth.

Bells of Coronado (Republic). Principals: Roy Rogers, Dale Evans, Grant Withers. Director, William Witney. Plot: Rogers, as an undercover agent for an insurance company, investigates theft of uranium ore and an attack on the mine owner.

East Side, West Side (MGM). Principals: Barbara Stanwyck, James Mason, Ava Gardner, Van Heflin. Director, Mervyn LeRoy. Plot: A playboy millionaire, his long-suffering wife, a former policeman turned author and a raving beauty are involved in a murder mystery. Individual problems of each are solved when the murderer is caught.

Nevadan (Columbia). Principals: Randolph Scott, Dorothy Malone, Forrest Tucker. Director, Gordon Douglas. Plot: By posing as an outlaw, Scott, a marshal, gains the confidence of a band which has stolen a fortune, saves its leaders from lynching and brings them to justice.

Sands of Iwo Jima (Republic). Principals: John Wayne, John Agar, Adele Mara. Director, Allen Dwan. Plot: The bitter personal feud between a corporal and a sergeant of Marines, prior to the taking of Tarawa, and how it is settled after that battle when the two go on to Iwo Jima is the basis of this story.

LONDON OBSERVATIONS

(*Continued from Page 29*)

—suggested rival camps and detracted from the party spirit. On checking, I discovered the companies had to pay for the privilege of being represented.

Executives were in the minority, but the Associated British directors were strongly represented by Sir Phillip Warter, C. J. Latta, Jack Goodlatte, Dr. Fletcher, MP, and Robert Clark. I noticed BOT President Harold Wilson talking with Film Finance Corporation's J. H. Lawrie and no doubt observing where the money goes. Sidney Bernstein was gloating over the Music Hall hit of "Under Capricorn.' Sir Michael Balcon, John Woolf, Sidney Myers and Eric Fredman were others I saw.

It was not till next morning I learned why, at one period, I had been mobbed by autograph hunters. Apparently Christine Norden, to escape, had told them I was Richard Widmark.

While the proceeds go to the CTBF, I cannot understand why the industry does not manage these shows themselves. Such occasions cost the producers much, but since this dance is organized by one paper, the resultant publicity is small in relation to outlay.

* * *

Jane Russell received the press at the Savoy. She is here to appear in vaudeville under the new partnership of George Routledge and Gordon White. George joined the Rank group under their executive apprenticeship on demob from the Commandos and worked through the different departments. Incidentally, they have handled the publicity for the Jane Russell show themselves with noticeable results.

* * *

Uncertainty always breeds rumors. The current crisis is responsible for the following: 20th-Fox will buy the Shepperton Studios; the Aga Khan will finance Korda to the tune of £2 million, and the pictures will be made at Denham.

* * *

Recently, a young enthusiast challenged me for suggesting the press could force a picture on the screen. Columbia's "Dark Past" was slipped into a suburban house without playing the West End. A magazine critic caught it, gave it a good review and the Critics' Circle asked for a screening. As a result of the notices, the film was immediately booked into the first-run London Pavilion.

* * *

Returning to the office recently I was greeted with a strange smell. After a search, my nose led me to the mail to discover that H. Clayton Nutt's latest hand-out for the Broadway, Eccles, was impregnated with alleged perfume. He would have us believe in this tieup for "On an Island with You," that the native girls use it for "allure." Incidentally, critics attending the preview of Disney's "So Dear to My Heart" were presented with a bottle of "Lavender Blue."

* * *

Maurice Wilson tells me that Monogram have bought the American rights to Grand National's "Murder at the Windmill."

* * *

Appearing in the Broadway version of "The Chiltern Hundreds' is Diane Hart, a young British actress whom I am sure will go far on the screen. I shall be extremely interested to see if the Hollywood talent scouts do not recognize her ability.

* * *

Sorry to hear that Hope Burnup has had to return to the Middlesex Hospital for a reconstruction operation. She is in the Howard de Walden ward and would love to hear from friends.

CLASSIFIED ADVERTISING

Showmen's Shopping Guide

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USED EQUIPMENT

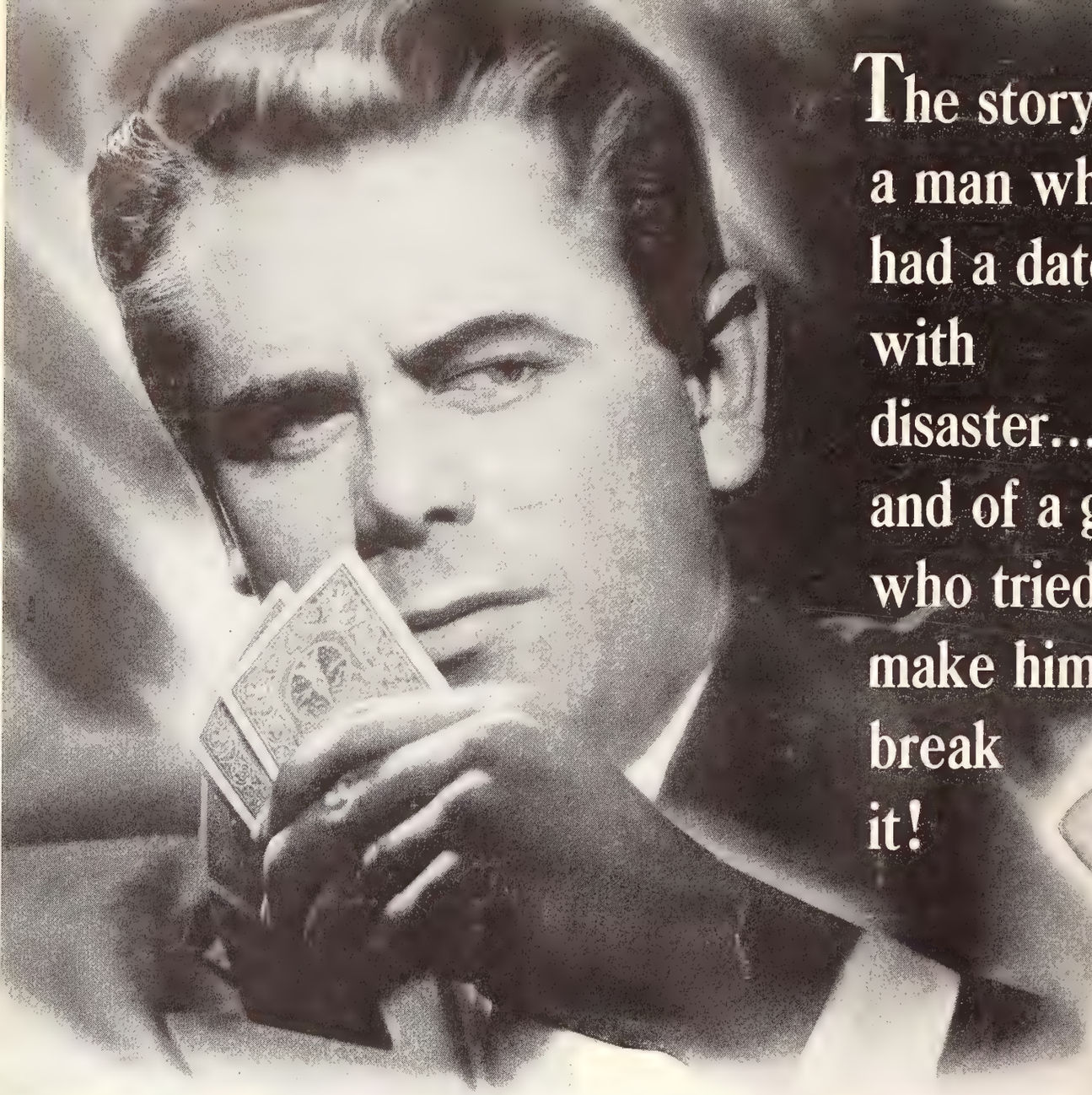
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in

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with JOHN IRELAND · BEULAH BONDI · PERCY KILBRIDE

Screen Play by ORIN JANNINGS

Directed by HENRY LEVIN and GORDON DOUGLAS

Produced by MILTON HOLMES

SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. "CHICK" LEWIS, Editor and Publisher

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WORLD SERIES MAKES DEBUT IN 6 THEATRES OVER VIDEO

FTC ASKED TO INVESTIGATE PARAMOUNT, RKO BID PLANS

SELL THE INDUSTRY TO SELL SEATS IS EXHIBITORS' AIM

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Regional Newsreel
Hollywood Newsreel
Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide



ON A SILVER PLATTER TO CLIMAX M-G-M's SILVER ANNIVERSARY!

"The picture will stand as an epic for this or any year. Flawless direction. Mounting tempo grips its audience relentlessly." —MOTION PICTURE HERALD

"A remarkable picture with terrific emotional impact, relieved by choice comedy. A masterpiece. One of the outstanding attractions of the year." —BOXOFFICE

"The picture for which the industry and the public have been waiting. Loaded with exploitation ammunition, a natural boxoffice winner. Only William Wellman could have directed it." —HOLLYWOOD REPORTER

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"The cutting humor of 'What Price Glory,' the eloquence of 'Journey's End,' the pathos of 'All Quiet on the Western Front,' the adventure of 'Hell's Angels,' the sentiment of 'The Big Parade' have all been combined in this truly extraordinary celluloid achievement. Dore Schary rates a vote of thanks from every industryite."

—DAILY VARIETY

"Here is the big film of the war made since the firing ceased. Hard-hitting, realistic and dramatic."

—MOTION PICTURE DAILY

"From the studio that made the unforgettable 'Big Parade' comes an equally unforgettable 'BATTLEGROUND.' Bold, brash, bawdy, frank, the script furnished by Robert Pirosh is stacked with incident."

—FILM DAILY

"Far and away THE picture of World War II. It will thrill men and women alike. The campaign being put behind it by M-G-M, probably the company's strongest in years, should insure top grosses in all situations."

—SHOWMEN'S TRADE REVIEW

"Topnotch! Crammed with suspense, comedy, melodrama and everything needed to make it potent at the boxoffice."

—THE EXHIBITOR

"The first great picture to come out of Hollywood treating World War II. A memorable motion picture emerges as a super entry."

—VARIETY *Weekly*



M-G-M presents

"BATTLEGROUND"

starring

VAN JOHNSON · JOHN HODIAK · RICARDO MONTALBAN · GEORGE MURPHY

with **MARSHALL THOMPSON · JEROME COURTLAND · DON TAYLOR · BRUCE COWLING · JAMES WHITMORE**
DOUGLAS FOWLEY · LEON AMES · GUY ANDERSON · THOMAS E. BREEN · DENISE DARCEL
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Story and Screenplay by **ROBERT PIROSH**, Associate Producer
Directed by **WILLIAM A. WELLMAN** · Produced by **DORE SCHARY**
A METRO-GOLDWYN-MAYER PICTURE

NO. 2 IN A SERIES

TIME: 8:36 A.M.

5 DAYS AFTER OPENING



EVENT: 'PINKY' ENGAGEMENT

AT THE RIVOLI, N.Y.C.

There's No Business Like 20th CENTURY-FOX *Business!*

THE EDITORIAL PAGE

Is Hollywood Clicking?

A smart national circuit created a potent slogan as the keynote for its new movie season campaign and it reads: *Hollywood Is Clicking.*

A close inspection of your various trade journals for the past month or two would hardly bear it out. To judge from the lack of trade advertising and presumably, the lack of pictures good enough to advertise and shout about to the trade, one would be more apt to arrive at the conclusion that Hollywood and the whole industry, with the exception of a very few aggressive companies, has gone into a tailspin.

We had begun to believe that the jitters which gripped the industry for the past two years was beginning to ease up and from all indications the company balance sheets seemed to be bearing this out.

Then, the majority of the companies suddenly decided they didn't have so much confidence in themselves and their product, after all.

Comes again the jitters, or at least symptoms thereof, over the latest foreign market development brought on by devaluation. So in Hollywood film company biggies huddle over plans to tighten the studio belt to offset the devalued funds frozen in foreign lands. On this particular problem we sympathize with the film company biggies. No sooner do they set up what looks like a workable formula than some government edict or international horse-trading upsets the apple cart. At the same time one wonders if the game is worth the candle.

It seems to us there were some pretty good arguments set forth many months ago to the effect that it would pay U. S. film producers to concentrate on the domestic market to the extent of utilizing all the resources of brain- and man-power to turn out pictures that will please American theatregoers and at production costs that would permit a profit from earnings over here.

Some time ago the exhibitors were advised by a distribution executive that the film company does not have to guarantee a profit to the theatreman when it makes a deal to rent a film. It seems equally reasonable that the theatres don't have to guarantee a profit to the producer on every picture he makes.

The effort to get the most out of the American market—by pictures that will please and attract theatregoers turned out at costs that permit a profit from this, the biggest single market in the world—promises some very nice long-range benefits. Certainly it is worth the effort required to make pictures that will draw big audiences and worth the effort and relatively small expense of proper showmanship and selling within the trade.

▲ ▲ ▲

Let George Do It!

If there's a job of good-will building to be done by any one spokesman for the industry at such public events as dinners or convention gatherings, we can't think of any one better qualified for the job than Screen Actor George Murphy.

On a previous occasion this corner paid its respects to George for his exceptional abilities as a spokesman for the industry and an ambassador of good-will. And with the passing of time and his repetitions of great performances in the role of Mr. Speaker for the Movies, our regard for him rises even higher.

The industry owes a lot to George Murphy for the amount of time and effort he has given to these public appearances. His accomplishments in the role of speaker are nothing short of brilliant and match some of the great performances (such as his portrayal in "Battleground," for example) on the screen.

We think there should be an award for such loyalty to the industry and such great talent in representing it at public gatherings—and we think George Murphy should get it.

▲ ▲ ▲

Enemy or Ally?

Television, source of so much speculation as to what it would do to movie theatre attendance, was taken right into theatres this week for one of the big national events of the year.

The showings at Fabian's Fox Theatre, Brooklyn, Pinanski's Pilgrim in Boston, B & K's State Lake in Chicago, Comerford's Westside in Scranton and St. Cloud Amusement's Tower and Oriental in Milwaukee, demonstrated the potential of television for big events as an ally of screen entertainment.

Thus, while there were a lot of people wondering about television and the theatre, smart showmen just went to work exploring its profit possibilities at the box-office.

—CHICK LEWIS

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WHAT'S NEWS

In the Film Industry This Week

EXHIBITION

In New York, or the Bronx if you want to be technically correct, crowds poured out the subway at 160th Street and headed for the Yankee Stadium. The World Series race was on and exhibitors across the country began to worry about their matinee trade. The big event is conservatively estimated to hit about 25 per cent of the afternoon trade in 25 per cent of the nation's theatres, a fact which the average showmen can do little about beyond flashing the score by innings on the screen or keeping a scoreboard in the lobby.

But this year six theatres in five cities did something to meet this competition. It joined it. (Page 7). Large-screen television in the Boston Pilgrim, the Brooklyn Fox, the Chicago State Lake, the Scranton Westside and the Milwaukee Tower and Oriental, brought the game play by play to audiences which cheered, booed, ate peanuts and popcorn and got up for the seventh inning stretch.

In Washington another bill to reduce admission taxes—this time from 20 per cent to five per cent—was introduced by Sen. Wayne Morse, (R. Ore.). Its chances? Not too good. In Hattiesburg, Miss., exhibitors who had sought to fight a state blue-law closing their houses on Sunday at 6 P.M., were permanently enjoined from violating the law. The exhibitors had counted on the fact that no jury would convict, but now they face contempt sentences if they operate.

Out in Missouri, the Dickinson Circuit was moving into first-run situations at Joplin and Springfield, where Fox Midwest hitherto was the sole first-run. In Hagerstown, Md., exhibitors find business there down another 10 per cent which makes it 25 per cent off in two years, and out in St. Louis a round table conducted by Mid-Central Allied showed that while film rental is the most important topic for the small-town exhibitor, it is outranked by availability and run in the estimate of the large-town subsequent-run operator. Meanwhile national Allied has added 730 new members in its 20 units and Michigan Allied elected Ed Johnston president.

And from Sikeston, Mo., the Malone Theatre corrects STR by pointing out that it and not the Sikeston Drive-in had first-runs on "Duel in the Sun," and "The Paradine Case." Further the Malone says it will have first-run on "Portrait of Jennie."

LITIGATION

The South Side Theatre of Hollywood revealed this week that it had asked the Federal Trade Commission to investigate the bidding practices of RKO and Paramount. The Justice Department meanwhile granted RKO a six-month extension to put divorce into effect. The company was supposed to drop its theatres by Nov. 8, 1948.

In Medina the Schine circuit failed in an effort to prevent reassignment of the Princess and Temple Theatre leases to their owners as a result of a pool dissolution arising out of the consent decree Schine signed in an anti-trust suit brought against it by the Government. In Rochester, preliminary arguments in the suit by Exhibitor Charles V. Martina against Dipson circuit and Emile Muller over an alleged breach of contract on Muller's part in connection with the Lyell Theatre, were heard. And in Kansas City, Fox Midwest's Granada was being sued for a total of $20,000 in separate actions by two Negroes who were refused admission.

GENERAL

Distributors, studying their exchange system with a view toward economies, apparently believe that they can't do much about cutting down the number of branches. The Colosseum of Motion Picture Salesmen, meanwhile continued its talks with exchange heads for higher wages, and out in Hollywood the 45 low-budget producers who comprise the Independent Motion Picture Producers Ass'n had voted to disband in protest over the attitude they think unions take toward them. Indications that they would try to battle the unions through the Taft-Hartley Act and other methods were seen.

In New York, meanwhile, an inter-union battle which threatened a split in the Associated Actors and Artistes of America was in progress with the Screen Actors Guild apparently threatening secession over a new "Television Authority." Sag had announced it would not tolerate its members being compelled to join another union to make films for video or to appear on live telecasts. Hints were that if Sag seceded from the 4A's—Actor's Equity, American Guild of Variety Artists, American Federation of Radio Artists, American Guild of Musical Artists (opera), Chorus Equity, Screen Extras Guild, Sag, and the actors' religious guilds,—it might unite with the International Alliance of Theatrical Stage Employes or with the American Federation of Musicians. If it goes to the AFM it will be an ironic twist for it was another quiet, soft-speaking AFM president, Joseph N. Weber, predecessor of the turbulent Jimmy Petrillo, who gave Actors' Equity a hand years ago. Weber reportedly told New York legitimate houses which were opposing Equity that musicians might refuse to work non-Equity houses.

In Baltimore the Maryland State Board of Motion Picture Censors found that "the moral qualities of motion picture had reached an all-time low," an echo of remarks made by the Legion of Decency Chief and reported that of 11,418 miles of film reviewed, only five films had been rejected altogether and parts had been eliminated from 219 others.

Financial: Columbia — Net profit 52 weeks ending June 30, 1949, $1,507,000, or $1.08 a share compared to $565,000 or 40 cents a share last year. Republic—Net for 39 weeks ending July 30, 1949, $730,-116.93, compared to $62,577.62 last year. The Commerce Department reported film dividends for August were down to $511,000, compared to $7,716,000 for August, 1948. The Securities Exchange Commission reported that Jack Cohn sold 500 shares of Columbia stock between Aug. 11-Sept. 10, leaving him with 48,568 shares, and that Lehman Bros., had sold all the RKO $1 par common — 4,835 shares — it owned.

Video Threat Is Weaker

By BILL SPECHT (News Editor)

Television today is less of a threat to motion picture theatre business in those areas where there are regular and selective video programs than it has been at any time since it first appeared on the horizon.

This doesn't mean that it can't become a more serious threat to the box-office in the near future. Nor does it mean that it can't threaten the nation's entire box-office front in a slow period of years to come. But judging from a survey in New York, video right now is less of a headache to the exhibitor, even in his dreams and imagination, than it has been in the past.

In August, 1948, this reporter made a check of the situation, and the picture he saw then was not too alarming. This week he made another check and the picture is more rosy now than it was then. At the time one of the surveys was conducted in a neighborhood which was selected because it contained "expensive apartment houses rising above others which if they don't meet the legal or technical definitions of a tenement certainly suggest the conditions which the word usually connotes."

Recheck

This same area was revisited. There were no marked changes in buildings insofar as the general situation was concerned. There was no marked change in the attendance at various bars in the neighborhood. Business was still good. But there wasn't the overflow crowd seated at tables with their eyes glued to the video receiver. Not that the beer drinkers were not looking at television. They were. But it had to be fights, baseball or wrestling. Every bartender in every bar agreed to that. Other programs were not popular.

There is nothing astonishing in this. Besides the sports craze which exists in the average American, it remains that boxing and wrestling are the things television does best. The camera doesn't have to be too active to keep up with them; the action area is comparatively small.

At all places the customers looked at television, but they weren't standing on each other's heels to do it. Television was being accepted now as a regular thing. It wasn't a novelty any more which caused you to look at it regardless with breathless interest.

The same thing seems to be applying in the home. Last year the family rushed through dinner to sit in rapture before a glass square or a glass circle in a darkened living room, and neighbors paid much-too-regular calls on the families that had a video receiver. This year the family seems to have found there are other things in life. Even bridge and gin rummy are staging a comeback. Movies as a matter of

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World Series in Theatre Debut

Crowds Cheer Video Version Of Pennant Classic Shown By 6 Houses In 5 Cities

The World Series Wednesday made its debut over theatre television before audiences in six houses of five different cities who cheered, booed and were frequently bored at what turned out to be an all-around successful pickup of a difficult large-screen video event.

The cheering was directed at the plays in some of the earlier parts of the game. The booing was reserved in some instances for players and in others for the commercial, advertising Gillette, which the theatres had to run as part of their contract with Mutual Broadcasting, and which turned out to be the usual type of commercial. The boredom was the fault of the game which earned only one run and which early turned into a pitchers duel which, while technically a dream, lacked the color for which the fans put out their cash.

But SHOWMEN'S TRADE REVIEW, which had reporters at all scenes of the theatre telecasts excepting Scranton, found that all in all the initial telecast of the world series was a success technically and from an attendance viewpoint. Audiences for the first game ranged from near sell outs to good houses.

Six Houses

The theaters which contracted with MBS for the event were: The American Theatres Pilgrim in Boston; The Fabian Fox in Brooklyn; the Balaban and Katz State Lake in Chicago; the Comerford Westside at Scranton; the St. Cloud Amusement Company's Tower and Oriental at Milwaukee.

In Brooklyn the 4,100 seat Fabian Fox was almost sold out though empty seats could be seen in the auditorium. The audience seemed on the whole satisfied with the telecast of the game, though Brooklyn, being the home of the Dodgers, found that the cheering section had a tendency to yell for the Bums and boo the Yankees. There was some cheering for the latter also. When the Yankees made the lone score on a home run in the second half of the ninth, a large number of the audience got to its feet cheering.

Not Up to Standard

As to definition the television picture was not up to motion picture standard. However, this in part may be excused by the fact that light clouds covered the sky and a haziness

(*Continued on Page* 8)

Your Best Entertainment

A prisoner of the Jefferson County Jail in Louisville seemed to be bored with his usual activity, and while unloading a truck at the jail as a trusty he managed to slip out and proceeded to the National Theatre where he bought a ticket, went in and started to watch the show. A theatre employe making rounds noticed the escapee's jail uniform and immediately telephoned the authorities. The jail guards came over to the theatre and promptly captured the escapee. Since the theatre had opened but a short time earlier, only a limited number of seats were occupied making it easy to spot the prisoner.

Would Cut Tax to 5%

Sen. Wayne Morse, (R. Ore) last week introduced a bill into the Senate at Washington calling for reduction of admission taxes on amusements from 20 per cent to five per cent. What chances it has is an open question.

The measure, which would eliminate certain other excise taxes altogether, also calls for a Tax Commission to study the nation's entire tax structure, including the overlapping of federal, state and municipal excise taxes.

Declaring that he considered excises taxes unsound "for I believe they hamstring business incentive because they are unfairly discriminatory in nature," Morse pointed out that the high wartime rates had been enacted as economic control measures, "with a clear promise on the part of the Congress that, come the end of war they would be removed."

FTC Asked to Investigate Paramount, RKO Bid Policy

Southside Theatres Charges Unfair Trade Practices On 4 Features Offered

The Federal Trade Commission in Washington, D. C. acknowledged this week that it had been requested by Southside Theatres, Inc., of Hollywood, Calif. to investigate the bidding activities of Paramount and RKO in connection with two pictures from each company but declined to give details.

While the FTC's silence was in accordance with its rules not to divulge information on any complaint before it acts, reliable sources said that the complaints alleged unfair trade practices. This allegation was based on the assertion that neither company would make public the bids it received and neither company pledged itself to sell to the highest bidder but apparently reserved the right to consider all bids and then sell to whom it pleased, regardless of the amount of the bid involved.

May Go to Justice

The same sources indicated that the complaints, though possibly within the scope of the FTC's activities, might be turned over to the Justice Department insofar as the latter federal agency was immediately concerned with allegedly unfair trade practices within the motion picture industry and that the two companies against which the complaint has been lodged have signed consent decrees with the Government.

In Hollywood, Marco Wolff of South Side Theatres, Inc., made public correspondence he had conducted with the two companies and that which he sent the FTC. This correspondence revealed that RKO had offered "Strange Bargain" and "Roseanna McCoy" for bids while Paramount's offer for "competitive negotiations" involved "Top O' the Morning" and "My Friend Irma."

Different

That the two companies operated somewhat differently was evident in that RKO advised Wolff that his bids must be made direct to Daniel J. Loventhal of the RKO legal department at the home office in New York, while Paramount assumably lets the bids be handled by its Los Angeles branch manager.

In his reply to Paramount Wolff said in part:

"You do not state that the offers received from the exhibitors are to be disclosed to them, so that they have the same information which, you will have. . . . Furthermore, you do not promise to make contracts with the exhibitors submitting the best and highest offers. We therefore assume that you do not intend to make contracts with the prevailing bidders, or with any exhibitor on the basis of the offer submitted by him, but that. . . you intend to make contracts for the pictures with any one and on any terms you may choose."

A similar reply was made to RKO. Southside Theatres operates the South Side.

No Exchange Cuts Seen

Major distributors have been conducting a constant study of exchange operations with a view to trimming expenses but have not decided to cut down the number of exchanges they operate domestically, it was reliably learned in New York this week.

The exchange heads all denied that they planned to lop off exchanges and were almost as certain that they did not plan any further cuts in personnel. The general answer from the sources queried was: "We're satisfied with things as they're running now. We don't plan any cuts."

Last year exchanges had tried to lop off salesman and had experimented with telephone and letter selling only to learn that to sell a picture it still takes a man in the field.

Extend RKO Time

RKO this week won a six-month extension of time from the Justice Department in which to carry out the divorce provisions of its consent decree. The decree had originally provided for divorce of RKO's production-distribution from its theatre operation by Nov. 8. Announcement of the extension was made by RKO President Ned E. Depinet and not by the Justice Department. This is the second concession made to consent decree signers by the government, the first being to Paramount, which was granted an easing of terms on income tax payments by stockholders part of whose dividends were to be held in escrow.

Series in Theatre Debut

(*Continued from Page 7*)

seemed to hang over the stadium during the larger part of the game.

As seen at the Fabian Fox, the sun peeped through enough for a very short time so that the shadows of the players reflected themselves on the ground, but most of the images during the run of the game were on the hazy side, which made the faces of the players scarcely distinguishable at times, excepting during close-up shots.

In addition there was, part of time, a ribbon of darker density extending vertically across the left side of the screen, which varied in width from approximately half a foot to two or three feet. No reason for this was obtainable as STR went to press.

Robert Jamieson of Dumont Television Studios, who was in charge of the pickups, declared that the images left the park clearly and were seen very distinctly on the average television receiver. Jamieson used four "supersensitive image orthicon" cameras to pick up and placed his cameras well.

Better Camera Work

Indeed this world series broadcasts showed a number of improvements from a camera coverage angle and gave a wider view of the plays than usually noted on television. Jamieson even had a camera in the bull pen and another, equipped with telephoto lens, was placed behind the pitcher so that it could give a pitcher's view of the game.

The fans at the Fabian Fox seemed to like it. Fabian used RCA large screen theatre television and offered the game with Warner Bros. "White Heat" and Columbia's "Kazan" as a double bill for $1.20.

In Boston, a disappointed city which found that its home team was not in the swim and that two from the city of New York were gave Sam Pinanksi's Pilgrim Theatre a crowd of 2,000 for the first world series broadcast over theatre television in the city's history.

The disappointment over not having a home town team in, which manifested itself as the advance sales ($1.25 and $1.80) dropped off, seems to have been dissipated though. An American Theatre executive said that sales now indicated that the theatre will be filled for the remainder of the series.

The crowd reacted like a ball crowd—noisy when unusual plays were made. The reaction on the whole was splendid. Ample comment on the excellence of the accommodations were heard, with the majority of these comments being to the effect that the fan was more comfortable in the theatre than he would have been at the ball park.

Box Lunches

A stunt which the Pilgrim pulled by serving box lunches at noon also drew praise for the patrons, some of whom had come in at 10 A. M.

As to visibility most of the fans seemed leaned to the belief that the plays on the screen were clearer than they would have been at the park and that they were "right on top of the plays." The crowd also seemed surprised to find that an improved technique, plus a large screen, gave a good view of field and players.

In Scranton, Comerford put on the series at its West Side on a purely experimental basis. Originally Comerford had not been able to get clearance from the Federal Communications Commission because of a temporary microwave relay line needed to get the images from the Scranton *Times*. The Commission reversed itself and the house put on the series, charging 30 cents admission and offering no features. RCA large screen television equipment was used.

In Chicago more than 2,200 baseball fans paid $1.25 each to see the first of the world series games at the Balaban and Katz State Lake Theatre.

Intermediate System

The show was brought in over the Paramount intermediate system, which records the video image on film and then passes it through projectors. However in this instance the actual reception of the image and developing of the film took place in B&K's Chicago where the Paramount equipment had been installed and the film rushed to the State Lake across the street. First pictures reached the screen at the State Lake approximately 20 minutes after the game started and were somewhat hazy due to mist on the playing field. But as weather cleared the images became much sharper.

State Lake management had no complaints on the show and expect an even larger crowd during the remainder of the series.

Two Houses, Same Town

In Milwaukee, the St. Cloud Amusement Company's Town and Oriental both put on the World Series over RCA's television system. The Tower drew an attendance of about 1,000 and the Oriental about 1,400, which amounted to about two-thirds of the capacity of both houses. However, the audience seemed pleased. The reception of the telecast was good excepting that it was somewhat cloudy during the first three innings and during the seventh and eighth innings, the image flickered, due possibly to atmospheric conditions. Milwaukee fans paid an admission of $1.25.

Schine Loses Medina Suit; Dissolution Is Upheld

Schine this week lost another round in its Medina Princess Corporation fight when the Cuyahoga County Court in Ohio upheld the original leases. Directors of the corporation, which owned both the Temple and the Princess, had voted to dissolve the corporation and reassign the leases to the owners. Schine, which had operated the houses in a pool, claimed the reassignment was improper and sued for a received to wind up the affairs of the pool and offer both houses at public sales. The court denied this. M. S. Fine and P. E. Essick of Cleveland head the Medina Temple Theatre and the lessees had been Schine and Mrs. Ethel Yudelevitz, each owning a half interest.

Heat, Too

Moonlite Movies, a new drive-in located near Santa Clara, Calif., owned by Golden State Theatres, is slated to open Oct. 21. The open-airer will be equipped with individual car-heaters for winter operation. Ben Stevenson has been named manager. He was formerly at the Parkside Theatre where Bud Sears is now in charge. Roy Young, assistant manager of the Noe Theatre, was made manager when Sears left for the Parkside.

No Effect, Yet

Devaluation has not made itself felt at the British box-office, Sir Sidney Clift, head of the Clifton Cinemas of Britain, declared this week upon his arrival in New York.

As to future effect, Sir Sidney said: "I have no idea," adding that he did not think the Government itself knew. Business has been off for the summer in England but good product continues to draw good business, he declared, adding: "If you get the right product the business is good."

Sir Sidney said he was in New York only on a visit.

David E. Griffiths, president of the Kinematograph Renters Association, who accompanied Sir Sidney, declared he was also visiting and expressed interest in television.

Paramount Wins Stockholder Suit

Attempts by Stockholder Sol Kokol of Brooklyn to force Paramount to buy his stock in the present company for cash before it split up under the consent decree received a set back Monday when the New York Appellate division of the Supreme (state) court reversed a decision of its lower branch favoring Kokol. (In New York the Supreme court is approximately the same as a county court in other states. Appeals from it go to the Appellate Division and the to the Court of Appeals, which is similar to the Supreme Court in the majority of states.)

Reverses

The Appellate court found that the split of Paramount under the decree did not constitute a voluntary dissolution in the sense of the state statute. This statute provides that when a company dissolves or transfers its assets it must receive stockholder approval and dissenting stockholders have the right to have their stock appraised and be paid cash for his stock by the company on the basis of the appraisal.

Kokol, who had not approved the consent decree transfer of assets, sued under the statute and won in the lower court which appointed appraisers. Appellate court reversed the lower court. He may still appeal to the Court of Appeals in Albany.

Miss. Blue Law Fight Is Lost

Blue-law fighting exhibitors of Hattiesburg, Miss., seemed to have taken the count in their struggle this week when a state court made permanent a temporary injunction which ordered them to comply with the state curfew statute.

The law allows theatres to operate from 1 to 6 P.M. on Sundays, but requires them to close after that. It is thought to have been designed to prevent competition with churchgoing and exhibitors in Hattiesburg had decided to nullify it by defiance, fairly certain that no jury would convict them since the measure is unpopular.

Injunction

The mayor sought an injunction however, which was issued temporarily by Chancellor Lester Clark on Aug. 20 after public disorders which resulted in almost 200 arrests had resulted. In making the temporary injunction permanent Chancellor Clark said he did not think much of the law but had been impressed by the exhibitor defiance and the resulting disorder.

Sells Industry to Sell Seats

Baltimore exhibitors' business-boosting program, built around the idea that by boosting movies as an institution business at the box-office will in turn be boosted, swept through its fifth successful week Thursday with every indication that it would run for months to come as the first striking example of what showmen could do for themselves by cooperating.

The campaign, which is based on paid advertising and free space, is directed at hammering home to the public that movies offer a wealth of direct benefits to the audience — Relaxation, Recreation, Stimulation, Information, and pleasant surroundings for children as well as grown-ups.

Exhibitor Financed

It is financed entirely by exhibitors and the contributions present almost a united front which crosses affiliated and non-affiliated battle lines. Of 126 theares in the Baltimore area, 115 are footing the bill.

"It is the first time in local history that independents, circuits and downtown houses have united in a city-wide cooperative effort," Joe Walderman, exhibitor who fathered the plan, said. "The program involves a minimum expenditure of $20,000."

The program, which is planned by the Azrael Advertising Agency for the contributing exhibitors, was originally endorsed by the Motion Picture Theatre Owners of Maryland after Walderman had presented it to them. But it caught on rapidly and non-members joined the campaign with their contributions.

The Baltimore exhibitors contend that running a movie house is no longer a matter of selling an individual picture. Today, they say, the question that a customer asks himself is not, "What picture shall I see," but instead:

"Shall we go to the movies, or the prize fight, or a dance, or shall we take a drive in the car or call on friends, or go down to the corner tavern and look at television?"

To Get Them Going

"So," Walderman points out, "we are not selling a particular picture or specific theatre. We are showing the people why they should go to the movies. We are trying to merchandise and stimulate the movie-going habit, just as the Florists' Association sells the idea of sending flowers."

The campaign involves separate sub-campaigns to attract each of what its sponsors consider the backbone of theatre attendance. These are the housewife, dating couples, the working man and children. (See illustration at right).

The campaign includes half-page newspaper ads which run twice weekly plus many smaller spaces which tie the campaign together. In addition it runs to local radio time with cooperative announcements and with street car cards, billboards, strips, store posters and other media.

Free Space

By tieups with taxis, local restaurants and transportation companies, the campaign actually is getting approximately as much free as paid lineage.

The Azrael Agency works out the ads in association with a committee which consists of Chairman Walderman, Elmer Nolte, Lauritz Garnan, Leon Back, Louis Gaertner, I. N. Rappaport, William Allen, L. E. Green, Jack Wittle, Oscar Coblentz. Exhibitors who are interested in further details may write Walderman at the Motion Picture Theatre Owners of Maryland, 531, N. Howard St., Baltimore, Md.



HITTING STRAIGHT FOR THE BACKBONE of theatre attendance is the campaign put on by Baltimore exhibitors aimed at increasing movie going by selling movies in general to the public. Top panel shows a general appeal ad used in cars and busses. Below it is a street car and bus card run for free by transportation lines. Lower left is an ad designed to put the idea in Mother's head, who after all puts the ideas in Father's. Right top is ammunition for Junior and his Miss, and right bottom hits right at . . . well you guess.

Although the plan originated several months ago when the box-office was sagging, the support for the campaign is as strong now, even with better business. Walderman puts this down to a keener exhibitor realization of the facts.

"The local exhibitors realize that the lush period of the past seven years is over," he declared. "That it takes more than simply listing attractions to do enough business to meet 1949 costs. It takes team work on the part of all exhibitors to revive the movie-going habit and it takes keen cooperative thinking instead of individual competition."

Video Threat Is Weaker

(*Continued from Page 6*)

fact were never out of the picture as far as family interest was concerned.

What's more, television has lost out to radio several times this year so far as the bar trade is concerned. Each time there is a big sports event which is broadcast but not televised, the bars shut off the video receiver and the crowd gathers around a portable radio which is usually put up on the back bar. To add insult to injury, Wednesday night when the Washington Senators licked the Boston Red Sox 2-1, there were bars where the television set was showing wrestling and boxing, but where the customers were gathered around the radio set to hear a radio account of the game. The account was not even broadcast from the ball park. It was brought to the studio by telegraph and then reeled off by a sports announcer!

Theatres in the Field

Meanwhile theatres themselves, in a few instances, it is true, have taken a more active interest in television. The World Series, which probably interests more Americans at the moment than what Russia is going to do, were booked for theatre telecasts this week by six theatres in five different cities. There is evidence that had equipment been available and had the facilities to pick up the signal on the series been greater than they are now, that a number of larger first run-houses would have jumped on the series band wagon.

Judging on the evidence of the first game, which from the viewpoint of the showman was a stinker, since it had little flashing action and was based on a duel of pitchers, the idea of showing special events in theatres is sound, even though they lack color. The future may prove this assumption wrong, and present evidence does not apply to smaller houses.

But it was a tremendous step forward in experimentation and one which should answer some of the questions the Federal Communications Commission wants to know about theatre television before it grants frequency allocations for that purpose. The theatres which tied in with this event are pioneers. They may eventually prove saviors.

May Prove Lesson

In fact, when this series is over, exhibitors who tried it may find that they have discovered a lot of what's wrong with theatre television. One thing that faces them is that while sets in the home and the bar reduce pictures, theatre television has to blow them up. And in this expansion the defects stand out. Will the future of theatre television demand that separate cameras pick up the theatre events from those intended from the home receiver? That's a good question, for on the home receiver the event, much smaller, looked better, from all evidence, than the theatre showing, even though you couldn't see what was what in many instances.

Another thing that may be brought to light is whether theatres need cable service or whether they can pick it out the air. The New York Paramount, most consistent experimenter, has tried both. Fabian's Fox used cable. Yet there were times when the signal was not good. Comerford's Westside used an air pick up. Which is going to be the better method?

Pioneers

Incidentally, it appears that Fabian has pioneered in one respect. The extra profits television brought in will not increase his film rental. Apparently both Columbia and Warners, whose product play the Fabian bill, have agreed to take an average on what the matinees ordinarily bring as a basis for film rentals and not demand the extra "something" which the video shows brought in.

Wants Money's Worth

A man-that-wasn't-there caused the State Theatre in Hollister, Calif., to bounce back an admission price. Playing MGM's Spencer Tracy starrer, "Edward, My Son," the cashier found an angry customer in front of the box-office after the show. After much argument the payment was returned. The refund slip under "reasons" gave the cause. It read: "Edward didn't show."



DR. E. H. HONAN, who among other distinguished accomplishments, helped the commercial development of stereophonic recording, this week joined Altec as engineering manager. Prior to that Honan had been engineering manager of Western Electric's Electrical Research Products division.

Rent for One, Run for Another

What's sauce for the small town independent exhibitor is not sauce for the independent subsequent-run exhibitor in larger cities, it was emphatically demonstrated this week as a result of the directors' meeting held by the Mid-Central Allied Independent Theatre Owners at the Hotel Sheraton in St. Louis.

Round table discussions held by the directors showed that while film rental is of vital importance to the independent in smaller locations, it is not as important to the independent subsequent-run exhibitor in larger cities as availability and run. The round table discussion concerned itself with buying and booking in various areas of the territory.

The directors elected William H. Hoffman of the LaMar at Arthur, Ill. as board chairman and appointed a new executive committee consisting of President Henry Holloway; Vice-President Jeff Jeffries; Secretary-Treasurer Hugh M. Graham, Charles Beninati and Hoffman.

Dickinson Adds 3, Will Seek 1st Run

The Dickinson Circuit, operating in western Missouri and eastern Kansas, this week moved to step into two more major situations when it took over two houses in Springfield and one in Joplin, Mo.

The houses—the 1,000-seat Tower, the 850-seat Granada in Springfield and the 850-seat Glen, formerly the Show, in Joplin—will be remodeled and converted from subsequent to first-runs late in October, Circuit Chief Glen Dickinson said. He added he expected to get product, for both situations in which Fox Midwest now operates, through bidding, a system which enabled him to reopen the Crystal at Topeka, Kansas, under a first-run policy.

The three new houses now bring the Dickinson circuit up to 36 under-roofers and three under-skyers.

PCCITO to Hold 'Exhibitors' College'

An "exhibitor's college" to offer refresher course on current problems will be a highlight at the Pacific Coast Conference of Independent Theatre Owners' Convention at Sun Valley Oct. 15 - 17, Board Chairman Rotus Harvey announced.

Committees composed of exhibitors best informed on such subjects as competitive bidding, arbitration, maintenance, drive-ins, exhibitor-distributor relations, print handling, local checkers, contracts, family series pictures, National Screen, labor relations, daylight saving time and national taxation, will give the instructions.

"Everyone of us spends thousands of dollars educating our children but few of us spend anything to keep up on our business," Harvey said, discussing the plan. "School teachers, professional men, take refresher courses each year so they will be able to keep up with the changing times. We have to do the same."

Canada Delays Action On Public Relations

The Motion Picture Branch of the Board of Trade at Toronto this week delayed recommendations on public relations program presented to it by the Canadian Motion Picture Industry Council. The decision not to act was based on a desire to study the proposal made at the all-industry conference to be held in Ottawa Oct. 12-13.

Iron Curtain No Bar To American Movies

To Irving Brown, European representative of the American Federation of Labor, American films are not only "a vital and indispensable force in spreading American democracy abroad," but they're also getting the business in the Iron Curtain countries. Brown, back from Europe, told the AFL convention in St. Paul: "I have seen it demonstrated time and time again that American motion pictures are more popular with the masses of the people than the films of any other nations." Speaking of U. S. films in Czechoslovakia, he said: "Getting tickets to see them is tougher than pulling a strike in the salt mines of Siberia." Russian pictures, he claimed, often play to almost empty houses.



Paramount

presents an exciting new love team, Hendrix and Carey in

"SONG OF Surrender"

Paramount presents

WANDA HENDRIX
CLAUDE RAINS
MACDONALD CAREY

in

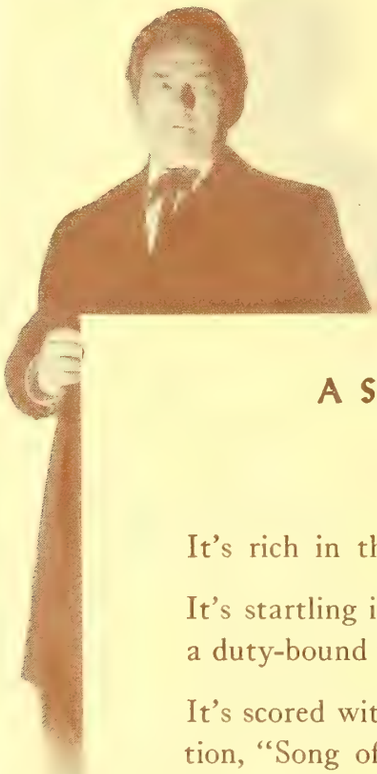
"SONG OF Surrender"

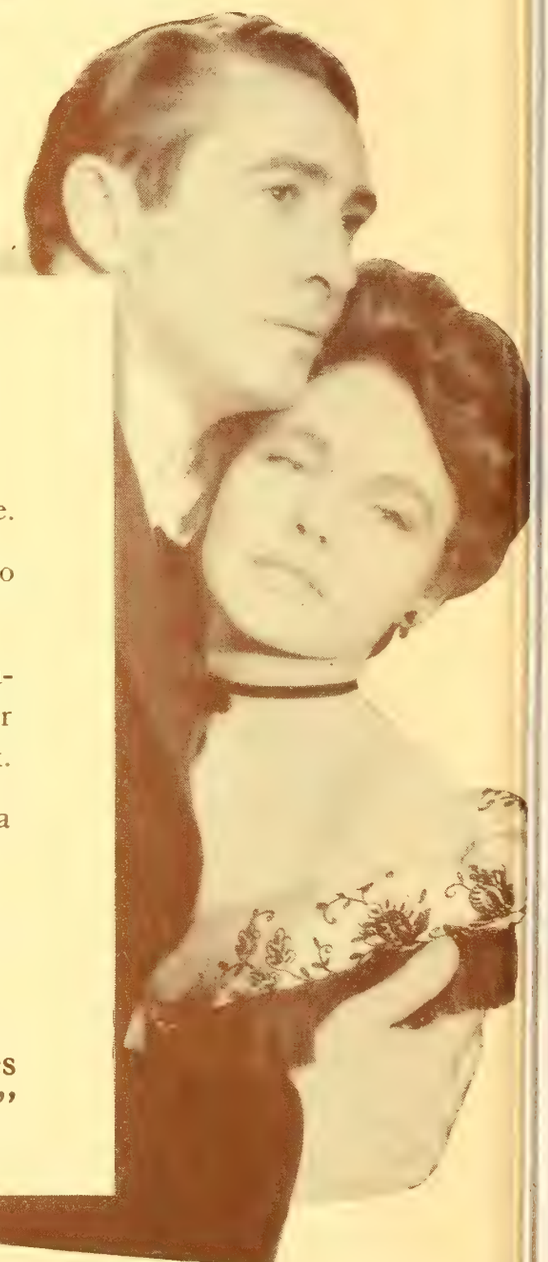
with **Andrea King**

A **MITCHELL LEISEN** Production

Produced by Richard Maibaum
Directed by Mitchell Leisen

Screenplay by Richard Maibaum
From a Story by Ruth McKenney
and Richard Bransten





A SIREN SONG OF SELLING ANGELS!

Listen:

It's rich in that basic audience ingredient—rapturous romance.

It's startling in its drama of a wild temptation that whispered to a duty-bound wife, "Surrender—Surrender—Surrender!"

It's scored with enchantment by a new Hit-Parade-headed sensation, "Song of Surrender," written by famous composers Victor Young, J. Livingston and Ray Evans—and sung by Buddy Clark.

It's irresistible as it brings back the voice of Caruso to thrill a new generation as he sings the songs the whole world loved.

Another Golden-Autumn Hit in

PARAMOUNT'S GOLD RUSH OF '49

to add to "Top O' The Morning" and those two big ones from Hal Wallis, "Rope of Sand" and "My Friend Irma"

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

Merchants, 4-H Help Karp Sell 'Green Promise'

Manager Harry Karp of the Temple Theatre, Viroqua, Wis., is mighty proud of a letter he received recently.

"I want to add my congratulations to the many I know you must have received," the letter read, in part, "for your very complete and showmanly handling of 'The Green Promise.' . . . [it is] an example of a complete and intelligent handling of a picture with specialized appeal."

The congratulatory message came from RKO Radio's Director of Advertising, S. Barret McCormick, as the result of the fine campaign engineered by Karp on "The Green Promise."

Karp began his activities one month in advance of the film's showing. At that time he held a private screening for 4-H Club leaders in Vernon County.

From then on, things were humming. Following conferences with the 4-H leaders, county agent, assistant county agent, home maker and leading merchants, it was decided to make the campaign a 4-H tribute to Vernon County 4-H Clubs.

The merchants tied-in solidly. All in all, there were 10 windows devoted to 4-H Club work and advertising the picture. Five-hundred postcards were sent to Vernon County 4-H Club members.

Karp was invited to attend the 4-H Club picnic a few days before the film was scheduled to open.

"I was introduced to the entire crowd," he reports, "and was given as much time as I wanted to speak to them over their p.a. system on the picture, which I took full advantage of."

One-sheets were posted in store windows in both Viroqua and surrounding communities. Double-truck layouts promoted from the merchants appeared in the two local newspapers, and these newspapers were distributed house-to-

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53 Openings Set for 'Intruder in the Dust'

MGM has set 50 openings in Mississippi on "Intruder in the Dust" for this month and three for Tennessee. Starting with the world premiere of the picture at Oxford, Miss., which will be attended by Claude Jarman, Jr. and Elizabeth Patterson, appearing in the film, and Clarence Brown, producer-director, subsequent openings will follow in Memphis and Nashville, Tenn.; then Columbus, Tupelo, West Point, and Starkville, Miss.; and then Jacksonville, Tenn.

After Jacksonville, the balance of the openings will be in 45 Mississippi cities and towns.

Bogart Tours Neighborhood On Behalf of 'Tokyo Joe'

Humphrey Bogart made a series of personal appearances at 10 Loew neighborhood theatres in New York on Wednesday and Thursday evenings in behalf of his latest Santana starring production, "Tokyo Joe." The Columbia film will open in mid-October at the Capitol Theatre.

Wide Awake Krolick

No one has ever accused Arthur Krolick of the Buffalo Paramount of sleeping on the job. For the showing of "I was a Male War Bride," he put the house on a 24-hour basis and advertised that those who came in around 4 A.M. thinking they could take a nap were in for a disappointment for "the laughs of other patrons will keep them awake." Stunt pulled in extra business.

Lipton Calls Meet On Film Campaigns

Promotional campaigns for forthcoming Universal-International releases during the November to February period, will be set at a series of meetings at the studio called by David A. Lipton, U-I's national advertising and publicity director, Studio, home office and field representatives will attend the meetings and screenings starting October 8.

Present for the conferences will be Al Horwits, studio publicity director; Archie Herzoff, studio advertising manager; Henry A. "Hank" Linet, eastern advertising manager; Charles Simonelli, executive in charge of national exploitation; Phil Gerard, eastern publicity manager; Ben Katz, mid-west field representative with headquarters in Chicago, and Cliff Brown, west coast field representative.

Screenings of "Francis," "Free For All," "Woman in Hiding," "East of Java," "Bagdad," "The Story of Molly X" and "Ma & Pa Kettle Go to Town" will be held at the studio.

Paramount People Contact 1,200,000 During P. A. Tours

With Gloria Swanson the latest to "hit the road" on a six-week nationwide tour for "The Heiress," during which she will meet with newspaper editors, civic groups, service organizations and university and educational groups, appearances in a period spanning the past 30 days and the next 60 will bring Paramount studio personalities into contact with an estimated 1,200,000 people, the studio revealed late last week. Additionally, local press and radio interviews are expected to bring the travelers into contact with an estimated 50 million more. Several top-bracket personalities are included, acting as "ambassadors of goodwill" on behalf of many forthcoming and current releases.

Producer-Director William Wyler, in New York for the world premiere of "The Heiress" at Radio City Music Hall this week, has been meeting with the press and radio people and area exhibitors.

Marie Wilson has just completed a 35,000-mile tour during which she has been exploiting "My Friend Irma." She has covered 11 cities.

Corinne Calvet has been "meeting the people" in major U. S. and Canadian cities and telling them about "Rope of Sand," in which she debuts.

Bob Hope, who recently returned from Michigan appearances, takes off soon for another swing of a half dozen major U. S. and Canadian cities, during which "The Great Lover" and "Fancy Pants" will be exploited.

Henry Wilcoxon has passed the halfway mark

(*Continued on Page* 13)



CALLS FOR CELEBRATION. Laurence Olivier's "Hamlet" last week completed one year's continuous run at the Park Avenue Theatre, New York, so Universal-International officials thought it proper to do a little celebrating. At the theatre (left above) a huge birthday cake is cut by Miss Marion Hopkinsons-Hopkins—who has seen the picture 24 times as a paying patron—assisted by U-I Vice-President John J. O'Connor. At right, closeup at the speaker's table during a luncheon of U-I officials hosted for the press at 21 Club, as President Nate J. Blumberg accepts on behalf of J. Arthur Rank a scroll awarded for "Hamlet" by New York University's Washington Square College of Arts and Sciences, with Dean Thomas Clark Pollock making the presentation.



REAL AFRICAN ATMOSPHERE was effected for the showing of RKO Radio's "Savage Splendor" at the Million Dollar Theatre in Los Angeles. Crowds gather in front of the theatre (above) to watch the "natives" go through one of their dances.

20th-Fox Goes Beyond Nation, Plans 'Prince of Foxes' Global Premieres

Time was when a premiere in Hollywood was something to hear about and marvel at, but seen by few. Then someone decided that if it could be done in Hollywood, why not New York? And so Hollywood and New York became premiere cities.

But despite all the hoopla and bright lights and celebrities and all that sore of thing, you couldn't impress the greatest number of people with the importance of a premiere if you confined it to Hollywood and New York.

So other large cities came into the orbit—Chicago, St. Louis, Atlanta, Miami, etc. That was ringing-in more people, but it still wasn't enough.

Why not have simultaneous premieres, with the picture bowing in two or more cities at a time? No sooner said than done, and it was successful. More people were reached—but couldn't even more be reached?

Yes, they could—through area premieres and saturation premieres and penetration premieres in which pictures were set to open simultaneously in certain territories, with hundreds of theatres taking part in day-and-date openings branching out from principal cities as the hubs of activities. Stars and other celebrities came on from Hollywood to make the occasions even more glamorous and impressive and to attract more people.

Had Nothing on Them

More people? Yes, more and more people were finding out what a premiere was really like. Hollywood and New York had nothing on them. You could maybe even live in Hidebound, Mont. (don't look that up) and become just as familiar with premiere procedure as did the folks who inhabit the territory around Hollywood or New York. The Hollywood klieg-light affairs were being brought to the masses.

Now it looks as though the premiere boys are out to tackle the world. For 20th Century-Fox announced last week that "Prince of Foxes" will have—not a one-city premiere, not an area premiere, not a saturation premiere, not a "cluster" premiere—but a ten-nation global premiere with fifteen of the major cities of the world opening the picture in November, running day-and-date with the film's domestic premiere at the Roxy in New York.

The theatres and cities are all lined up, too: Luxor, Buenos Aires; Rex Cine, Anvers, Belgium; Eldorado or Eden, Charleroi, Belgium; Liege Palace, Liege, Belgium, Palacio, Rio de Janeiro; Bolivar, Quito, Ecuador; Cairo Palace, Cairo; Odeon, London; Roxy, Hong Kong; and the Central Caracas, Venezuela. In addition, the picture will open in Australia; Bogota, Colombia; Cali, Colombia; and in Paris at theatres yet to be designated.

Each city involved in the mass premiere will give the picture a lavish celebration. The mass launching is scheduled during the first two weeks of November following large-scale advertising, publicity and exploitation campaigns in each country.

There you have it—a global premiere.

Future possibility: a planets premiere with openings taking place simultaneously on Earth, Saturn, Mars, Venus, Neptune, etc. Stars (the Hollywood kind) would attend via specially chartered and bannered rocket ships.



IMPRESSIVE DISPLAY. This special lobby display for MGM's "The Barkleys of Broadway" was set up at Loew's State, Providence, by Manager Maurice Druker. Note how Druker also incorporates a plug for the MGM Cartoon, "The Little Orphan," into the exhibit.

Showing for Handicapped

Manager Morris Rosenthal of Loew's Poli, New Haven, Conn., screened "The Stratton Story" for physically handicapped persons in the area, admitting them free.—HFD.

'Abandoned' Bows In Detroit as Aid for Hospital Fund

Under sponsorship of the Detroit *Times* for the benefit of the Salvation Army's Booth Memorial Hospital Fund, Universal-International's "Abandoned" had its world premiere Thursday evening at the Downtown Theatre, Detroit, with Gale Storm, star, and Meg Randall, featured player of the film, aiding in the promotional campaign and making personal appearances at the theatre.

As part of the promotional activities, radio station WXYZ carried a half-hour roundtable discussion of the black market baby racket, with the program going over the American Broadcasting Company's 10-station Michigan network two nights before the premiere.

The Detroit *Times* conducted a Premiere Queen contest, with the winner receiving valuable merchandise prizes and a vacation trip.

There was extensive radio coverage of the premiere.

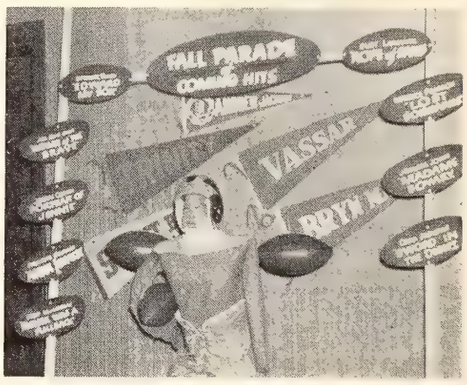
Advance campaign was handled by Ben Katz, U-I midwest advertising and publicity representative, and Harold Butchin, special U-I field representative. Charles Simonelli, U-I executive in charge of national exploitation, aided in the windup of the campaign which started four weeks ago with a special screening for the Governor of Michigan.

Oxford to Distribute 'Fame' in America

American distribution rights to "Fame Is the Spur," British film version of the novel by Howard Spring, have been acquired by Oxford Films, Vice-President Edward L. Lingsley announced last week. Arrangements are being made for a November premiere in New York.

Cleric Plugs 'Boundaries'

A special showing of "Lost Boundaries" for women's clubs, business men and clergymen resulted in a Methodist clergyman recommending the picture from his pulpit and giving to Manager Bill Straub of the Colonia, Norwich, N. Y., the names of a number of persons to whom he could write.



NO DUMMY is Leonard Tuttle, manager of the St. Albans Theatre in St. Albans, N. Y., for tieing in his "Fall Parade of Hits" with that "autumnal madness," football. Tuttle's titles are an impressive list that made it well worth his while to seek the merchant cooperation that made this lobby display possible.

Teachers Invited As Theatre Guests

Activity in the right direction to win school cooperation and goodwill was undertaken recently by Manager Richard E. Eason, resident manager of Colonial Theatres' Carolina and Rivoli theatres in Hickory, N. C.

To all the teachers in two counties, Showman Eason sent this letter:

"The Management of the Carolina and Rivoli theatres extends its greetings and wishes to convey a most cordial welcome to you as a teacher.

"We recognize the outstanding work being done by you; and in appreciation thereof, we offer our fullest cooperation at any time we may be of service to you.

"To acquaint you with our service and the quality of entertainment available in our theatres, we would like for you to be our guest at the Carolina. You may present this letter at the box-office in exchange for an admission ticket."

With the industry embarking on an institutional selling campaign, and with the school year now under way across the nation, theatremen would be making a wise move to insure educational cooperation and goodwill by following Eason's example.

Paramount People Meet 1,200,000 During Tours

(*Continued from Page* 11)

in his tour for Cecil B. DeMille's "Samson and Delilah," and DeMille himself made a three-week tour with the Ringling Bros.-Barnum & Bailey circus during which he received a wide press on "Samson and Delilah," although his prime objective was to gather material for his next production, "The Greatest Show on Earth."

John Payne, who toured the southwest for "El Paso," is scheduled to repeat in key cities for "Captain China," with William Pine and William Thomas, producers of the picture.

Others who have been on tour include: Nancy Olson, publicizing "Sunset Boulevard" and "Top O' the Morning"; Lizabeth Scott, for "Bitter Victory"; June Havoc, "Chicago Deadline" and "Red, Hot and Blue"; Macdonald Carey, "Song of Surrender" and "Copper Canyon"; John Lund, "My Friend Irma" and "The Lie"; **Angela Lansbury, "Samson and Delilah"**; **Burt** Lancaster, "Rope of Sand"; William Demarest, "Red, Hot and Blue," and Dan Duryea, "Manhandled."

Manager Didn't Give Up; Milk Firm Gave In

Manager Bud Somers of Schine's Madison, Richmond, Ky., is a manager disinclined to take "No" for an answer when it comes to getting a sponsor for a kiddie show. A local milk distributor turned him down flat, but a short time later he returned to the attack with new persuasive arguments and closed for a special morning show at which the milk company admitted all kids free who brought the can top from a new chocolate milk it was introducing.

'McCoy' Coloring Contest

For "Roseanna McCoy" at the Hipp, Corbin, N. Y., Manager Lou Merenbloom had 2,000 coloring contest heralds made up on "The Adventures of Roseanna and Johnse," using black on brilliant pink stock. These were paid for by the 7-Up Bottling Company. Firearms were borrowed from a local museum for a window display and 10 merchants paid for a full-page co-op ad.

50,000 See Display

More than 50,000 persons participated in a "Stars of Yesterday" contest conducted recently by Francis Deverter, manager of the Rio Theatre, Harrisburg, Pa. Deverter had 128 photos of old-time stars displayed in front of his theatre, and persons or passersby were asked to submit correct names for four prizes. In the first week more than 17,000 persons viewed the photos, he said, and he based his estimate of the total on that one weekly figure. The display was on view for more than a month.

Skouras Theatres Aid Salute to Levittown

Marking the second anniversary of Levittown, World War II veteran community on Long Island, 30 Levittown community organizations, under the leadership of the "Salute to Levittown Committee," are staging a two-week Salute to Levittown exhibition in the lobbies of the Skouras Rivoli and Calderone theatres in Hempstead.

Formal dedication took place Wednesday afternoon with Hempstead Mayor Ernest Ashdown officiating. The exhibition was arranged with the cooperation of the committee, headed by Joseph J. Corriston; Nick John Matsoukas and Miss Thana Skouras of the Skouras Theatres community service department; Hank Lowery, manager of the Rivoli, and Ed Enke, manager of the Calderone.

Horseshoe Co-Op 'Dan Patch' Boost

A novelty in cooperative advertising put "The Great Dan Patch" across to 160 per cent of normal business at the Pix Theatre, Alva, Okla., according to a report from W. F. Deaton and J. L. Kelley of that house. First step was to promote 10 horseshoes from W. R. Frank Productions, Hollywood, which made the film. The horseshoes were gold plated and were imprinted with the picture's title.

Hide the Horseshoes

Second step was to arrange with 10 merchants to hide one of the horseshoes in their merchandise and to take a co-op ad in the *Review-Courier*. Each merchant's ad was very brief, and was enclosed in a pictured horseshoe, taken from one of the pressbook ad mats. Centre of the co-op page was a large ad for the film, while across the top was a large-type line: "Find the lucky horseshoe." Every shopper who found one of the shoes was entitled to guest tickets for two to see "The Great Dan Patch."

Shoppers appeared to take delight in pawing over the merchandise in each store to locate the hidden shoes, and the merchants were delighted to have so many persons enter their stores, knowing that many would make purchases while there. Without other exploitation undertakings by the theatre management, and against the opening of a new $300,000 theatre as opposition, business leaped to the 160 of normal noted above.

'Dodgers' Magic Word for Promotion



PRIZE WINNERS. Lou Levy (left), Fabian Theatres' Brooklyn city manager, is shown above on the Fox Theatre stage with Jackie Robinson, Gil Hodges and Peewee Reese, Dodger team members who won prizes in connection with a popularity contest staged during August by Advertising Director Johnny Burke in connection with Fabian's 35th Anniversary jubilee.

When it comes to promotion in Brooklyn, it's a cinch if it has anything to do with the Brooklyn Dodgers. For everyone is a Dodgers fan.

As one of his stunts in connection with Fabian's 35th Anniversary Jubilee, which was celebrated by all Fabian-Wilmer & Vincent theatres during August, Johnny Burke, advertising director for Fabian's two Brooklyn theatres (Fox and Strand), tied-in with the Brooklyn *Eagle* to print a ballot daily throughout August during which the public could vote for the most popular and the most valuable Dodger baseball team member.

While the public was voting, Johnny was promoting prizes to be awarded the winners. It was a cinch. Dealers came through with television sets, gold wristwatches, portable radios, complete men's wardrobes, electric shavers, etc. Incidentally, the prizes had to be in duplicate because of the two categories, most popular and most valuable.

It was so easy Johnny decided to go out and promote more. He came back with men's jewelry sets for the Dodger team members and simulated pearl necklaces for their wives.

Well, the team appeared at the Fox, and Branch Rickey was there to take a bow. The Dodger Sym-Phony Band opened the ceremonies by parading down the aisles. And then the prizes were awarded to Jackie Robinson, most valuable Dodger team member, Peewee Reese, most popular, and Gil Hodges, runnerup in both most valuable and most popular divisions.

It was the last night of the show at the Fox, but that made no difference to the 3,000 fans—they were on hand to cheer their favorite Dodgers.

Some promotion—some evening.



AND IT WAS ILLUMINATED ALL NIGHT. Manager Roy A. McLeod of the Vogue Theatre, Vancouver, B. C., Canada, is mighty proud of this window promotion on J. Arthur Rank's "The Perfect Woman." And with good reason, for the window is quite large (8x24 feet) and was illuminated all night. Furthermore, it is situated in a well-trafficked section. The figure of Patricia Roc, incidentally, was lifesize, and that drew the eyes of many of the boys.

Elicker's 'Pocono' Set for Wilkes-Barre Premiere

World premiere of "Pocono," independent color film made by Joe E. Elicker in the famous Pennsylvania mountains, was scheduled to take place Friday (7) at the Iram Temple, Wilkes-Barre, Pa., to be followed by an indefinite engagement at the Shriners temple.

The film was to be shown in its original 16-mm. version. Although "Pocono" was produced for commercial release in theatres, Elicker said he would not permit any 35-mm. printing and national release until after the Wilkes-Barre showing, at which audience reaction was to determine if any further editing would be necessary.

Considerably Enlivened

Engagement of "In the Good Old Summertime" at the Ritz Theatre in Tulsa, Okla., was considerably enlivened through a contest which received good coverage in the Tulsa *Tribune*. Readers were invited to compete in an ancient car contest and also for the best-decorated jalopy or hot rod.



BEAUTY AND THE BEAST was the angle chosen for his ballyhoo on RKO's "Mighty Joe Young" by I.M.P.S. Member Leonard Utecht of the Essaness Lake Theatre in Oak Park, Ill. The manager used a 6 ft. 4 in. usher as the gorilla, local model as the frill, had them driven all over Chicago's west suburbia and used them on his stage. Homo sapiens on the right is Utecht. His assistant, Frank Pandolfi, is at the wheel.

Merchants, 4-H Help Karp Sell 'Promise'

(*Continued from Page* 11)

house in all surrounding towns to those who were not regular subscribers. Both newspapers printed 800 copies above their usual circulation. Incidentally, both newspapers also gave liberal space to the special screening and the activities in tribute to the 4-H Clubs. Naturally the picture, theatre and playdate were always mentioned.

All who took part in the campaign were pleased with its results, not only from a commercial standpoint but for what it did for the members of the various 4-H Clubs located throughout the country.

4-H, 4 Page, 4 Bell 'Green Promise' Tie

The management of the Butler Theatre in Butler, Mo., promoted an unusual amount of cooperation for its recent engagement of RKO's "The Green Promise." Four full pages—two spreads—of ads built around theatre copy and playing up the 4-H Club angle were taken in the Bates County *Democrat* in a tie-in that involved not only retail establishments but also such organizations as a leading dairy where individual employes took part in sponsoring the film.

GRIST for the SHOWMANSHIP MILL

To create word-of-mouth comment, Paramount is sneak-previewing "My Friend Irma" in all key cities about 10 days prior to regular openings of the film. A similar policy was tried on "Miss Tatlock's Millions," and it paid off.

* * *

In a concentrated drive for Halloween business, Monogram has made available new prints and advertising accessories on 34 spook and mystery dramas previously released by the company. Included among the films qualifying for the occasion are "Suspense," "Fear," "Unknown Guest," "Spook Busters," "Face of Marble," "Isle of Missing Men," "The Living Ghost," "Revenge of the Zombies" and "Murder by Invitation."

Boston's Libraries Boost 'Quartet'

Backbone of the Boston promotion for "Quartet" at the Majestic Theatre was the popularity of the novels and short stories of W. Somerset Maugham upon four of whose short stories the film is based. Boston's main public library and all its branches as well as most of its book stores were receptive to campaign participation. Stillboards and credit cards and 10,000 credit-carrying bookmarks were distributed through the library and its numerous branches. All book stores and book sections of the department stores carrying the Pocket Books edition of "Quartet" were bannered and supplied with displays of stills. Theatre management also promoted 25 trucks which were bannered with 24-sheets.

Cooperative tieups were made with all stores in the populous parts of the city. Highlight among these was a full window in Jordan Marsh Company which featured a "quartet" of men's toilet articles along with stillboards which carried stills from each of the four stories in the film. A special screening, followed by a cocktail party, was held for all Boston newspaper critics. Newspaper society editors were invited to attend the formal opening and to bring their guests.

UNICEF Film Shown To U.N. Delegates

"For All the World's Children," a three-reel film made by Warner Pathe News to show the work of the United Nations International Children's Emergency Fund, was screened for United Nations delegates at U. N. headquarters, at Lake Success, Wednesday afternoon.

The subject shows all phases of UNICEF operation, from the shipment of supplies in the United States, Australia and Canada, to distribution of the food to Europe and the Middle East. Far Eastern coverage includes sequences depicting malaria control and anti-tuberculosis vaccination in India, child-feeding in China and the Philippines, and particularly moving scenes made in Canton and in a Philippine leper camp. The film represents the work of 10 Warner Pathe camera crews. Distribution of the subject is being handled by the United Nations.



IF there's a Dictaphone distributor in your community, then you can duplicate the stunt used by Manager Babe Cohn of the Paramount Theatre, Kansas City, for Paramount's "Top O' the Morning." Through the lobby display shown above, patrons were asked to dictate a letter to a serviceman in a hospital. The message was then transcribed and sent to the serviceman. The tieup was very successful and acted as a direct mailing piece.

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Treasure of Monte Cristo

Lippert Prod'ns Mystery 76 mins.

AUDIENCE SLANT: (Adult) Dealing with a descendant of the famous "Count of Monte Cristo," this mystery should satisfy the general run of whodunit fans.

BOX-OFFICE SLANT: Should do okay in most situations.

Cast: Glenn Langan, Adele Jergens, Steve Brodie, Robert Jordan, Michael Whalen, George K. Davis, Margia Dean, Michael Vallon, Sidney Melton, Brian O'Hara, Robert Boon, Jeritza Novak, Jimmy O'Neil, Curtis Jarrett, Charles Reagan, Larry Barton, Rube Schaeffer, Don Junior, Jack Power, Jamison Shade, Johnny Casino, Kem Tang. Credits: Directed by William Berke. Original screenplay by Associate Producers Aubrey Wisberg and Jack Pollexfen. Photography, Benjamin Kline. Produced by Leonard S. Picker.

Plot: A descendant of Edmund Dantes finds himself accused of murder when he falls for, and marries, a young lady whom he helped out of a phoney predicament. He is close to being made to pay for his crime when he gets help and clears up the mystery.

Comment: This film, based on a continuation of the "Monte Cristo" theme, has enough suspense and mystery to satisfy the general run of whodunit fans—especially those more interested in characters and motivation than action. Cast is competent, with Glenn Langan playing a present-day Edmund Dantes, descendant of the one Alexandre Dumas made so famous. Adele Jergens is an attractive and convincing phoney heiress and Steve Brodie does very well in the role of the crooked lawyer. A police investigator is capably portrayed by Michael Whalen. Leonard Picker produced and gave the film an air of authenticity by having it photographed in San Francisco, the locale of the story. William Berke directed.

Masked Raiders

RKO Radio Western 60 mins.

AUDIENCE SLANT: (Family) Latest in the Tim Holt series is up to par with a Robin Hood twist.

BOX-OFFICE SLANT: Well stocked with the elements for the regular western-action market.

Cast: Tim Holt, Richard Martin, Marjorie Lord, Gary Gray, Frank Wilcox, Charles Arnt, Tom Tyler, Harry Woods, Housley Stevenson, Clayton Moore, Bill George. Credits: Producer, Herman Schlom. Director, Lesley Selander. Writer, Norman Houston.

Plot: A pair of Texas Rangers are assigned to bring in a gang of masked raiders but discover them to be a non-killing Robin Hood outfit protecting local poor ranchers from the harsh foreclosures of the banker. The latter's record, with that of his town marshal cohort, is further blackened by murder. Their victim's daughter is the leader of the raiders. The real villains are killed and the raiders seem headed for clemency.

Comment: The latest Tim Holt picture is up to par for his western series, being well stocked with the elements—riding, shooting, fighting—to sell it in the regular western-action market. This time there's a Robin Hood twist, the masked raiders supposed to be the villains turning out to be ranchers protecting themselves against the supposedly respectable banker and town marshal. Holt and his amusing sidekick, Chito Rafferty (played by Richard Martin), are Texas Rangers. The gal who appears oh so feminine when not leading the raiders *en masque* is very pretty Marjorie Lord. There's a juvenile role, that of her little brother, well brought off by Gary Gray.

National Reviewing Committees' Audience Classifications

ADVENTURES OF ICHABOD AND MR. TOAD (RKO)
FAMILY—National Board of Review
CLASS A-SEC. 1—National Legion of Decency

THIEVES HIGHWAY (20TH-FOX)
MATURE—National Board of Review
CLASS B—National Legion of Decency
Objection: Suggestive situations and costuming; excessive brutality; tends to condone immoral actions.

YES SIR, THAT'S MY BABY (U-I)
FAMILY—National Board of Review
CLASS A-SEC. 1—National Legion of Decency

It Happened in Europe

(Hungarian Dialog—English Titles)

Lopert Films Drama 93 mins.

AUDIENCE SLANT: (Adult) Visually stimulating, realistic drama of Europe's war-displaced children.

BOX-OFFICE SLANT: A good bet for any exhibitor who sells "class" fare. A European prize winner.

Cast: Miklos Gabor, Suzy Banky, Laci Horvath, Arthur Somlay, George Bardy and 24 children. Credits: Written, directed and produced by Geza Radvanyi. Photography, Barnabas Hegyi. Music, Denes Buday. English titles, Herman G. Weinberg.

Plot: Some two dozen displaced children forage over the land, hole-up in a ruined castle when authority threatens to overtake them. The musician who lives there feeds them, clears them with the law and finally gives them the place, but only after one of the youngest has died defending it against a posse.

Comment: The war-displaced children of Europe are dealt with once again in this Hungarian film, formerly titled "Somewhere in Europe." If there's a saturation point for that subject matter, this film is one step closer to it. "It Happened in Europe" compares favorably, however, with the notably well-made "The Search" from America and "Guaglio" from Italy, and can show in evidence of its quality several European prizes. Its peculiar excellence is that it is visually imaginative and stimulating. The eloquent camera gets along with excellent music, well chosen sound and very little dialog until near the end of the film. Less control of the dialog and rather unrestrained play upon the death of a small boy weaken the later moments. The performers are all good, especially Arthur Somlay as the wise, kindly, sixtyish musician who pleads that the children have only acted in response to the deplorable conditions brought about by the older generation. Miklos Gabor is the young man who leads the kids and Suzy Banky, as a girl among them, is attractive enough to turn Hollywood eyes. The picture is, in the postwar European mood, a realistic one. The beating of a child is so brutally conveyed as to disturb some audiences. For the exhibitor who sells "class" fare, however, this film should be a good bet.

Bandit King of Texas

Republic Western 60 mins.

AUDIENCE SLANT: (Family) Has all the ingredients of a western to appeal to boys—young and old—who dote on action, gunfire, fist fights and thundering riding.

BOX-OFFICE SLANT: Good for first-runs in neighborhoods and small towns. For more captious audiences, bill it under a good comedy.

Cast: Allan "Rocky" Lane, Eddy Waller, Helene Stanley, Jim Nolan, Harry Lauter, Robert Bice, John Hamilton, Lane Bradford, George H. Lloyd, Steve Clark, I. Stanford Jolley, Danni Nolan, Richard Emory. Credits: Directed by Fred C. Brannon. Associate Producer, Gordon Kay. Story by Olive Cooper. Photography by John MacBurnie.

Plot: Jim Nolan, bandit king of Texas, is luring homesteaders to Elko, selling them claims on government land, getting the deeds back, killing many of them. "Rocky" Lane comes to help a friend (already robbed and murdered) and by his derring-do straightens everything out, dealing death or imprisonment to the villain and his henchmen.

Comment: Another in Republic's "Rocky" Lane westerns that has all the ingredients of a western to appeal to boys—young and old—who dote on action, gunfire, fist fights, and thundering riding. "Rocky" acquits himself well as usual and Eddy Waller as Nugget Clark gives another of his rugged, winning characterizations. They make a good team. It is their action, plus the gaudy gun battles and rugged fist fights that will "get" the western addicts. Jim Nolan's villain is worthy of any youngster's hissing. Any suspicion of a love story is non-existent (the girls are all married) and Rocky, invulnerable to bullets and horny fists alike, rides off to new adventures. Story, production, direction and photography are satisfactory.

Abandoned

Univ. Int'l Drama 79 mins.

AUDIENCE SLANT: (Family) A credible and always interesting story that will engage audience sympathy for its drama, naturalness and excellent acting in the chief roles.

BOX-OFFICE SLANT: Worth the upper half of a dual bill in the larger situations, with strong enough appeal for singling in small-town and neighborhood theatres. Not much marquee strength in cast names. The sympathy-arousing subject matter and the good acting are the exhibitor's best promotion bets.

Cast: Dennis O'Keefe, Gale Storm, Jeff Chandler, Meg Randall, Raymond Burr, Marjorie Rambeau, Jeannette Nolan, Mike Mazurki, Will Kuluva, David Clarke, William Page, Sid Tomack, Perc Landers, Steve Darrell, Clifton Young, Ruth Sanderson. Credits: Produced by Jerry Bresler. Directed by Joe Newman. Story and screenplay by Irwin Gielgud. Photography by William Daniels. Music, Walter Scharf.

Plot: Gale Storm arrives in Los Angeles looking for her missing sister, killed under suspicious circumstances after giving her fatherless baby girl out for adoption through Marjorie Rambeau, head of a black market in babies in cahoots with Gangster Will Kuluva. Newspaperman Dennis O'Keefe

(*Continued on Page* 18)

TOPS VARIETY MOI
IN EVERY OPENING

"KENTUCKIAN Sock Louisville!" (Rialto)

"Indianapolis Goes For KENTUCKIAN!" (Indiana)

"KENTUCKIAN Best New Pic In Seattle!" (Paramount)

"KENTUCKIAN Socko Philly!" (Stanton)

"KENTUCKIAN Way Out In Front New York!" (Mayfair)

JOHN WAYNE



THE FIGHTING

co-starring VERA RALSTON · PHILIP DORN · OLIVER HARD

Music by GEORGE ANTHEIL

Director of Photography—LEE GARMES, A. S. C. • Written and Directed by GEORGE WAGGNER ·



KENTUCKIAN

ng
RIE WINDSOR · JOHN HOWARD · HUGO HAAS · GRANT WITHERS · ODETTE MYRTIL · PAUL FIX

HN WAYNE PRODUCTION · A REPUBLIC PICTURE

BOX-OFFICE SLANTS

Abandoned

(*Continued from Page* 15)

takes Gale in charge and they, with an assist from the district attorney, unearth the leaders of the baby-selling racket, recover Gale's sister's baby which they decide to adopt after they get married.

Comment: This drama of the black market in babies has much to recommend it: the story is credible, exciting, and always interesting; it has been nicely produced, directed and photographed, and for the most part excellently acted. Audience sympathy is won by the girl's search for her dead sister's baby, and by the friendly helpfulness of the newspaperman who realizes he has embarked on a dangerous course in attempting to uncover the lucrative black market in babies. In this, his love for the girl outweighs his newspaperman's instinct to run down a good story. Dennis O'Keefe acts the reporter with naturalness and charm, and Gale Storm is just as natural and engaging. They keep their performances down to earth. Marjorie Rambeau as the society head of the baby-selling racket, gives another of her fine "character" parts. Raymond Burr as the double-crossing "private eye," Meg Randall as an unwed, expectant mother who risks her life and baby to help expose the racket, Will Kuluva as the gangster, Jeff Chandler and Jeanette Nolan do commendable work. In the larger situations "Abandoned" is worth the upper half of a dual bill while it has appeal and excitement enough to be singled in small towns and neighborhoods. Marquee names will help little in exploiting the film; the subject matter and the good acting should be played up for all they are worth.

Black Shadows

Eagle Lion **Travelog** **62 mins.**

AUDIENCE SLANT: (Adult) A trip through the Belgian Congo, with shots of the natives that offer plenty of action and interest and first pictures of the capture of a gorilla.

BOX-OFFICE SLANT: Exploitable, especially the gorilla capture and the human sacrifice of the leopard men.

Cast: Jeff Corey (narrator), Jacques Nateuil, Iris Jasinsky. Credits: Producer-Director, Andre Cauvin. Photography, Andre Cauvin and Charles Lengnich. Music, Pierre Moulaert. English adaptation, James Leichester.

Comment: New pictures, from darkest Africa always stand a chance as exploitation pictures in the proper situations. This particular one, a record of a trip through the Belgian Congo, prides itself on the first filming of the actual capture of a gorilla, but the impression it leaves is much more one of the natives than of the animals. Besides the gorilla sequence there are shots of other well-known beasts and one of an odd half zebra-half giraffe, none of them having much movement. The scenes of the natives, however, have plenty of action and interest. There are the frenzied ceremonial dancing, the traditional disgorging operations, the high jumping of the handsome giants, the curiosity of the pygmies. And there are the leopard men. Those vicious outlaws of the jungle are portrayed in a highly exploitable if not always tasteful account of human sacrifice. Aurally, there are fragments of the tireless native rhythms and narration by American actor Jeff Corey. Chiefly responsible for this production is Andre Cauvin, a well-known Belgian film man who has had previous dealings with the Congo.

Trapped

Eagle Lion **Melodrama** **78 mins.**

AUDIENCE SLANT: (Adult) Well constructed and fast-moving melodrama of counterfeit investigators that will hold audience interest tense.

BOX-OFFICE SLANT: Word-of-mouth publicity will jump the attendance at every show. Exhibitors have the cooperation of the Treasury Department in filming the story to highlight campaigns, plus an entertaining, fast-moving melodramatic story.

Cast: Lloyd Bridges, John Hoyt, Barbara Payton, James Todd, Russ Conway, Bert Conway, Tom Noonan, Ruth Robinson, Rory Mallinson, Mack Williams, Stephen Chase, Harry Antrim and many others. Credits: Produced by Bryan Foy. Directed by Richard Fleischer. Story and screenplay by Earl Felton and George Zuckerman. Photography by Guy Roe.

Plot: A prisoner, Lloyd Bridges, is sprung by Treasury agents as he crosses Missouri by bus to lead them to the owner of counterfeit plates, the passing of currency from which landed him in the pen. Bridges double-crosses the Treasury agent, John Hoyt, but is eventually captured, his confederate sweetheart killed by the owner of the plates who meets death by electrocution. The counterfeit plates are seized.

Comment: "Trapped," one of Bryan Foy's last productions for Eagle Lion before going over to Warner Bros., is a well-constructed melodrama of Treasury agents hunting down the printer of counterfeit $20 bills. Foy's production and Richard Fleischer's direction keep audience interest tense through rapid, melodramatic action, including some stirring fights and a chase new to films—that of Treasury agents and Los Angeles police after the owner of the false plates through a car barn, in and out of long rows of cars, underneath the tracks and on top of the cars, with the counterfeiter being electrocuted when he touches a live wire over the trolleys. Lloyd Bridges and John Hoyt give deft characterizations that never let audience interest lag. Acting of the top members of the supporting cast is capable. While the picture may get off to a slow start, word-of-mouth reports should jump attendance at succeeding shows. While there are no marquee names, exhibitors have, for selling ammunition, the fact that the Treasury Department aided in producing the picture, and that many of the early scenes show activities of its various departments, plus an entertaining, fast-moving melodramatic story.

'The Fallen Idol'

An eight-year-old boy gets a distorted view of an accident, believes his "idol" has committed murder and out of loyalty lies and contradicts himself in such manner as nearly to do the man in. Director Carol Reed has gotten almost constant suspense out of the Graham Greene story. Sir Ralph Richardson as the suspect, who had been unhappily married to the victim, and Michele Morgan as his lover, are excellent, but Bobby Henrey as the boy "eyewitness" (once the title) dominates the scene. Viewed in New York, where it will follow "Quartet" into the Sutton Theatre, the film certainly seemed to justify the report of Showmen's Jock MacGregor from London. "Aimed at better class audiences," he wrote (STR, Aug. 28, 1948), "'The Fallen Idol' may well turn out to be a sleeper through its undeniable feminine appeal and the word-of-mouth publicity Bobby Henrey's performance will create." Since then the film has received several awards and Richardson has turned in a performance in "The Heiress" which should greatly boost his stock at the box-office. "Idol" runs 94 minutes and is handled by the Selznick Releasing Organization.

'Passport to Pimlico'

This whimsical and satirical comedy should well please followers of the British cinema and others who appreciate "chuckles rather than belly laughs," as STR's London review-in-full (June 11, 1949) put it. Dealing with a London suburb which is suddenly found to be foreign territory not subject to Britain's austerity regulations, it has no real star value but performances which range from pleasant to delightful by an assortment of characters including Stanley Holloway, Hermione Baddeley, Margaret Rutherford, Paul Dupuis and others. As Jock MacGregor wrote, "Art house patrons should find it an amusing comedy of the times and the British way of life." An Eagle Lion release running 84 mins.

Angels in Disguise

Monogram **Drama** **63 mins.**

AUDIENCE SLANT: (Family) This latest Bowery Boys film lacks the mugging and action of its predecessors. It is slow-paced and not "exactly" what the followers of the series want.

BOX-OFFICE SLANT: Should do fairly well at the box-office but perhaps not as well as others in the series.

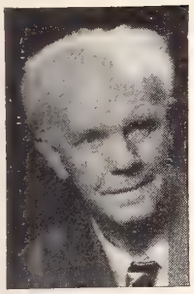
Cast: Leo Gorcey, Huntz Hall, Gabriel Dell, Mickey Knox, Edward Ryan, Jean Dean, Billy Benedict, David Gorcey, Bennie Bartlett, Bernard Gorcey, Richard Benedict, Joseph Turkey, Pepe Hern, Ray Walker, Rory Mallinson, Marie Blake, William Forrest, Don Harvey, Herbert Patterson, Ray Gordon, Jane Adams, Jack Mower, Lee Phelps, John Morgan. Credits: Directed by Jean Yarbrough. Screenplay by Charles B. Marion and Gerald Schnitzer. Photography, Marcel LePicard. Produced by Jan Grippo.

Plot: The killing of a detective, buddy of the gang, inspires them to track down the killer. To achieve this purpose they join an underworld gang, and eventually find the man responsible for the deed.

Comment: Folks interested in seeing The Bowery Boys pictures are naturally entertained by their antics and the comic situations that arise, in character. Therefore, most of their films have action and a good bit of goings-on. This one is different, for it tends to use the narrative technique, and this slows the picture to such a degree that it is doubtful whether those who like their "Bowery Boys" as is, will be entirely satisfied with this latest offering. Cast members, the majority of them, are the same, with Leo Gorcey, as the head of the gang, doing his usual mugging. His handling of the lines, plus the Huntz Hall dumb assist, gives the film most of its laughter. Others in the cast fill their roles adequately.

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



Jack Jackson

Show Sense

The Evils of Multiple Playing Time

For the past couple of weeks this column has been given over to the detailing of basic factual reasoning—not mine but that of one of the industry's topflight legal minds—to effect a better understanding of the business principles underlying the formulation of existing distribution-exhibition practices. In presenting these "foundation blocks" of sound and solid business reasoning the writer was actuated by a dual purpose: to discourage unwarranted and expensive lawsuits and, if at all possible, to curtail certain practices that are proving themselves exceedingly harmful to theatre attendance.

Today there exists every possible reason for adopting and following assiduously a course of procedure directed toward the very sensible goal of making it as easy and inviting as possible for folks to spend their spare moments and spare currency in the movie marts. Any studied analysis of current business chartings, Washington bureaus and fact finding committees, etc. will evidence that considerable honest confusion is rampant about whether we are headed for further recession or another dose of inflation.

These typings have always been directed toward "Today" and the immediate future with long-range business prognostications left to the crystal balls and ouija boards of swivel chair Sachems. In what I've read and studied—as well as the paper of this metropolitan city which carries ads of a soft drink selling six bottles for 15 cents (no limit) and preserved cherries at 15 cents per pint—there is little to indicate other than a continued purse flattening for the population category we look to for the bulk of our ticket sales.

With ticket sales far below last year—Government tax reports show a drop month-to-month that runs into the millions of dollars—and all reliable factors indicating no surcease within binocular range, it's high time we applied some common sense to the job of getting and holding customers. Everybody from studio slavey to the mighty moguls of distribution and exhibition knows that "habit" is the mightiest of all human elements implementing movie attendance. Ergo: any business practice holding the slightest possibility of seriously interrupting the "attendance habit" must be viewed as perilous.

To give you an illustration of just how serious the interruption of "habit" can be to theatres, let me cite the results of the August strike of San Antonio, Texas, street railway employes. I stopped in the Alamo City some two weeks after the strike had ended; here's what I found out:

During the early days attendance was affected very little, since most folks considered their inconvenience in the form of a lark and had fun hiking and hitch-hiking on private cars, trucks, etc. Toward the end of the first week the drop began showing, with the downtown "B" and deferred runs being hardest hit. The "A" showcase customers were still coming along pretty fair but the increase in autos in the downtown area was making the job of finding parking space rather difficult.

Some of These Houses Chalked Up 30-Year Lows

The drop in attendance was progressive—but fast—with the second week showing serious effect in the gross of the showcase houses and bordering the disastrous in the "B" and deferred runs. The neighborhoods were hardly affected until the third week when they hit the skids for a slump of 10 to 15 per cent. By that time business in the downtown "A" houses had dropped off 25 to 35 per cent and the "B" and deferred runs—where attendance is drawn principally from the lower non-auto-owning class—down 50 to 60 per cent. I was told that some of these houses chalked up 30-year lows during the closing days of the strike.

Of course the street railway employes strike was no fault of the theatres. But it *did* interrupt the "habit" of going to the movies for no end of folks. The highly important point is that some three weeks after settlement the theatres had still failed to reach the attendance normally enjoyed previously. This despite concentrated publicity and advertising directed toward correcting the situation. The "habit" had been broken and considerable time will be required—and considerable dollars lost—before it again reaches the gross enjoyed before the unfortunate interruption.

I forgot to mention that during this time the Drive-Ins enjoyed a pronounced increase in business and that one neighborhood, catering to the city's elite with art and foreign films, went through unscathed and reported a slight hike in attendance.

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As mentioned above, the street railway strike was, so far as theatres were concerned, unpreventable. But let's take a look at some of the crazy practices of both circuit and independent theatres in highly competitive metropolitan centers that tend to accomplish the same purpose. Most outstanding of these "sins against ourselves" that are preventable, and currently in practice throughout the nation, is the utterly senseless, silly and selfish scramble for day-and-date availability following first run.

In recent years, circuits and independents have "gone overboard" to determine who could excel in building the most impressive and imposing community theatres. In itself, this procedure is highly laudable and of a nature that promises to increase the prestige of the industry and attract a greater flow of patronage. Just what part was played by the prospect of those annoying and business-destroying "writs" in influencing one chap to attempt excelling the other for the purpose of establishing a premise on which to base a law suit for prior run because of better or more imposing accommodations and facilities? Regardless of motive or intent, the result is an array of theatres that would defy the judgment of Solomon to select one over the other for preference in availability. With the court decisions providing so much in the way of conflicting regulation on distributor practices, with lawyers of owners advancing from all directions to flay and slay, came the neutral decision of day-and-date availability.

Vie for Rail Position

So, with porcine avidity—and seemingly kindred intelligence—any and all in the favored category grab for "firsts." Now what happens? Well, let me give you a tabulation of conditions in one middle-sized city where seven neighborhood de luxe circuit huses vie with five super independents for the rail position. (I should mention that the first-run situation is one where it is possible to liquidate three top-rank pictures a week but where hold-overs and

(*Continued on Page 20*)



TWO AWARDS. Charles P. Skouras (center), president of Fox West Coast Theatres, receives on behalf of his organization two awards from the National Safety Council "for exceptional service in the cause of safety." Jim Bishop (left), president of the council's Los Angeles chapter, presents the local award, while the national award is presented by Earl F. Campbell (right), of Chicago, national director of the field organization for the council.

Jackson . . .

(*Continued from Page* 19)

move-overs frequently reduce the quota.) Examination of the newspapers over a two-week period showed that, on the average, eight of the twelve houses were playing the same attraction while the other four were dividing potential patronage of another. That this condition, or derivations and deviations of it, is being duplicated in practically all metropolitan centers can be proved by checking the newspapers as I did.

Now, let me ask: Does not this practice serve to discourage theatre attendance or, at least, to interrupt, to a marked degree, the "habit" of "Let's go to the movies" which the industry has spent many years and many dollars to cultivate? If you lived in this city and preferred attendance at its better theatres but found the choice of pictures confined to two selections—where stars, story, title, or other factor was not to your liking—what would you do? That's right! You'd stay home, or go to the ball game, or play bridge, or bowl or give your time and patronage to any of dozens of competitiors.

Movies were built to their present status of public reception through the variety of entertainment they offered. Knowing, as we all do, the multiple likes and dislikes of our complex sphere of patronage, aren't we indulging in the most obvious of idiotic, business-destroying practices when we confine the field of selection to such skimpy proportions that we entirely eliminate the factor that proved our best customer magnet?

Don't misunderstand; this is not an argument for longer clearance. Nobody welcomed the elimination of extravagant clearance and advocates further telescoping of the clearance schedule in many situations than this writer. This is an argument for common sense in booking and a complete cessation of the business-destroying practice of saturation, multiple day-and-date playing time. Our customers MUST be given a wider scope of attraction selection than this growing practice permits. If we don't correct the situation and give it to them, the time is not far off when "going to the movies" ceases to be a "habit" and enters the "occasional pastime" bracket.

That the industry stands to gain through quick liquidation of product on closely related playing dates goes without saying and I'm all for it. It just makes sense to exhibit a picture as near as possible to the release date since this enables the showing while the publicity and propaganda is still echoing in public ears. That makes for more customers and the consequent reward of added revenue with which to make bigger and better productions. But let's use a little common sense and stagger the spots of exhibition in some relation of playing time other than the complete saturation of a city through multiple day-and-date engagements. Why not let all owners of houses entitled to concurrent booking get together and draw lots? That method would certainly be without favor and prevent two or three theatres in one vicinity from forcing their customers to seek entertainment elsewhere because they are all showing some one film not to the patron's liking. Even two- or three-day clearance is preferable, and the exhibitors should be able to work that out to the satisfaction of all concerned without putting distributors on the spot for infraction of some controversial or conflicting legal opinion.

Over many years, movie patrons have been accustomed to choose their entertainment from a wide variety of film attractions. In continuing the odious practice of saturation sub-run bookings we are, in a sense, saying to our patrons: "You either buy this or take your money elsewhere." We don't mean it. We want and sorely need that money. They want a choice of film attractions. Let's give them what they want. Let's get that revenue.

We can ill afford to lose even the smallest fraction of present theatre patronage, so why not take every precaution to prevent even the slightest interruption of the "habit" we've striven so hard to develop among America's millions of amusement seekers? Once they get out of the "habit," it takes great gobs of time and costs heaps of money to bring 'em back again.

Why not go back to a sensible schedule of progressive exhibition with the clearance telescoped to a minimum? It'll be more pleasant—pleasant for the customers and more profitable for the exhibitor.

That's Public Relations

A series of 13 trailers concerned with various phases of safety traffic lessons are being prepared for release throughout the houses of the California Theatre Owners Association. Instituted by Fox West Coast Theatres as a public welfare gesture the plan is being picked up by the Association to be shown in all the houses of the organization.

Public Relations

Fire Prevention Week Offers Chance for Community Effort

It's a little late to remind you, if you haven't been reminded already, but Fire Prevention Week, which opens Oct. 9 and runs through Oct. 15, offers the average exhibitor a whale of a chance to do a public service which will reflect itself to his advantage in his community-public relations.

Because in the average city's fire department, which the average citizens knows little about, and in the ever-present and expensive problem of fire, which again the average citizen knows little about, there is ample opportunity for colorful and effective tie-ins which range all the way from slogans on a theatre program to demonstrations held before the theatre.

Past exhibitor experience has shown that cooperating with the fire department in this week has netted results in goodwill and appreciation and has centered attention on the theatre. The tie-in doesn't have to be gargantuan. It can be small and still be spectacular.

As an illustration, a lobby board with a punch line can call attention to the fact that three of the country's biggest fire hazards are matches and cigarettes, faulty chimneys and furnaces, and "misuse of flammable fluids." Ten to one it will surprise your patrons to know that matches and smoking cause 28.88 per cent of the nation's fires; faulty chimneys, furnaces, 21.11 per cent, and that the little woman cleaning a pair of gloves with gasoline starts 15.15 more of the fires. Misuse of electricity is behind 10.86 per cent more.

It may be late to start but the National Board of Fire Underwriters has three pamphlets—"60 Ways to Prevent Fire in Your Home," "Stop Fires," "The Fire-Safe Home"—all of which can be obtained from the local fire board or your local fire insurance agent. If enough of these can be obtained they'd make good giveaways, for every one of them contains vital information that would surprise the average home owner.

The National Board of Underwriters also has a trailer on the subject which Filmack is distributing and in the City of New York the Fire Department is putting out, with the assistance of the industry, another trailer for limited local use.

However, there is a wider tie-in possibility with your local fire department where you can use other facilities than the screen.

First, there is the conventional tie-in whereby the fire-department demonstrates the use of its equipment before the theatre with the house plugging the demonstration in its ads.

You can probably get a crowd around your theatre if a piece of fire equipment just shows up, but if the firemen unreel the hose or send the ladder of the hook and ladder soaring skyward and men to clamber up its rungs, you'll undoubtedly have a crowd. You might even get a jump into a fire net.

You might even get the loan of some of the smaller equipment for display in your lobby, accompanied by suitable fire prevention messages. Such suits as firemen wear to fight fires in places where gasses are stored, or where ammonia gas might be freed, are attraction getters.

There probably is a squad devoted to resuscitating people overcome by smoke. There are possibilities for a tie-in there.

Probably an antiquated engine is around your town that could be used in the lobby or before your theatre.

If you live in a port town there is the waterfront fire fighters as a possibility, and in every city there is a city fire alarm telegraphic service, which has a whale of an interesting story if a way to tie this in with the theatre can be found.

And while the Average Citizen envisages the fire department as a thing of racing engines, it has functions which are equally useful to the community though less spectacular.

It does a whale of a job in preventing fire. That inspector who comes around from time to time, saves the property owner thousands of dollars by warning against defective electrical equipment. He, or his fellow fireman, makes sure that such liquids as gasoline, or such explosives, as dynamite, are properly stored. In the five boroughs of the City of New York alone, inspections for one year alone totaled 963,887. The fire fighters in turn put out 40,522 fires.

Your fire department may have its own ambulances. The firemen in their off time may have some "big brother" movement for underprivileged children.

Anyway in this day when the entire industry is public relations-conscious, in this week which is intended to beat fire, the exhibitor can find an opportunity to improve his local relations.

Special Newsreel, Free Flowers for Birthday

A special newsreel in which radio commentator William Winter reviewed the highlights of the past 10 years was one of the features which the Telenews Theatres of San Francisco and Oakland used recently to celebrate their 10th anniversary. Other specials were the mayors of the two cities congratulating General Manager Ellis Levy from his screens on his decade of news theatre operations and free gardenias to all feminine patrons.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

CHICAGO

The building which houses the 1,400-seat Paradise Theatre in West Allis has been sold to the Fox Reserve Corp., an affiliate of Fox-Wisconsin Theatres, for a reported $245,000. There are seven stores and 15 office suites in the building. . . . Balaban and Katz circuit is trying out stage shows at the South Side Regal with "Anna Lucasta" which opened Oct. 7. Ten shows will be given by the New York company for the tryout stage show policy

Frank Stewart has resigned as general manager of the Alger Circuit, LaSalle, Ill., and has leased the Tivoli Theatre in Danville which he will operate following improvements. R. N. Hurt, the circuit's chief booker, succeeds to Stewart's managerial post. . . . Danny Kaye headed the Red Feather parade which opened the Chicago Community Chest Drive on Wednesday. . . . More than $10,000 has been collected in the polio fund drive, Chairman John Dromey of the Lake County polio fund and Great States chief booker, announced. . . . Bell & Howell won the direct-mail advertising award for the best direct mail dealer and consumers' program for the past year.

A fire in the Towne Theatre, Midlothian, was quickly extinguished by firemen. . . . The Verne Langdon circuit has installed new chairs in the Hub Theatre.

WASHINGTON

Al Jolson met the press while here on his tour for his new picture. . . . Audrey Totter visited the Mt. Alto Veterans Hospital on her hospital camp show tour of the southeast. . . . K-B Theatres' Atlas will present one-hour television shows every Sunday before the regular feature performance. . . . Anne DeMello, secretary to Charles McGowan of Warner Theatre contact department was elected president of the Warner Club, Washington zone. She will attend the Oct. 14 meeting in New York of the Warner Club presidents.

New members of Variety Club, Tent 11, include Ivan B. Brendler of DuMont Television and Wilson E. Gill of the Wilson Gill Motion Picture Service. . . . Tent 11 last week lost by death two of its finest members, Tom O'Donnell and Archie D. Engel. O'Donnell, 59, was the owner of O'Donnell's Restaurant. Before going into the restaurant business, he operated a motion picture house in Washington. He is survived by his widow, three daughters and four grandchildren. Engel, 67, was an optometrist for 40 years, amateur magician and prominent Mason. He was a pioneer in the entertainment field, and operated one of the first motion picture houses in Washington, the old Lafayette Theatre. For a number of years, he handled Tent No. 11's annual dinner dance program, taking charge of advertising for this project. He is survived by his widow, and a daughter, Leah.

COLUMBUS

Manager Walter Kessler of Loew's Ohio here and his wife were taken to a hospital in Little Rock, Ark., following injuries sustained in an auto crash while returning here from a west coast vacation. . . . Homer Harman, former publicity manager for RKO Columbus theatres and later for the New York Roxy, heads a realty development project in Kings Point, L. I.

Telecasts of the Ohio State football games and the world series baseball games over the Variety Club's new television receiver are proving very popular with members and their friends. . . . Colin Male of Buffalo, N. Y., has been named manager of WTVN's television programs. Its inaugural program was attended by Governor Lausche and Mayor Rhodes. All three local video outlets are telecasting Ohio State University football games.

Bill Ely, former drummer in the pit of the old Hartman, the Empress, Gayety and other Columbus theatres, was a visitor from Long Beach, Calif. . . . Another visitor was Vance Schwartz, associated with Al Sugarman and Lee Hofheimer in the management of the World Theatre. Remodeling work the World (former Alhambra) cost $28,800, according to a story in the *Citizen*. . . . Opposition to movie theatres from legitimate houses gets under way Oct. 17 with Beatrice Lillie in "Inside the U. S. A." at the Hartman, Manager Robert F. Boda announced.

Members of the Independent Theatre Owners of Ohio are urged by P. J. Wood in a letter to members to become better acquainted with ITO director living nearest to them.

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Comment Unnecessary

R. Lewis Barton of the new Del in Del City, Okla., is credited with the statement that it is a good plan to "find a good popcorn location and build a theatre around it." Thus it can be assumed that the people of Del City look like good popcorn customers.

TORONTO

The Toronto Tent, International Variety Clubs, will stage another benefit performance at the Imperial Theatre, Toronto, on Nov. 17 in aid of its crippled children's vocational schools which will be opened on Oct. 15, with dedication ceremony some time later. Benefit will feature the world premiere of Danny Kaye's new film, "The Inspector General," with the star making a p. a.

The Toronto Board of Trade appointed R. W. Bolstad of Famous Players chairman of its amusement tax committee to replace the ailing J. Earl Lawson, president of Canadian Odeon, as a first step toward a protest against the 20 per cent ticket levy in Ontario. George H. Peters of Odeon was added to the committee. Peters was also appointed chairman of the special committee to draw up a slate of officers for the B of T branch annual elections Nov. 8. Warner Canadian General Manager Haskell Masters presided at the meeting. Announcement was made that the price to exhibitors on advertising accessories imported from the United States was advanced 15 per cent by all major film distributors in Canada, effective Oct. 8, because of the devaluation of the Canadian dollar.

Closed for some months for reconstruction, Massey Music Hall, Toronto, was re-opened Sept. 28 after an expenditure of $450,000 which was mainly raised by public subscriptions. . . . The work of modernizing the Toronto Colonial, closed when the supply of silent films ran out more than 15 years ago, has been started by J. L. Hunter, owner of three theatres in Hamilton, Ont., who acquired the Toronto building on a long-term lease. . . . The Ulsters are rebuilding the Embassy in Central Toronto and will call it the Astor.

Mrs. James R. Nairn of Toronto, wife of the Famous Players' advertising manager, has been appointed to the new post of national publicity director of the Canadian Red Cross Society.

CINCINNATI

A. J. Platt, former Ohio salesman for Midwest Theatre Supply, is now Regional sales manager for RCA in this area. Ray H. Stimpert replaces Platt as salesman for Midwest. . . . Northio Theatres Head Booker Jesse Chinich has left to assume similar duties with Arizona Paramount Theatres in Tucson. Richard McKay of the Smalley circuit, Cooperstown, N. Y., replaces Chinich with Northio. . . . United Artists Kentucky Salesman Bob Sands has resigned and been replaced by Mitchell Blachschleger. . . . Jay M. Goldberg, freelance and trade paper writer, is leaving Hollywood to join his father, Lee L. Goldberg, Realart franchise holder in Cincinnati and Indianapolis.

Mike Chakeris opened his new Variety Theatre, Athens, Ohio, Sept. 16. . . . The Terminal Art Theatre here was reopened by Harold Hoffert with a foreign-language policy on Sept. 23. . . . Carnahan and Hughes opened on Sept. 22 their new theatre, the Wolf, at Beattyville, Ky. . . . A son named William Michael, their first child, was born Sept. 29 to 20th-Fox West Virginia Salesman William Garner and his wife. . . . The Variety Club's second annual "King

(*Continued on Page 22*)

REGIONAL NEWSREEL

(Continued from Page 21)

and Queen Night" will be held this Saturday night.

RKO City Salesman Jack Frisch is convalescing in Florida after hospitalization for pneumonia. . . . Warner Bros. Inspectress Sophie Ringer has resigned after 30 years in the job due to ill health; her fellow employes presented her with a watch at a farewell party. . . . Eagle Lion Assistant Cashier Joan Rittner was confined to bed with tonsilitis, while EL City Salesman Harold Hellman is in Jewish Hospital for observation. . . . Paramount Clerk Mrs. Catherine Krebs is in Christ Hospital recovering from a spinal dislocation operation. . . . Fox Stenographer's Booker Jane Rich was out several days for dental work.

H. B. Snook, T. M. Fisher and J. T. Ware of Midwest Theatre Supply have returned from Chicago. . . . MGM Salesman Art Adams is back from a Washington, D. C., vacation. . . . Joe Bohn, Realart Indianapolis manager, and his wife were here celebrating Bohm's birthday. . . . RKO Manager Stanley C. Jacques and District Manager Morris Lefko were in Pittsburgh conferring with Bert Stearn of Cooperative Theatre Service. . . . United Artists Office Manager Gus J. Boudot is vacationing. . . . RKO Division Manager Emil Groth is back from vacation; ditto Mrs. Rose Schmidt.

Universal Milwaukee Manager Jack Bannan who died last week at 49, was formerly Universal Manager here. . . . Father of MGM Salesman Bob Morrell died in his New York home of a heart attack.

SAN FRANCISCO

Edward D. Keil, chairman of the Centennial Commission, has requested the support and participation of California Theatre Owners Association in the placing of a plaque to honor the first theatre in San Francisco. During the Centennial celebration plans are to install the marker at the site of the Jenny Lind Theatre which was built in 1850 at the position now occupied by the Hall of Justice.

Mel Klein, sales manager of the Columbia exchange, received a card, a round of drinks and a joke book from members of the exchange staff to celebrate his 20 years with the company. Klein has spent 18½ years in the local office. Klein states he will celebrate by visiting every town in the territory — including the Indian reservations.

Fox West Coast circuit opened its newest theatre in Sacramento Thursday (Oct. 6) with an invitational preview. House was formerly called the Hippodrome and is now titled Crest. . . . Vista Theatre, a 480-seat house owned by the Blumenfeld Circuit, was sold by the chain to Charles M. Jacobson. Vista is located at El Cerrito in the East Bay section.

Jerry Collins, San Francisco Theatres, Inc., booker, is currently vacationing in the Sierra Nevada mountains on a deer hunting expedition into the remote back country of Northern California. . . . Bill David, theatre architect and Variety Club member, is traveling with his foot in a cast after an accident at the airport.

Business Builder

Two theatres in Columbus, Ohio—the World and Little—operated by H. & S. Theatres, are the first to offer a special students' rate. Ohio State University students may obtain the rate by showing their fee cards. Reduced admission is 50 cents with adults' price at 65 cents.

DALLAS

The Phil Isley interests in Dallas announced Friday that three Isley theaters here would put junior prices in effect last Thursday. These are the Avenue, Granada and Major. Prices are 35 cents for night performances. 25 for matinees. The cut, affecting teenagers from 12 to 17, inclusive, follows a similar price readjustment announced by Interstate and affecting 20 of its Dallas houses.

Publicists Toney Terry Hatfield and Julian Bowes were in Dallas last week.

LOUISVILLE

According to a newspaper report the National Theatre here has been leased by Allan Moritz, Cincinnati, who is interested in two other theatres here, the Grand and the Airway. According to Manager James Robertson, employes have been given two weeks' notice and the theatre was to close Oct. 5 for remodeling.

New projection and sound equipment has been purchased by A. V. Luttrell for his new 518-seat theatre in Russell Springs, Ky. . . . Dick Schreve, until recently manager of the Kentucky Theatre here for the Switow Amusement Co., is now in the automobile business. . . . Newsreel Cameraman Phil Harnden and wife announced the birth of a son Phil Jr., on Sept. 22.

Mrs. Hugh Kessler surprised her husband, owner and manager of the Pal Theatre, Palmyra, Ind. with a birthday dinner. Among the guests were W. E. Carroll, Frank Riffle and Mr. and Mrs. E. L. Ornstein. . . . Mrs. Charles O. Humston, wife of the Lyric Theatre, manager in Lawrenceburg, Ky., is convalescing from an operation at the Kentucky Baptist Hospital here.

The 300-seat Wolfe Theatre, Campton, Ky., owned and operated by M. C. Hughes and J. F. Carnahan, opened on Sept. 22. It will be the only 35 mm. regular theatre in the town. . . . The Roller Derby returned to the Jefferson County Armory here on Sept. 24 and will give the local amusement houses some heavy competition.

LOS ANGELES

MGM Star Jane Powell cut the ribbon for the opening of the Variety Boys Club "Dream House" in Van Nuys, to serve as the fund-raising headquarters for the club which costs $1,000 a week to operate and serves a membership of 2500 youngsters. . . . Col. John L. Crovo, 47 years in show business and associated with Paramount theaters in the South since 1912 and now manager of the Arcade, Jacksonville, Fla., was a guest with Mrs. Crovo at Paramount on his first studio visit. He won the trip to Hollywood as first prize in a recent contest.

After four weeks the Orpheum found a growing list of regulars welcoming its new vaudeville bill, indicating its patrons' satisfaction with the return of this type of entertainment. . . . Charles P. Skouras was honored at a meeting of the Los Angeles Advertising Club for "exceptional service in the cause of safety."

H. L. Waycott, Palm Theatre, Palmdale, was in for a buying and booking conference. . . . Bill Cox of the Mecca in Mojave just returned from an Oklahoma fishing trip. . . . Carey Reeves was appointed manager of the American Theatre in Newhall. . . . Verne Lindsey, manager of the Bace in Ford City, and Mrs. Lindsay are the parents of a baby girl, their fourth child.

At Exhibitor Services, Lila Charleston, secretary to Harry Rackin, returned from a New York vacation and Keith McCallum was the recipient of twin cocker-spaniels which Steve Stephens gave him for his twin daughters.

The 220-seat Del Rio at Cloverdale will eventually pass into the category of a standby house when Owner William H. Blair gets his new 450-seater under way. The new house, located on the south side of Main Street, is already under construction and Blair is looking forward to a Christmas opening.

BOSTON

Variety Club Members Eddie Meister, Lee Fields and Irving Shapiro have purchased the Latin Quarter lease from Mickey Redstone. E. M. Loew had planned to take over the Quarter but was unable to get Lou Walters to return from New York to operate it. . . . Permits have been asked for 10 new drive-ins to be built next spring in the Greater Boston area.



CELEBRATE DURWOOD HOME OFFICE OPENING. The recent opening of the new home offices of the Durwood circuit at the east end of Kansas City's film row was the occasion for a celebration by the film industry and press and radio friends. Ed D. Durwood (left), president of the circuit, and Stanley Durwood (right), general manager, were hosts to the trade in their new quarters. They are shown being congratulated by Arthur Cole (left center), industry representative for Paramount and unofficial dean of K.C.'s film row, and Al Adler (right center), MGM branch manager.—KC.

REGIONAL NEWSREEL

Boston went baseball mad last week, with all theatres being obliged to install radios in their lobbies and to make many announcements of the progress of games in Washington and New York. . . . The Liberty in Dorchester, residential section of Boston, has changed its name to the Elite; it has been completely refurnished, with extensive alterations, and opened with a foreign-film policy on Oct. 3.

Richard Hylton will make p.a.s this week at all B & Q theatres in Boston, Quincy and Brookline. . . . Eleanor Mosely Collier is back from vacation and resumed her public relations work. . . . Warner Bros. Canadian Division Sales Manager Jules Lapidus called on local exhibitors last week. . . . The Metropolitan will have television installed by the first of year, according to report.

Superior Court Judge Abraham Pinanski, brother of Sam Pinanski, president of the American Theatres Association, died Wednesday in Boston. Prior to sitting on the bench, Judge Pinanski had been a theatrical lawyer.

E. H. Ware, 71, owner of the Marblehead Theatre, died here on Sept. 27. He was formerly the owner of the Warwick in Marblehead, the Larcom in Beverly and the Strand in Peabody.

INDIANAPOLIS

Property owners protesting construction of a drive-in theater on U. S. Road at Georgetown Road lost out in court last week when Judge William R. Higgins of Superior Court made permanent his temporary writ prohibiting the County Board of Commissioners from reversing itself and re-zoning the 30-acre tract near the intersection. Judge Higgins held that the rights of Joe Cantor, local theatre operator, would have been violated by the reversal.

The Y. and W. Management Corp., Indianapolis, takes over the management of the National, now a colored house, in Louisville, Ky., on Oct. 16; on Nov. 15 it will take over the Idaho and Swan, at Terre Haute. . . . The Settos Theatres, Indianapolis, will open a new theatre in Evansville, Ind. Oct. 23. . . . R. E. Horton, has acquired the Neon Theatre, Claysburg, Ind.

Meta Abramson, head inspectress at 20th-Fox, is vacationing in Buffalo, N. Y. . . . J. B. Stine, operator of the Garfield, Terre Haute, has returned from his summer camp in the North Woods. . . . Dorothy Robison, booker at Affiliated Theatres, who has resigned to make her permanent home in Los Angeles, Calif., was given a farewell dinner by her employers at the Hotel Antlers; they later held open house in her honor.

John Schwinn, operator of the Wigton, La. Grange, Ind., reports the arrival of a baby boy, the fifth child, born Sept. 15 in Sturgis, Mich. . . . Sylvester Grove, operator of the Capital and Shelby, Louisville, Ky., was called to Los Angeles, Calif., by the illness of his son. . . . Don Bennett, operator of the Rex, Terre Haute, Ind., and his wife are vacationing in Florida.

ATLANTA

Jack Elwell has resigned as general manager of Dixie drive-in theatres with future plans not announced. He will be succeeded by Dusty Rhodes, for the past eight years head booker for Georgia theatres. In the industry for 35 years, Rhodes has been connected with many exchanges and theatres. Tom Jones is moved up to head booker for Georgia theatres. . . . Jimmy Gaylord has resigned as manager of Wilby-Kincey's Enzor to take over the new Starlight Drive-In at Troy. . . . The Martin circuit has transferred T. G. Wortham from the Roanoke to manage its theatre at Eufaula, Ala.

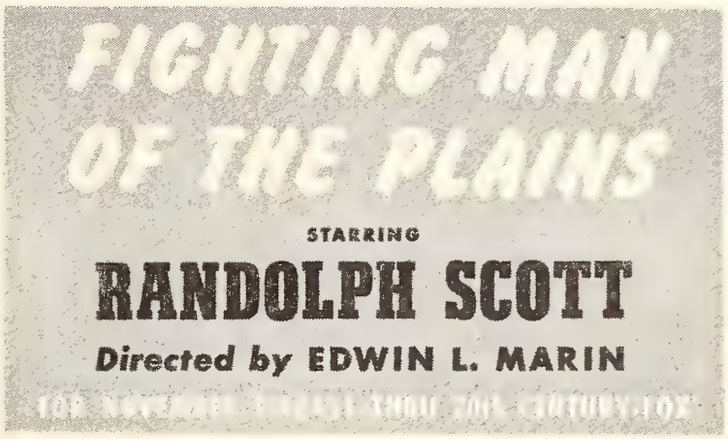
Gladys Crowell, short subjects booker for Wilby-Kincey in Charlotte was married recently to Herman A. Brown. . . . Manager John L. Crove of the Arcade, Jacksonville and Mrs. Crove have returned from visiting the Paramount studios in Hollywood; he was one of the 150 winners in a Florida State Theatres contest. . . . Robert Saxton has opened his new booking office in Charlotte; he recently quit Exhibitors Service after five years wth it.

Edward Hayes is the New Atlanta Manager for Screen Guild of Georgia, having replaced Ken Smith who joins a Florida radio station. Former Republic Salesman Eddie Foster, later

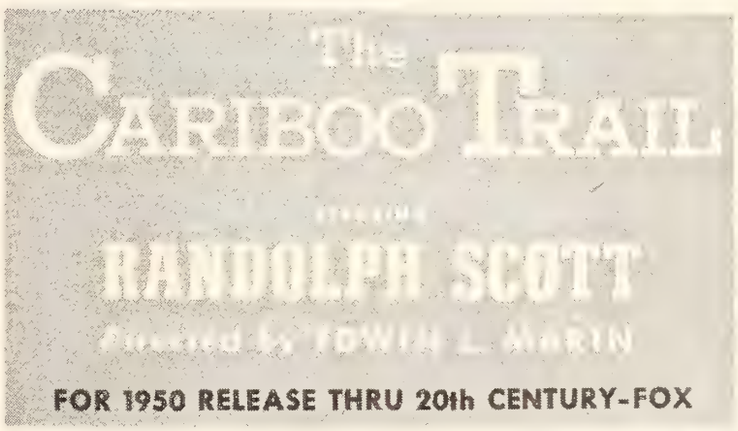
(*Continued on Page 24*)

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MOTION PICTURE CENTER STUDIO

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NOW PLAYING TO RECORD BUSINESS!

Canadian Pacific

NOTE: ALL THREE PICTURES IN THE NEW CINECOLOR

REGIONAL NEWSREEL

(*Continued from Page 23*)

manager of a Knoxville drive-in, has been appointed a Screen Guild salesman; ditto Lynn Dunn, formerly with United Artists, RKO and Dixie Amusements. . . . Mrs. Helene Grovensteen, whose little daughter is still ill with polio, is back at her Georgia Theatres desk. . . . Charlie Picquet, owner of the Carolina, Southern Pines, N. C., is recovering from an eye operation performed at Duke University.

Residents of Cartersville, Ga., voted to close theatres there on Sunday. . . . Astor's Bob Pinson was here from Charlotte. . . . Martin Theatres has bought the Auburn-Opelika drive-in for a reported $130,000 from John Gazes and Louis Soult.

NEW YORK

George Jessel will be toastmaster at the Variety Club Tent 35 of New York Inaugural Dinner to be held at the Astor, Oct. 27, Chief Barker Max A. Cohen announced. The dinner will be held on the last day of the Variety Club International's three-day mid-year meeting. Politicians expected are Vice-President Alben Barkley, Treasury Secretary John W. Snyder and Mayor O'Dwyer of the city of New York.

Allison Camhi is to buy and book for the New Garden at Brooklyn which recently passed to the ownership of a new corporation—the New Garden Theatre, Inc. . . . Filmrowite Joan Roche celebrated a birthday last week. . . . Visiting the row were Walter Nuthaldt of the Goshen; Henry Grossman of the Community in Judson; Jules Resnick of the Park, Trenton; Matty Warshaven, who is joining Eagle Lion as .ts Jersey Salesmen. He was formerly in Cincinnati.

Jack Metzer, 38, chief buyer and booker for the Prudential circuit, died Saturday of a heart attack. He is survived by his widow and two children. Funeral services were held Sunday.

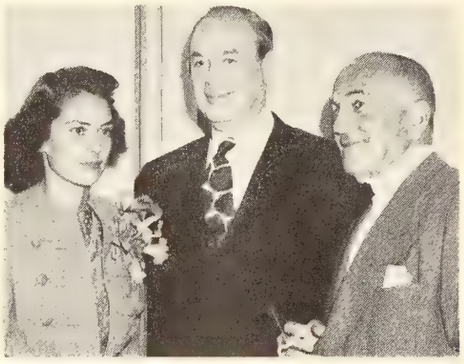
Eddie Dowden of Loew's advertising department acted as chairman of the welcoming committee for the Brooklyn Dodgers at a huge outdoor celebration staged in Brooklyn on Tuesday.

OMAHA

Tri-States District Manager William Miskell called in all of the circuit's managers in this area for a kickoff meeting for another sales drive. Out-of-towners included: A. Don Allen, Sioux City; Wally Kemp, Grand Island; James Pickett, Hastings; William Wenz, Falls City; Ira Crain, Fairbury. After the meeting Miskell and his wife left for California on a trip they won in the previous Tri-States sales drive.

Universal Branch Manager Harold Johnson has bought a home here. . . . Universal Western Sales Manager Charles Feldman spent two days here; Omaha was his former home. Universal District Manager Foster Blake also was in town. . . . Universal Salesman I. M. Weiner is vacationing in Denver, and Mrs. Inez Miller is pinchhitting for Inspectress Mrs. Marie Kelly who is ill.

MGM Secretary Lucille Sorenson is back after several weeks' sick leave. . . . Jennie Stokes, an MGM inspectress for 27 years, was married to Evan McCain in California. . . . R. D. Goldberg, local circuit chief, went to Chicago. . . . Frank Hollingsworth, Beatrice exhibitor, spent a week in the Windy City. . . . Robert Kempkes sold his theatre at Peru, Neb.,



JOLSON AT PREMIERE. In connection with the Philadelphia premiere of Columbia's "Jolson Sings Again" at Warner Bros.' Aldine Theatre, Al Jolson and his wife made a personal appearance, marked by a series of television, press and radio interviews, and a luncheon. Here they are with Ted Schlanger (center), Warners' Philadelphia zone manager.

M. H. Halvorson. . . . Selznick Kansas City Representative Tommy Thompson was an Omaha visitor.

The United Jewish Appeal fund was increased by $195,000 due to contributions made by Omaha, Lincoln and Sioux City residents while Eddie Cantor was in town making collections before his Ak-Sar-Ben appearance. . . . Henry Wilcoxon was here three days at the weekend making personal appearances for "Samson and Delilah."

NEW ORLEANS

The annual convention of the Gulf States Allied Theatre Owners will be held at the Jung Hotel in New Orleans December 6 and 7. Committees are now being set up and invitations are going out to speakers. . . . Bernard B. Goodman, of Warner Brothers' New York office, was a visitor at the New Orleans office last week.

Warner Booker Charles Varnado was married Oct. 1. . . . R. L. Johnson of Johnson Theatre Service announces the birth of a son on Sept. 27. . . . Margaret Gawesh, secretary to Columbia Manager John Granger, was showered with gifts by the office force on her birthday, Sept. 29. She has been with Columbia for six years.

DES MOINES

A group of Cedar Rapids, Ia., businessmen have purchased the Times Theatre and building at Cedar Rapids from Kenneth Childs of Streator, Ill. The new owners are J. D. Siegel, A. N. Gelb, Louis Fellman and A. W. Bass. The house will be closed for one week for extensive remodeling. Roy Metcalf will continue as manager of the house.

Earl Manbeck, Jr., has sold the Forest at Des Moines to V. P. Ennis of Quincy, Ill., who also operates a house at Quincy. . . . V. E. Gorham has sold the Paton at Paton, Ia., to Doris E. Tucker. . . . Art Downard, former manager of the Arrow and Corral, Cherokee, Ia., has been named manager of the three theatres at Webster City operated by Pioneer Corp. He succeeds Percy Long who resigned to become secretary of the chamber of commerce.

Henry Rehfield, owner of the Iowa Theatre at Bloomfield, Ia., is in a plaster cast as a result of an injury suffered on the opening day of the squirrel season. He was climbing a fence when he fell and the results of his hunting were two squirrels and two broken bones in his foot.

Where the Antelope Roam

Spyros and Charles Skouras stopped over in Denver, picking up a few Fox Intermountain Theatres executives, including Frank H. Ricketson, Jr., president, after which all headed for a three-day antelope hunt in Wyoming.

CLEVELAND

A Genevieve Akers Memorial Fund was started here this week by members of all branches of the industry and will include a preview performance of an outstanding picture. M. B. Horwitz, chairman, Oscar Ruby and Ray Schmertz comprise the committee in charge of the fund. Miss Akers, secretary at 20th-Fox and her sister, Ruth, not a member of the industry, were victims of the S.S. Noronic disaster in Toronto Harbor. They were the only children and sole support of their widowed mother.

Miss Edith Uhrman is the new secretary at Ohio Theatre Service Corp. She succeeds Mrs. Gale Reyka who is retiring from office work in favor of homemaking. . . . Loew Theatre Publicity Director Ted Barker and his wife have returned from a vacation in New York. . . . Frank Cost, manager of the new Lake Theatre, newest unit of the Associated Circuit, and Mrs. Cost are in Florida for two weeks. . . . Carl Brinkman, owner-manager of the Geauga Theatre, Chardon, has been named president of the Geauga County Maple Festival.

Benjamin Walker, 61, projectionist at Warners' Variety Theatre in Cleveland, died suddenly this week of a heart attack while on vacation in Toronto with his wife. He had apparently been in good health and was a member of the Motion Picture Operators' Bowling League playing on the Auto Voice Speaker team.

VANCOUVER

Changes in Odeon managers switched Frank Marshall from the Vancouver Marpole to the New Westminster Metro, now playing first-run. Bill Wallace of the Fraser replaces Marshall. . . . Famous Players' managers from Nelson, Trail, Penticton, Kamloops and Vernon attended a meeting here addressed by British Columbia District Manager Frank Gow on the handling by the circuit of British-made films.

Bill Johns, formerly with 20th-Fox, is now in charge of the motion picture section at H. M. C. S. at Naden near Esquamalt on Vancouver Island. . . . Madeline Alliston of the Sovereign staff is holidaying in Portland. . . . Robert Owen is a new addition to the Odeon-Hastings staff. . . . Jack Donnely, Sr., of the Dominion and Fred Wilson of the Strand are on vacation. . . . Monogram Salesman Jack Reid has been switched from the Alberta to the British Columbia territory. . . . Lou Finkelstein, former Roxy theatre owner, is now running a cafe in downtown Vancouver, as is Al Gold, former Calgary exhibitor.

Gray Johnstone, cashier at the Paradise, is spending a month in Mexico. . . . Edith Smith, Capitol candy girl, is busy shopping for new furniture, and the staff would like an answer to the $64 question. . . . Cecil Black, newly-ap-

REGIONAL NEWSREEL

pointed western district manager for SARC, will make his headquarters in Vancouver. He was formerly manager for International Film Distributors. . . . The provincial censor board has moved from the court house to downtown Burrard Street.

Ray Castle, 54, who built the Oak Bay Theatre at Victoria and operated it for a long time before leasing it to Odeon Circuit, died recently. Mrs. Rogers, the wife of the owner of the Ashcroft, Ashcroft, B. C., died last week.

PHILADELPHIA

Shepard Bloom has replaced Jack Montgomery in the New Jersey territory for 20th-Fox. Bloom was formerly with the Cleveland branch. . . . Moe Verbin, formerly with Price Premium, is now with the Blumberg-Stiefel circuit, replacing Jack Blumberg, resigned. . . . Mort Magill is now district manager for the Motion Picture Sales Corporation in the Pittsburgh-Philadelphia territories and is looking for desk space in this area. . . . Harold Polin, former Stanley-Warner head booker, left to become office manager of the Emerson Radio Company here.

S-W Mastbaum Manager Roy Robbins is recuperating after a major operation at the Jefferson Hospital. Allegheny Manager Chet Woerner is filling in at the Mastbaum. . . . Mrs. Bernice Landsberg, daughter of New Jersey Messenger's Meyer Adelman, is the mother of a six-pound, nine-ounce boy, making Adelman a grandfather for the fourth time. . . . The David Molivers celebrated their twelfth wedding anniversary last week. . . . George Trilling and Bernie Brooks, Fabian Theatres executives, renewed old acquaintanceships here last week. . . . MGM City Salesman C. C. Pippin is reported doing nicely after his recent operation at the Frankford Hospital.

Eddie Gabriel's Capitol exchange was robbed last week by thieves who forced an entry during the night. . . . Lou Rovner's Clearfield is closed for extensive alterations. . . . The Allied Motion Picture Buying and Booking Service is now booking for the Roosevelt and Strand, Swoyersville, Pa.

KANSAS CITY

Fox Midwest will reopen the Orpheum here on Oct. 12, inaugurating the circuit's new plan of making the house available for legitimate attractions and for special films. First booking is "I Was a Male War Bride" with admission upped a dime to 75 cents. The house, closed since June, has been completely remodeled. Jimmy Nixon was named manager.

RKO Manager Jim Lewis and his wife are vacationing in Hollywood. . . . MGM Central Division Sales Manager J. J. Maloney was here from Pittsburg huddling with Manager Al Adler, Loew Theatre District Manager Mike Cullen was here talking business to Manager Howard Burkhardt of the Midland. . . . The Columbia exchange is being redecorated; new on the Columbia staff are Student Booker Don Clark, Stenographer Geraldine Summers, Switchboard Operator Mrs. Betty Randolph and Mrs. Flora Davey, secretary to Ben Marcus. . . . Seen on film row: R. D. Strickler of Craig, Mo., and J. E. Courter of Gallatin, Mo.

The University of Kansas City has organized a Film Club for the presentation of films regarded as "classics" and documentaries. Student membership fee is $2 a year. . . . Columbia



OFF TO EUROPE. Sam Schwartz, RKO Theatres vice-president, and Mrs. Schwartz, are seen above on deck of the Queen Mary just before their departure last week for Europe, where they will visit England, France, Italy, Switzerland and Belgium.

Manager Tom Baldwin, in kicking off the company's annual district managers' drive last week at the Bellerive Hotel, said the drive would be in honor of District Manager Ben Marcus and be named for him. . . . Bill Gable is Dickinson city manager in Topeka, Kan., and Paul Ellsbury has been moved to St. Joseph, Mo., to manage the St. Joe Theatre, from the Dickinson in Topeka.

ALBANY

Orville Eutermark resigned as Fox assistant booker. . . . Warner Manager Ray Smith returned to his desk after being ill for several days. . . . The Albany Variety Club Tent No. 9 held it's annual clam-bake last week at Picard's Grove. . . . Paramount Assistant Booker Francis Lynch is on the sick list.

Paul Wilson replaces Harold Kenyon as assistant cashier at Warners. The latter resigned to go with the Federal Government in Washington. . . . Helen Hart, secretary to MGM Manager Jack Goldberg is vacationing in New York. . . . Warners' Cashier Pat Wirth resigned to go with Eagle Lion in the same capacity to replace LaRose Fisher resigned.

Hollow Brook Drive-In Theatre Corp. of New York City, has been incorporated. . . . A fire of undetermined origin inflicted damages of $20,000 in the Strand, Watervliet, N. Y., on Sept. 24. The ceiling over the stage collapsed.

MINNEAPOLIS

RKO president Ned E. Depinet and Sam Shain, 20th-Fox director of public relations, have been added to the list of industry personnel who will attend the annual convention of Allied States here October 24-26. Announcement was made by Executive Director Stanley Kane of North Central Allied, which is sponsoring the convention. Other industry executives who have announced intention of appearing at the meet are William F. Rodgers, MGM sales vice-president, and A. W. Schwalberg, Paramount sales vice-president.

Mr. and Mrs. A. J. Casey, native South Dakotans, new owners of the Garlock in Custer, S. D., have extensively remodeled the house. They recently moved with their family of three sons to Custer from Wyoming. Casey was formerly associated in Custer with a chain of theatres. National Screen Service Salesman Stu Murphy is recuperating following an emergency appendectomy. . . . Reno Wilk, co-owner of Lippert Productions exchange (formerly Screen Guild), attended a weekend sales meeting in Chicago, accompanied by Salesman Frank Eisenberg and Booker Cy Libbey. . . . Don Swartz, owner of the Realart franchise, will attend the firm's annual convention at the Warwick Hotel, New York, Oct. 25-26.

Minnesota Amusement Co., Paramount affiliate, stressed "before 1" prices in its Sunday advertising for leading loop theatres.

SALT LAKE CITY

Previous to the Sun Valley convention of the Pacific Coast Conference of Independent Theatre Owners, Oct. 15-17, Montana Independent Exhibitors will meet at the Finlen Hotel in Butte, Mont., on Oct. 12 to elect officers and PCCITO trustees. Rotus Harvey, PCCITO board chairman, will address the group on the recent public relations meeting in Chicago.

Film Classics has moved into its new offices in the Cinema Arts Building. . . . Ditto Screen Guild Manager Tom Bailey. The trade is holding a testimonial luncheon at the Hotel Utah this week for Jerry Safron, Columbia district manager. . . . Republic Booker Bernie Gold is to leave on a special trip to sell "Macbeth" in the territory, according to Manager Thomas McMahon. Bernie knows his Shakespeare and McMahon counts on that to help sell the public. . . . Film row is expecting Universal Booker George Berryman to return from vacation. . . . Manager C. R. Wade, same exchange is back from a selling trip.

HARTFORD

Warner Strand Manager Charlie Atamian and his bride, Janet Chicano, former candy girl at that theatre, returned at midweek from a west coast honeymoon. . . . Theatre managers from throughout Connecticut attended last week's testimonial dinner for Julia Smith, manager of the Warner State, Waterbury, at the Waverly Inn, Chesire, on the occasion of her 25th year

(*Continued on Page 26*)

BEST BY TEST
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REGIONAL NEWSREEL

(Continued from Page 25)

as a theatre manager. Warner Theatres District Manager Henry L. Needles headed the Hartford contingent.

Eagle Lion Salesman Irving Shiffrin has been transferred from the New Haven to the Boston exchange. . . . Theatre Owners of America President Arthur H. Lockwood is the president of the new Danbury Drive-In Corp., with Max I. Mydans as vice-president and assistant treasurer, Louis M. Gordon as treasurer and Sam Weber as secretary.

Manager Harold H. Maloney of Loew's Poli, Worcester, Mass., was on the sick list last week with Sam Schubouf, assistant manager of Loew's Poli in Springfield, pinch hitting for him. . . . Fred Perry, newly-named manager of the Capitol, Middletown, Conn., announced he would start a two-day vaudeville policy at the house on Oct. 11-12. Bill of seven-acts and a feature picture will be offered every week. . . . E. M. Loew's Theatre Assistant Manager George Hudak went to New York to see Yankee-Red Sox ball game. . . . E. M. Loew's Theatres Hartford Division Manager George E. Landers attended, in Boston, the Bar Mitzvah of Joel Berler, son of the circuit's chief booker.

A small fire starting in a store room off the lobby did $200 in damage to the Lyric Theatre; blaze was discovered by Manager Joe Ruggerio. . . . The E. M. Loew Taconic Theatre in Williamstown, Mass., has reopened following a summer shutdown.

NEW HAVEN

MGM District Manager Herman Ripps substituted for Harry Rosenblatt who spent a week vacationing in New Hampshire with Mrs. Rosenblatt. . . . Ruth Smelter Surowiec, advertising manager of The Strand Amusement Co., is in Bridgeport on vacation.

The Poli in Waterbury will be the first Connecticut theatre to inaugurate eight-act in-person vaudeville shows starting Oct. 20 and every Friday and Saturday thereafter. . . . Mrs. Ida Shaw, mother of Harry Shaw, is ill at her home in Bridgeport.

Back to college: Peggy O'Connor daughter of Mrs. Margaret O'Connor, cashier at the Majestic, Bridgeport, who is going to St. Elizabeth's College in New Jersey; Robert Saunders, son of Matt Saunders, manager of the Poli, Bridgeport, goes back to Yale; and Sheldon Rose, son of Harry Rose, manager of the Majestic in Bridgeport, returns to Syracuse. Loretta M. Oliver, daughter of Phil Oliver of the Roxy Theatre in Bridgeport, is going to Seton Institute, Baltimore for a three months course.

BUFFALO

A check for $1,382.50, representing the collections taken in the Buffalo area motion picture theatres during the last three weeks' polio drive, was turned over to the National Foundation of Infantile Paralysis this week by Myron Gross, chairman of the theatre division. . . . RKO Branch Manager Jack Chinell and Booker Sara Weil are busy doing extra work distributing the Community Chest trailers to theatres in Erie county. Charles B. Taylor is chairman of the campaign's motion picture division.

Over at Parramount they are celebrating Oscar Morgan week with Manager Mike Simon's staff paying tribute to the silver-haired Oscar's 35 years in the business. . . . Lafayette Theatre Manager George H. Mackenna is president of what his friends say is the world's worst bowling team. It's made up of five members of the Greater Buffalo Advertising Club, who hit the bull's-eye with their ad copy but aren't so hot at knocking over the pins.

Screen Guild Exchange General Manager William P. Rosenow is back from a business trip to New York. He and his associate in the Skyway Drive-In, William Brent, say business is holding up even with the cool touch of fall. Manager John Shelvet of the Dipson Amherst jammed the house with an amateur show for which the neighboring merchants provided prizes. Comedian Mantan Moreland made a three-day personal appearance at the Basil Broadway.



SHALIT HONORED AT DIVISION MANAGERS LUNCHEON. Columbia's playdate and billings drive in honor of division managers got under way last week in Detroit with a luncheon honoring Carl Shalit, central division manager. Several prominent circuit and independent exhibitors (seen above) attended to pledge their support to the success of the drive and to Shalit himself.

BALTIMORE

Joe Grant of the Nemo Theatre and Variety Club Chief Barker is on a New York trip. . . . Jack and Al Levine, Irvington Theatre, are getting some Laurel sunshine. . . . Sam Shouben, Morgan Theatres, has changed from art policy to subsequent run. . . . Morris Flaks' Highland Theatre has inaugurated a series of quiz nights on Wednesdays. . . . Ben Flaks, Lincoln and Roosevelt is in Miami to sell his hotel there.

Exhibitors seen at the first Colt football game included, Mickey Hendricks, Mayfair; Bud Rose and son Harold; Mark Silver, United Artists; Fred Sapperstein, Eagle Lion; Chauncey Wolf, Uptown. . . . Variety Club Tent No. 19 reopened its 49-50 fall season last Saturday with a new band and a floor show; it also is starting a series of game nights on Wednesdays. . . . Jack Whittle, Avenue Theatre in Charlottesville, Va., is visiting his daughter.

United Artists Manager Jerry Price was in town visiting the circuit offices. . . . Mr. and Mrs. Stanley Baker, Hicks circuit, celebrated their daughter Barbara's birthday. . . . Wilbur Brizendine and Boots Wagenheim, Schwaber circuit executives, have moved into their new offices at the Met Theatre. . . . R. Williams, former Hippodrome manager, is now with the Schwaber circuit, managing the Homewood. . . . Son of Lou Gaertner, Gaertner circuit, has enrolled in Johns Hopkins University.

Gordon Contee of 20th-Fox was in town making the rounds as was Paramount's Tommy Thompson. . . . Pete De Fazio, Warner Baltimore salesman and Cliff Harrett, Eastern shore representative, are now driving the new company cars.

Schine On

Louis Schine of the Schine circuit made a paragraph in the "Remember When" section of the Jamestown, N. Y. Post-Journal which reminded readers that the circuit chief once was in the newspaper business so to speak. The paragraph recalled the day when Louis ran a small newsstand near the west end of the Jamestown station platform.

HARRISBURG

Chertcoff Circuit has transferred Manager Morton Brosky from the Hill, Camp Hill, to its main offices in Lancaster; later he will manage the new King now being erected. He is succeeded at the Hill by Robert Johnson. Former Projectionist Arthur Feister was appointed Manager of its Lemoine house. . . . Manager Jack O'Rear of the Colonial and Mrs. O'Rear have moved into their new home at Paxtang Manor; his assistant, Jack Trumbo, moved into the O'Rears' former apartment.

Charles Albert is new on the National staff. . . . Kenneth L. Richards, formerly of the Rio, is assistant student manager at the State, succeeding Gene Plank now at Fabian's Reading drive-in. State Assistant Manager Spike Todorov and his wife took Plank's family from their Newport home to Reading for a visit with Plank.

Dr. Samuel Goldstein, owner of the suburban Paxtang theatre, has arranged with the Harrisburg Children's Home to employ 16 and 17-year-old boys from the orphanage as ushers in the evenings at his theatre. On his staff currently are Harry J. Leidy and Ed Dean. . . . The State

REGIONAL NEWSREEL

turned over its stage last Saturday to a Parent-Teacher Association-sponsored play, "Snow White.". . . Rialto and National General Manager Ira L. Schiffman is having rénovations made in both theatres.

Richard L. Morely of Loew's Regent has returned to State College; Ted Woutersz of the State has resumed his studies at Gettyburg College; Nancy Jones of Loew's Regent is back at Penn State; at the State Kenneth Boyer has succeeded Herman Smith who has also returned to school.

Mary Ankora of Steelton is a new usherette at the Colonial. . . . Marwood Funt resigned from the State to join the staff of the State Unemployment Compensation Bureau. . . . Thieves attempting to loot the soft drink dispenser at the Rio did damage amounting to $600.

OKLAHOMA CITY

Capital Hill Business and Professional Women's Club announced Friday the film "It Happened One Night," will be brought to the Knob Hill Theatre in Capital Hill some time in October to benefit the club's community project fund. The film was selected after several thousand ballots were cast in a two-week campaign by the club to determine which film Oklahoma City residents would rather see.

Joanna (Barton) Combes, daughter of R. Lewis Barton, is to be the manager of the new 800-seat Del Theatre, in Del City, Okla.

Hi-Park, Drive-In, Inc., San Antonio, Texas, has been granted a charter, for 50-year term, with $25,000 capital. Incorporators: Etta Snowden, R. N. Gresham and Carlton H. Weaver Jr., opera and Play house. . . . Reiss Enterprises Inc., filed to operate a motion picture business in Turrell, Ark. Authorized capital $50,000. Incorporators: L. Jaffee, Mrs. Rae Jaffee and Nathan Raiss, of Memphis.

ST. LOUIS

Among those attending the Mid-Central Allied Independent Theatre Owners directors' meeting at the Sheraton Hotel, St. Louis were:

Miss Garnet Hunt, Doniphan, Mo.; Jeff Jefferis, Piedmont, Mo.; William H. Hoffman, Arthur, Ill.; Mr. and Mrs. Tom Brewer, Farmington, Ill.; Mr. and Mrs. Hugh M. Graham, St. Louis; Elmer D. Larsen, Chenoa, Ill.; Theodore Lending, Kirkwood, Mo.; Ted Keelen, Sheffield, Ill.; Marion Bodwell, Wyoming, Ill.; Mr. and Mrs. O. W. Wallace, Belle, Mo.; Earl G. Vandiver, Kennett, Mo.; Henry Halloway, Overland, Mo.; E. H. Wiecks, Staunton, Ill. Gene Beckham, Woodriver, Ill.; Charles Beninati, Carlyle; Melvin M. Edel, Centralia, Ill.; William T. Zimmerman, Warrenton, Mo.; Al Rosecan, St. Louis, and Earl M. East, Winfield, Mo.

St. Louis Lodge No. 19 of the Colosseum of Motion Picture Salesman will hold its annual meeting at the Melbourne Hotel, Oct. 22, President Bob Jones announced. . . . Aldermen in Overland, Mo., tabled a proposed rezoning ordinance to permit the St. Louis Amusement Co., to build a $150,000 drive-in there.

Pirtle Amusement will open its 680-seat Stadium, Jerseyville, Ill., this month. . . . The 488-seat State, Nashville, Ill., was opened Sept. 29. . . . Tom Baker opened his 450-seat Sheran at Bunker Hill, Ill., Oct. 6. . . . Len Hogan, funeral director in Ashley, Ill., has bought the Ashley in Ashley and the Tamaroa in Tamaroa, Ill., from Frank J. Glenn who will devote himself to his two drive-ins.

St. Louis Princess Owner Al Rosecan has returned from California where his 79-year-old mother made a fine recovery from an operation. . . Albert Stetson of the Fanchon & Marco Service Corp. and his wife are on a three-week vacation trip to Tucson, Ariz. . . . Cairo, Ill., Exhibitor I. W. Rodgers is recuperating in Florida from his recent operation.

Tri-States Meet

The following is the tentative agenda for the convention of the Motion Picture Theatre Owners of Arkansas-Tennessee-Mississippi at Hotel Gayoso, Memphis, Oct. 17-20:

Oct. 17—9 A.M., registration; 10 A.M. Executive Committee meeting; noon, Showmen's exposition; 12:30 P.M. Luncheon; 7 P.M., Cocktail party.

Oct. 18—10 A. M., Convention opens; 12:30, Luncheon; 2:30 P.M., Business Sessions; 3:30 P.M., Tea and style show for the ladies; 7 P.M., Committee Meetings; 9:30 P.M., Get-Together Party.

Oct. 19—Industry shorts screening, Television demonstration; noon, Ladies luncheon; 12:30, Convention luncheon; 2 P.M., Business sessions; 7 P.M., Dinner; 8 P.M., Screenings.

Oct. 20—9:30 A.M., Make-up and hair-do show for the ladies; 10 A.M., Business sessions with committee reports; noon, Ladies' luncheon; 12:30 P.M., Convention luncheon; 2 P.M., Business sessions; 6:30 P.M., Cocktail party; 7:30 P.M., President's dinner; 10:30 P.M., Hollywood salute.

MILWAUKEE

Frank Fischer, National Screen Service salesman for 10 years, left the company in late July and has started the Exhibitors Poster Service here, with the exchange opening on Oct. 10. He has obtained the franchise of Theatre Posters, Inc., of Detroit and will sell its theatre advertising banners as well as a line of premiums. . . . For Wisconsin Amusement has entered the Sept. 28-Dec. 4 "Father Was a Fullback" contest with 24 theatres. . . . St. Cloud Amusement's Oriental and Tower in Milwaukee will show the world series game in television at $1.25 per seat.

Russell Leddy of the Orpheum, Green Bay, Wis., was on film row, booking and visiting at the Independent Theatre Owners headquarters. . . . Alhamra Projectionist Frank De Lorenzo and wife left here Sept. 30 for Pensacola, Fla.

New Theatres

Fort Scott, Kan.—Chester W. Borg, the 400-car Mo-Kan 69 Drive-In, three miles south of Ft. Scott.

Savannah, Ga.—Mr. and Mrs. Fred G. Weiss, a 1,100-seater on the site of the burned down Savannah Theatre.

Little Valley, N. Y.—Local residents are financing a 492-seat theatre just started here.

Pecos, Tex.—Theatre Enterprises (H. J. Griffith), a theatre here to cost between $75,000 and $100,000.

Los Angeles—Nate Scheinber, a stadium-type, 1,500-seat theatre to cost $400,000 in Van Nuys, Calif.

Denver—Salmon Greer, Inc., a 500-car openairer to cost $75,000 six miles north of Santa Fe, N. M.; Murphy Theatres, Inc., a 400-carrer to cost $60,000 between Alamosa and Monte Vista, Colo.; Pat Rothman and Cy Lee, a 400-carrer to cost $60,000 north of Colorado Springs.

Milwaukee—Martin Thomas and Associates, an outdoor theatre at the Niagara cut-off near Iron Mountain in Upper Michigan; Frank Buckley, 76-year-old exhibitor, a new theatre in Osceola, Wis.. A new company headed by Charles Imhof, a theatre at Highland, Wis. to be managed by Francis Hebgen.

Roswell, N. M.—Theatre Enterprises (H. J. Griffith), a second drive-in near here.

Shreveport, La.—E. C. Houck of the Joy Theatre, an open-airer on Texas Avenue.

Kansas City—Homer Strowig, a 400-carrer to cost $50,000 west of this city; Dr. Paul Gatzoulis, a 1,000-car under-skyer in the Rosedale district of Kansas City, Kans.

Audience at the State, Sheboygan, Wis., filed out quietly when fire started in the second floor, and waited outside, for an hour, till the house was cleared of smoke. Blaze was quickly put out.

Due to the death of Owner F. F. Lee, the Opera House, Shullsburg, Wis., has been closed. . . . Universal-International Manager John F. Bannan, 48, died at his home here Sept. 28 at the Emergency Hospital. U-I transferred him here from Chicago about a year and a half ago. Service and burial took place in his native city of New York.

DENVER

Clarence Olson, former United Artists manager here, resigned as local manager for Monogram to return to UA where he succeeds Kenneth MacKaig who resigned to return to Los Angeles as a Republic salesman. . . . Columbia Manager Robert Hill gave a testimonial luncheon in honor of District Manager Jerry Safron at the Rocky Mountain Screen Club. . . . Paramount Manager Ward Pennington went to New York to attend a company sales meeting.

Universal Confirmation Clerk Marilyn Munn will be married on Oct. 14 to Robert Fitzsimmons. . . . With the opening of the remodelled Plaza in Las Cruces, Fox Intermountain now has three houses there; theatre has a new marquee, seats, sound and projection equipment. Company also reopened the refurbished State there as the New State.

Building of drive-ins in the area goes on apace, three more having been announced last week. Salmon Greer, Inc., has started a 500-car, $75,000 underskyer six miles north of Santa Fe, N. M.; Murphy Theatres has started building a 350-carrer to cost $60,000 between Alamosa and Monte Vista, Colo. and Paul Rothman and Cy Lee are building a 400-carrer to cost $60,000 near Colorado Springs.

PORTLAND

Portland's finest neighborhood theatre held a grand opening attended by theatre and film representatives, in honor of pioneer exhibitor Walter E. Tebbetts and his new Laurelhurst Theatre, known otherwise as "The Doll House." Expenditure of some $80,000 includes new projection equipment, seating facilities and new entrance. Innovations include one of the first "cycloramic" screens in the Northwest. Rocking-type lodge seats have been installed. . . . At invitation of Manager Oscar Nuberg of the Orpheum college and football enthusiasts were invited to a preview of "Father Was a Fullback."

Russ Brown, Evergreen's exploitation expert is supervising the pep rally of the Lewis and Clark College jamboree. . . . J. P. Curtin, assistant to Republic Vice-President Eddie Walton, conferred with Seattle Manager Paul McElhinney. . . . L. C. Dawley, opened his new 330-seat Mount Theatre at Redmond. . . . Hamrick-Edris Theatres has taken over pioneer Rialto theatre in Tacoma, operated the past few years by Mrs. H. T. Moore and John Owsley.

Emma Ridgeway, exhibitor of Sedro-Woolley, and a prominent legislator, is back from a California vacation. . . . Portland's Newsreel Theatre and Manager Anderson celebrated the tenth anniversary of the house last week.

Fire of undetermined origin destroyed the Butte, Mont. Park Theatre building and equipment and eight business houses in the block with an estimated loss of more than $250,000, but partially insured.

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

Louis Calhern, veteran Broadway stage star, has been signed to a long-term contract at MGM and his first assignment will be the role of Buffalo Bill in "Annie Get Your Gun," starring Betty Hutton. Arthur Freed is producing and George Sidney directing.

* * *

Director George Marshall signed a new pact with Paramount providing for him to direct a picture a year for the next two years. Contract marks Marshall's thirty-sixth anniversary as a motion picture director.

* * *

Producer Barney Sarecky, who will produce and direct the series of six one-reel Western Kid Comedies in color for Lippert Productions, will also make two features for the company. They will be "Radar Patrol" starting Oct. 17, and "Tales of Captain Kidd" starting Oct. 31.

* * *

John Lund, on loanout from Paramount, has been set by MGM for one of the starring roles in "Duchess of Idaho," to be produced by Joe Pasternak. The Technicolor film co-stars Esther Williams and Van Johnson.

* * *

Producers Jack H. Skirball and Bruce Manning have signed Jane Cowl as Claudette Colbert's aunt in their RKO release "Blind Spot."

* * *

"Birthday Party," first of a series of five short subjects for children and youth groups, was placed in production by the Protestant Film Commission, with Paul F. Heard producing and Edward L. Cahn directing.

* * *

"Shoplifter," scheduled to go before the cameras October 17, will be Director Charles Lamont's fourth assignment for Universal-International this year. Producer Leonard Goldstein is presently rounding up a cast.

"Storm Center," which Jerry Wald is producing for Warners, will star Lauren Bacall. Stuart Heisler will direct from a screenplay by Daniel Fuchs. Production is due to start sometime this month.

* * *

William Bendix is getting private lessons from Al Sommers, Coast League umpire and chief instructor at Bill MacGowan's famous school for umpires at Cocoa, Fla., to prepare for his forthcoming starring role in Columbia's "Kill that Umpire." This will be one time when Bendix, a rabid Brooklyn baseball fan who heckled many an umpire, will have to account to the "umps" for his decisions.

* * *

"Redwood Forest Trails," an original, has been purchased by Republic and assigned to Associate Producer Franklin Adreon as the second of five western films to star Rex Allen.

* * *

Raoul Walsh leaves for England to seek locations and backgrounds for "Captain Hornblower," which he will direct for Warner Bros. The picture is based on the famous character in C. S. Forrester's best-selling novels, and most of the filming will be done at the Elstree Studios in London. No cast or producer has been set.

* * *

Another director on his way to England and points East is Victor Saville. He is setting up final preparations for Technicolor filming of MGM's "Kim." Actual locations described in the Rudyard Kipling classic are to be used. Leon Gordon is producing, with the cast to date including Errol Flynn and Dean Stockwell, who will portray Kim.

* * *

Frieda Inescort and Sheppard Strudwick have been named for supporting roles in the forthcoming Paramount film, "An American Tragedy."

Sensible Exploitation Salient Box-Office Factor

A successful motion picture must have several important attributes to make it "box-office"—a good story, top-quality performances and direction, a professional production job and, most of all, sensible exploitation.

After 20 years as an actor and now also a producer with two Republic pictures to his credit ("Angel and the Badman" and "The Fighting Kentuckian"), John Wayne is well qualified to speak with authority.

Exploitation, he feels, is a very important ingredient in box-office success and should be carried on vigorously by producers, distributors and exhibitors.

"Regarding the stories," he said in an exclusive STR interview, "I think that any yarn which deals simply with genuine and significant people can be developed into a good film. I also believe that short stories, through their very brevity, make the best motion pictures, for they aren't cluttered-up with contrived situations that add nothing to the picture as a whole. Hackneyed situations, characterizations and dialog are, of course, unfailing signs of a poor picture, no matter how expensive it is. You can fool the public once or twice by camouflaging the same old plot with big-star names and lavish production, but essentially it is a short-sighted and extravagant policy . . . and even good exploitation won't help put it across."



John Wayne

Wayne. for the past 2 years among the 10 top box-office stars by exhibitor acclaim in STR's "Leaders of the Motion Picture Industry" poll, believes that "as a producer one must protect and enhance the value of a film with a big star, but I do not believe in overloading the production with a number of big names. For one thing, it's a needless drain on the budget and, too, the public wants to see new faces."

Engel Riding Herd With 12 Scripters on 10 Films

Constituting a virtual one-man revival of scripting prosperity, 20th Century-Fox Producer Sam Engel is currently riding herd on a round dozen writers working on treatments and screenplays for 10 high-budget pictures slated on Engel's production schedule for 1949-50.

The producer is working with Charles Marquis Warren on preparation of "Royal Canadian Mounted Police Story," Eleanore Griffin on "The Foreign Service Story," John Collier on "21 Bow Street," Phoebe and Henry Ephron on "The Jackpot," Philip Charlot and Leonard Hoffman on "International Criminal Police Story," Dudley Nichols on "Ransom," Art Cohn on "FBI of Horse Racing," Richard Wormser on "Fire," Dale Eunson on "Accustomed As I Am," and Gwen Davenport on "Spare the Rod."

Engel is also producing "Night And The City," currently before the cameras in London.

Technicians, Stars, Off for Africa Location

A crew of skilled film technicians and three top screen personalities have been dispatched to Equatorial Africa by MGM for the filming of H. Rider Haggard's "King Solomon's Mines," 90 per cent of which will be made in the heart of the Dark Continent.

The stars are Deborah Kerr, Stewart Granger and Richard Carlson. A staff of nine men, including Director Compton Bennett and Cameraman Robert Surtees, already is in Nairobi, making final plans for the start of filming Oct. 17.

Rights to 'Old 880' Acquired by 20th-Fox

Twentieth Century-Fox has acquired screen rights to "Old 880," an account by St. Clair McKelway of the career of a counterfeiter who confined himself to the manufacture of a few one-dollar bills as he needed them. The story was published recently in the *New Yorker*, based on Treasury Department Files. Julius Blaustein is scheduled to produce the film, and Edmund Gwenn and Walter Huston are reportedly being considered for the leading role.

Widmark Added to 'No Way Out'

Richard Widmark has been set for an important role in 20th-Fox's "No Way Out," which will star Anne Baxter. The story deals with the ordeal of a Negro interne in a metropolitan hospital when a patient who has insulted him dies under his hand.

Vidor to Direct

King Vidor will direct Warners' "Lightning Strikes Twice," adapted by Lenore Coffee from Margaret Echard's novel, "Man Without Friends."

Myrna Loy Set

Myrna Loy will appear opposite Clifton Webb in 20th-Fox's screen version of "Cheaper by the Dozen."

Studio Roundup

Once upon a time you could keep both eyes on major production activities, with an occasional glance toward an independent. Now it looks as though an occasional glance is not enough, for independent activities are increasing. You have to keep at least one eye on them.

Last week, if you remember, we reported three going before the cameras in various parts of the world. Now along comes three more, and these are being made right here in Hollywood. They are: "Wrong Guy," which Frank Seltzer is producing: "Flying Saucer," being made by Mikel Conrad, and "Personal Record," the first effort of a new company, World Artists. "Wrong Guy" has Eddie O'Brien and Joanne Dru in the top roles, with Joe Newman directing; Conrad is star, producer and director for "Flying Saucer," and Irving Reis is directing "Personal Record," with famed pianist Artur Rubinstein starred.

But the majors are also active, too, accounting for the seven other pictures which went before the cameras. At Columbia, Sam Katzman started "Captive Girl," another Johnny Weissmuller film, while D. Ross Lederman began directing Stanley Clements, Leon Tyler, Myron Welton and Gene Collins in "Military Academy."

The Cinecolor "Blue Grass of Kentucky" got underway at Monogram with Bill Williams, Jane Nigh and Ralph Morgan in top roles. William Beaudine is directing for Producer Jeffrey Bernerd. "Borrowed Guns," the fifth in the studio's Whip Wilson western series, also got the green light. Lambert Hillyer directs.

Vaughn Monroe to Screen

Your patrons have heard him on the radio and probably own many of his records, especially his best-selling version of Riders in the Sky. Of course we mean Vaughn Monroe. Well, he's coming to the screen, sure enough, in Republic's "Singing Guns," a Trucolor film in which he is co-starred with Ella Raines.

"The Hawk and the Arrow," large-scale romantic drama which Norma Productions will release through Warner Bros., went into work last week with Burt Lancaster and Virginia Mayo co-starring. The Technicolor epic is being co-produced by Harold Hecht and Frank Ross, with Jacques Tourneur directing a cast of thousands. Meanwhile, Vincent Sherman began directing "The Victim," which co-stars Joan Crawford and David Brian.

"September," the Hal Wallis production for Paramount which was on location in Italy, resumes filming at the studio late this month upon the return of Director William Dieterle.

Columbia Films Set For Location Shooting

Plans are being completed at Columbia for location shooting on certain of its forthcoming films to insure authenticity.

Producer-director Robert Rossen is planning to shoot "The Brave Bulls" principally in Mexico. Producer S. Sylvan Simon is scheduling locations at Jamaica, W. I., and the Virgin Islands on "Virgin Island." Producer Robert Cohn will film most of "The Killer That Stalked New York" in—well, where do you think? Producer Harry Joe Brown plans to film most of 'Fortunes of Capt. Blood" at Catalina Island, and two other major Columbia pictures—"In a Lonely Place" and "The Glass Heart"—will be filmed principally in Beverly Hills, actual locale of the plots.

LONDON OBSERVATIONS

Idle Stages, Studios for Sale, Salary Cuts, Errors in Production Seen Aftermaths of Quota Act's First Year

By JOCK MacGREGOR

For the past week British exhibitors have been completing their quota returns for the year which ended on September 30. The results of the first session of the 45 per cent rate will not be known for some time, but even with reliefs, it is conservatively estimated that the total number of cinemas, circuit and independently owned, to fail in their obligations will exceed four figures.



Jock MacGregor

It would appear that for the third time legislation to foster British film production has failed. The greediness which asked for a 50 per cent quota has resulted in a bilious attack and a consequent weakening of the system. The need for a more varied diet was ignored by the sponsors who believed the public must go to the cinema, regardless of the fare, in the same way they knuckled down to rationing.

Today, many stages are idle, the Shepherds Bush and Isling studios are up for sale, and the majority of the industry who are not unemployed have received a 10 per cent salary cut. That sums up the help of the unrealistic act.

The Unions may be blamed for restrictive practices and some rising costs, but they cannot be held responsible for the choice of subjects or the indecisions of certain producers which result in drifting budgets. Far too many pictures are made and then months afterwards partly re-made. In the past week players have been re-assembled for new scenes for "Travellers Joy" and "Boys in Brown" which have been off the floor for a long time. Proper scripting and planning in the first place would have surely eliminated the need for this.

The first quota act was passed in 1927 and shortly afterwards many film production companies were formed, but few continue to function. British International became Associated British and flourishes more brightly than ever. Gainsborough Pictures (1928) Ltd. has lost its studios and all but been absorbed in the Rank Group which has also drawn in the British and Dominions Film Corporation. This was formed by Herbert Wilcox, but is now a studio holding company. British Lion has withstood the changes from those early times and Ealing Studios have grown out of Associated Radio Pictures. Butchers has weathered the storm from the days before the first Quota Act.

All too many are apt to forget the good pictures made here between the wars. They rightly cheer Laurence Olivier's Academy Award for "Hamlet," but are ignorant of the fact that fifteen years before Charles Laughton was similarly honored for his work in a British picture, "The Private Life of Henry VIII." They forget that others, like Ralph Richardson, Vivien Leigh, Madeleine Carroll, Rex Harrison, Ann Todd, Robert Donat and Anna Neagle, served their apprenticeships in these films, to say nothing of directors Alfred Hitchcock, Victor Saville and Carol Reed.

The salvation of the British film industry lies in making pictures which are commercially slanted and will sell themselves. Merely to seek legal protection will never create anything save disaster, for no government can ever make patrons see a picture they do not want to see. To concentrate on official channels may be correct and achieve ultimate results, but goodwill and showmanship pay the quicker dividends.

* * *

Passing through London on his way back to the U. S. after visiting most of Europe, Bernard Kriesler held a press conference to explain the objects and progress of International Film Associates. Planned to offer a co-operative distribution setup for European pictures in America, active operation will start next month when eight to twelve features will be available for release. Pictures not deemed suitable for general distribution will be available for television and 16-mm. use.

Participating companies will receive a dollar payment immediately a picture is accepted by the independent viewing panel, and it is believed by offering the specialized theatres, university and town hall groups a substantial program, better terms will result.

Kreisler has received much U. S. government support and it is obvious the scheme is being most favorably received by the Italian and French officials who have long wanted to see their pictures more adequately exploited in the American market. In common with Britain, they regret that the payment for entertainment films is, for the most part, one way.

While franchise members must offer IFA first refusal on all product made within a year, they can place it elsewhere in the U. S. if it is rejected. Kreisler expects at least two British films to be included in the first group and points out that IFA will also arrange European distribution for Hollywood product. Several deals have already been concluded in this direction including the sale of "A Night in Casablanca" for Sweden. IFA will have resident managers in the European capitals.

* * *

Seven leading French producers have joined together to exploit their output in Britain. Under George Arnull they have taken over the Rialto, one of the West End's first cinemas, had it re-equipped and redecorated and opened with a gala premiere under the patronage of the French Ambassador. "Le Grand Balcon" was chosen for the occasion.

* * *

MGM held a reception to welcome John Hodiak and Cathy O'Donnell, who have arrived to take up their roles in "The Miniver Story," which has now started production at Elstree with Greer Garson and Walter Pidgeon in the leads. H. C. Potter directs and Sidney Franklin produces.

Goldwyn Buys Novel

Samuel Goldwyn has acquired "Come to Me," an unpublished novel by John De Roth, as a prospective vehicle for Farley Granger and Joan Evans.

Venuta in 'Annie'

Benay Venuta has been signed for a role in MGM's "Annie Get Your Gun."

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
Abandoned	U-I
Abbott & Costello Meet the Killers	U-I
Accused, The	Para.
Act of Violence	MGM
Adam's Rib	MGM
Adventure in Baltimore	RKO
Adventures of Don Juan	WB
Affairs of a Rogue	Col.
Africa Screams	UA
After Midnight	Para.
After Nightfall	WB
Against the Wind	EL
Air Hostess	Col.
Alaska Patrol	FC
Alias Nick Beal	Para.
Alias the Champ	Rep.
Alice in Wonderland	EL
Alimony	EL
All Over the Town	U-I
All the King's Men	Col.
Always Leave Them Laughing	WB
Amazon Quest	FC
Ambush	MGM
And Baby Makes Three	Col.
Angels in Disguise	Mono.
Anna Lucasta	Col.
Annie Get Your Gun	MGM
Any Number Can Play	MGM
Apache Chief	Lippert
Arctic Fury	RKO
Arctic Manhunt	U-I
Arson, Inc.	Lippert
Avengers, The	Rep.

B

Backfire	WB
Bad Boy	Allied
Bad Man From Big Bend	Astor
Bad Men of Tombstone	Allied
Bagdad	U-I
Barbary Pirate	Col.
Barkleys of Broadway	MGM
Barricade	WB
Battleground	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Bed of Roses	RKO
Belle of Old Mexico	Rep.
Bells of Coronado	Rep.
Beware of Blondie	Col.
Beyond the Forest	WB
Big Cat, The	EL
Big Fall	20th-Fox
Big Frame, The	U-I
Big Hangover	MGM
Big Jack	MGM
Big Sombrero, The	Col.
Big Steal, The	RKO
Big Wheel	UA
Bitter Victory	Para.
Black Book, The	EL
Black Hand, The	MGM
Black Magic	UA
Black Midnight	Mono.
Black Rose, The	20th-Fox
Black Shadows	EL
Blanche Fury	EL
Blind Goddess, The	U-I
Blonde Bandit	Rep.
Blondie's Big Deal	Col.
Blondie Hits the Jackpot	Col.
Blondie's Hero	Col.
Blue Grass of Kentucky	Mono.
Blue Lagoon, The	U-I
Bodyhold	Col.
Bomba, the Jungle Boy	Mono.
Bomba on Panther Island	Mono.
Border Incident	MGM
Boston Blackie's Chinese Venture	Col.
Bribe, The	MGM
Bride For Sale	RKO
Bride of Vengeance	Para.
Brimstone	Rep.
Broken Arrow	20th-Fox
Broken Journey	EL
Buccaneer's Girl	U-I

C

"C"-Man	FC
Calamity Jane and Sam Bass	U-I
Calendar, The	EL
Call of the Forest	Lippert
Canadian Pacinc	20th-Fox
Canterbury Tale, A	EL
Captain China	Para.
Captive Girl	Col.
Cardboard Cavalier	U-I
Cargo to Capetown	Col.
Caribou Trail	20th-Fox
Carriage Entrance	RKO
Caught	MGM
Chain Lightning	WB

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION OR BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key*

(B) Biographical	(C) Comedy
(D) Drama	(Doc) Documentary
(G) Gangster	(M) Musical
(H) Horror	(W) Western
(My) Mystery	(Wa) War

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
15	Bad Boy (D)F	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
11	Bad Men of Tombstone (D)F	B. Sullivan-M. Reynolds-B. Crawford	74	1/22/49	b12/18/48
9	Massacre River (D)F	G. Madison-R. Calhoun-C. Downes	78	7/20/49	b4/16/49
13	My Brother Jonathan (D)A	M. Denison-D. Gray	105	7/6/49	b3/13/48
14	Stampede (W)F	R. Cameron-G. Storm-J. M. Brown	78	8/28/49	b4/30/49

COMING

	Captive Girl	Johnny Weissmuller	
	Longhorn, The	R. Cameron	
	Military Academy	S. Clements-L. Tyler-M. Welton	
	Police Story, The	A. Murphy	
	There's a Girl in My Heart	L. Bowman-E. Knox-P. Ryan	a8/27/49

ASTOR PICTURES

	Bad Man From Big Bend	C. & W. Shrum			
	Jeep Herders	J. Day-J. Carlson	48	10/1/49	
	Stallion Canyon *U(W)F	K. Curtis-C. Cotton-S. Fisher	72	1/15/49	b6/4/49
	Trouble at Melody Mesa	B. King-C. Shrum	66	7/1/49	

COLUMBIA

CURRENT

139	Affairs of a Rogue (D)A	J. P. Aumont-J. Hopkins-C. Parker	65	Feb. '49	b6/8/48
120	Air Hostess (D)F	G. Henry-R. Ford-W. Wright	60	8/25/49	b7/16/49
148	Anna Lucasta (D)A	P. Goddard-B. Crawford-O. Homolka	86	Aug. '49	b7/16/49
182	Big Somorero, The *C (W)F	G. Autry-E. Verdugo-S. Dunne	77	Mar. '49	b2/5/49
	Blondie Hits the Jackpot (C)F	P. Singleton-A. Lake-L. Simms	65	10/6/49	b9/3/49
108	Blondie's Big Deal (C)F	P. Singleton-A. Lake-L. Simms	66	3/10/49	b3/26/49
122	Boston Blackie's Chinese Venture (My)F	C. Morris-R. Lane-G. E. Stone	59	3/3/49	b1/8/49
	Cowboy and the Indians, The	G. Autry-S. Ryan	70	Sept. '49	a4/23/49
109	Crime Doctor's Diary, The (My)F	W. Baxter-S. Dunne	61	6/9/49	b4/23/49
	Devil's Henchman, The (D)F	W. Baxter-M. B. Hughes	69	9/15/49	b7/30/49
147	Doolins of Oklahoma, The (W-D)F	R. Scott-G. Macready-L. Allbritton	90	July '49	b6/4/49
146	Johnny Allegro (D)F	G. Raft-N. Foch-G. Macready	80	June '49	b6/4/49
102	Kazan (D)F	S. Dunne-L. Maxwell	65	7/14/49	b6/25/49
141	Knock On Any Door (D)A	H. Bogart-J. Derek-S. Perry	100	Apr. '49	b2/26/49
114	Ladies of the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60	2/10/49	b12/11/48
115	Law of the Barbary Coast, The (D)A	S. Dunne-A. Jergens-G. Henry	65	7/21/49	b4/2/49
123	Lone Wolf and His Lady, The (My)F	R. Randell-J. Vincent	60	8/11/49	b3/26/49
144	Lost Tribe, The (Adventure)F	J. Weissmuller-E. Verdugo	72	May '49	b4/30/49
145	Lust for Gold (W)A	G. Ford-I. Lupino	90	June '49	b5/28/49
105	Make Believe Ballroom (M-C)F	R. Warrick-J. Courtland	78	5/26/49	b6/11/49
116	Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66	Mar. '49	b12/18/48
	Miss Grant Takes Richmond (C)F	L. Ball-W. Holden	87	Oct. '49	b9/24/49
	Mr. Soft Touch (C-D)F	G. Ford-E. Keyes-J. Ireland	93	Sept. '49	b7/30/49
101	Mutineers, The (D)F	J. Hall-A. Jergens	60	4/22/49	b5/7/49
183	Riders of the Whistling Pines (W-M)F	G. Autry-J. Lloyd	70	May '49	b3/26/49
186	Rim of the Canyon	G. Autry-N. Leslie-T. Hall	70	July '49	a2/5/49
112	Rusty Saves a Life (D)F	T. Donaldson-G. Henry	67	4/3/49	b2/12/49
103	Secret of St. Ives, The (D)F	R. Ney-V. Brown	75	6/30/49	b6/11/49
137	Slightly French (M-C)F	D. Lamour-D. Ameche	81	Feb. '49	b2/19/49
138	Song of India (D)F	Sabu-T. Bey-G. Russell	77	Feb. '49	b2/19/49
142	Undercover Man, The (D)A	G. Ford-N. Foch	85	Apr. '49	b3/26/49
140	Walking Hills, The (W-D)F	R. Scott-E. Raines-W. Bishop	78	Mar. '49	b3/12/49
143	We Were Strangers (D)A	J. Jones-J. Garfield-P. Armendariz	106	May '49	b4/30/49

COMING

	All the Kings Men	B. Crawford-J. Dru-J. Ireland	a2/5/49
	And Baby Makes Three	R. Young-B. Hale-R. Hutton	a6/18/49
	Barbary Pirates (D)F	D. Woods-T. Marshall 64	b8/6/49
	Beware of Blondie	P. Singleton-A. Lake	
	Blondie's Hero	A. Lake-P. Singleton-L. Simms	a5/28/49
	Bodyhold	W. Parker-H. Brooke-A. Jenkins	a9/10/49
	Cargo to Capetown	B. Crawford-J. Ireland-E. Drew	a7/23/49
	Chinatown at Midnight	H. Hatfield-J. deWit	a6/18/49
	Cow Town	G. Austry-G. Davis	a5/28/49
	Feudin' Rhythm	E. Arnold-G. Henry-K. Grant	a8/13/49
	Girls School	J. Reynolds-R. Ford	a7/30/49
	Good Humor Man, The	J. Carson-L. Albright-J. Wallace	a7/16/49
	Her Wonderful Lie	Janis Carter-Marc Platt	
	Hoedown	E. Arnold-J. O'Mahoney	a8/20/49
	Holiday in Havana	D. Arnaz-M. Hatcher-A. Doran 73 10/13/49	
	Jolson Sings Again *T (C-D-M)F	Parks-Hale-Demarest-Donath 96	b8/13/49
	Mark of the Gorilla	J. Weissmuller	
	Mary Ryan, Detective	M. Hunt-W. Phillips	a7/30/49
	Mother for May, A	W. Holden-C. Grey-M. J. Saunders	
	Nevadan, The	R. Scott-D. Malone	a10/1/49
	Night in Havana	D. Arnaz-M. Hatcher	a2/5/49
	Palomino *T	J. Courtland-B. Tyler	a10/1/49
	Petty Girl *T	J. Caulfield-R. Cummings	
	Prison Warden	W. Baxter-A. Lee	a6/4/49
	Reckless Moment, The	J. Mason-J. Bennett	a4/16/49
	Riders in the Sky	G. Autry-G. Henry	a9/10/49
	Rogues of Sherwood Forest *T	J. Derek-D. Lynn	
	Rusty's Birthday	T. Donaldson-J. Litel-A. Doran	a5/21/49
	Sons of New Mexico	G. Autry-G. Davis	a8/6/49
	Tell It to the Judge	R. Russell-R. Cummings-M. McDonald	a5/21/49
	Tokyo Joe	Bogart-Marly-Hayakawa-Knox	a2/19/49
	Traveling Saleswoman	J. Davis-A. Devine	a9/24/49
	Tyrant of the Sea	R. Randell-R. Williams	a9/10/49
	Woman of Distinction	R. Russell-R. Milland-J. Carter	a9/3/49

Westerns

	Bandits of El Dorado	C. Starrett-S. Burnette	56	10/20/49		
162	Blazing Trail, The	C. Starrett-S. Burnette	56	7/5/49		
	Frontier Outpost	C. Starrett-S. Burnette				
152	Home in San Antone	R. Acuff-J. Thomas-Smoky Mt. Boys	62	4/15/49		a2/5/49
	Horsemen of the Sierras	C. Starrett-S. Burnette	56	9/22/49		
161	Laramie	C. Starrett-S. Burnette	55	5/19/49		
	Renegade of the Sage	C. Starrett-S. Burnette				
164	South of Death Valley	C. Starrett-S. Burnette	54	8/18/49		
	Trail of the Rustler	C. Starrett-S. Burnette				

EAGLE LION

CURRENT

965	Against the Wind (D)A	S. Signoret-R. Beatty-J. Warner	95	Sept. '49		b3/13/48
931	Alimony (D)A	J. Beal-M. Vickers	72	June '49		b7/9/49
928	Big Cat, The *T (D)F	L. McCallister-P. A. Garner-P. Foster	75	May '49		b4/30/49
926	Black Book, The (D)A	R. Cummings-A. Dahl-R. Basehart	89	Aug. '49		b5/28/49
944	Black Shadows	Congo Jungles	62	July '49		
919	Blanche Fury *T (D)A	V. Hobson-S. Granger	95	Feb. '49		b3/20/48
916	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	4/6/49		b4/24/48
959	Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90	June '49		b2/5/49
939	Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90	June '49		b1/22/49
962	Easy Money (C-D)F	G. Gynt-D. Price	94	Aug. '49		b3/6/48
955	Fighting Redhead, The *C	J. Bannon-M. Sais	55	Oct. '49		
941	It Always Rains on Sundays (D)A	G. Withers-J. Warner	92	3/23/49		b11/29/47
923	Miranda (C)A	G. Johns-G. Withers-G. Jones	75	Mar. '49		b4/10/48
924	Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	91	July '49		b8/28/48
964	My Brother's Keeper (D)A	J. Warner-J. Hylton	96	July '49		b2/26/49
011	Obsession (D)A	R. Newton-S. Gray	98	Oct. '49		b8/6/49
942	Once Upon a Dream (C)A	G. Withers-G. Jones	87	Sept. '49		b7/9/49
961	Place of One's Own, A (D)A	J. Mason-M. Lockwood-B. Mullen	94	Sept. '49		b1/22/49
993	Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90	July '49		b1/1/49
915	Quartet (D)A	H. Baddeley-D. Bogarde	120	May '49		b12/4/48
917	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133	Special		b7/31/48
925	Red Stallion in the Rockies *C (W-D)F	A. Franz-J. Heather	85	2/2/49		b3/19/49
954	Roll, Thunder, Roll *C (W)F	J. Bannon-E. Lynn-I. S. Jolley	58	4/27/49		b5/14/49
921	Saraband *T (D)A	S. Granger-F. Rosay-J. Greenwood	94	May '49		b10/2/48
920	Scott of the Antarctic *T (D)A	J. Mills-D. Bond	111	4/20/49		b12/18/48
930	Shamrock Hill (C-M)F	P. Ryan-J. Litel	71	May '49		b4/30/49
922	Sleeping Car to Trieste (D)A	J. Kent-A. Lieven	95	June '49		b11/6/48
007	Trapped	L. Bridges-B. Payton-J. Hoyt		Oct. '49		a7/23/49
927	Tulsa *T (D)F	S. Hayward-R. Preston	90	4/13/49		b3/26/49
940	Waterloo Road (D)A	J. Mills-S. Granger	77	Aug. '49		b1/29/49
914	Weaker Sex, The (C-D)F	U. Jeans-C. Parker	85	Sept. '49		b10/2/48
960	Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93	Aug. '49		b11/15/47
004	Zamba	J. Hall-J. Vincent	75	Sept. '49		

COMING

913	Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer				
	Calendar, The (C)A	Greta Gynt-John McCallum	79			b6/5/48
	Dedee (D)A (French)	S. Signoret-M. Pagliero	95			b4/23/49
	Down Memory Lane (C)F	Crosby-Fields-Turpin-Swanson	72			b9/10/49
963	Esther Waters (D)A	K. Ryan-D. Bogarde	108			b10/2/48
	Floodtide (D)A	G. Jackson-R. Anderson	90			b4/16/49
	Gay Lady, The *T(M-D)A	J. Kent-J. Donald	95			b8/20/49
012	Glass Mountain, The (D)A	D. Gray-M. Denison-V. Cortesa	97	Nov. '49		b2/12/49
	Lord Byron (D)A	D. Price-M. Zetterling	85			b4/23/49
	Man Wanted	Anabel Shaw-Robert Lowery				
928	Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116			b7/3/48
	Passport to Pimlico (C)F	S. Holloway-H. Baddeley	84			b6/11/49
009	Port of New York	S. Brady-L. Carter		Nov. '49		
	Prizefighter and the Cowboy *C	J. Bannon-L. Nova				
008	Spring in Park Lane (C)F	A. Neagle-M. Wilding	91	Nov. '49		b4/3/48

FILM CLASSICS

	Alaska Patrol (D)F	R. Travis-H. Westcott	61	3/8/49		b1/29/49
	Amazon Quest (Adventure)F	T. Neal-C. Mathews-C. Donne	70	3/25/49		b5/14/49
	"C"-Man (D)A	D. Jagger-J. Carradine-H. Landers	75	5/16/49		b4/30/49
	Daughter of the West *C(D)F	M. Vickers-P. Reed	77	4/1/49		b4/23/49
	Frustration (Swedish) (D)A	H. Lowenadler-G. Fridh-B. Malmsten	90			b9/10/49
	Guilty Bystander	Z. Scott-F. Emerson-M. Boland				
	Judge, The (G)A	M. Stone-K. DeMille-P. Guilfoyle	69	1/18/49		b2/5/49
	Lost Boundaries (D)F	B. Pearson-M. Ferrer	97	6/30/49		b7/2/49
	Lovable Cheat, The (C)A	C. Ruggles-P. A. Garner-R. Ney	74	5/11/49		b4/9/49
	Not Wanted (D)A	S. Forrest-K. Brasselle-L. Penn	91	6/24/49		b6/25/49
	Project X	R. Colton-K. Andes	60			
	Search for Danger (My)F	J. Calvert-A. Dekker	64	4/8/49		b4/30/49
	State Department-File 649 *C(D)F	W. Lundigan-V. Bruce	85	2/15/49		b2/12/49

LIPPERT PRODUCTIONS

4824	Apache Chief	T. Neal-C. Thurston		11/4/49		
4819	Arson, Inc. (D)A	R. Lowery-A. Gwynne	60	6/24/49		b5/7/49
4821	Call of the Forest	R. Lowery-K. Curtis-M. Sherrill		11/18/49		
4913	Dalton Gang, The	D. Barry-R. Lowery		10/21/49		
4905	Deputy Marshal	F. Langford-J. Hall		10/28/49		a9/3/49
4822	Grand Canyon (Sepia) (C)F	R. Arlen-M. B. Hughes	65	8/10/49		b9/3/49
4813	Highway (13) (D)A	R. Lowery-P. Blake	58	1/21/49		b1/8/49
4814	I Shot Jesse James (D)F	P. Foster-B. Britton-J. Ireland	81	2/24/49		b2/5/49
4818	Omoo-Omoo, the Shark God (D)F	R. Randell-D. Burton	58	4/30/49		b7/9/49
4914	Red Desert	D. Barry-T. Neal		12/3/49		
4817	Rimfire (D)F	J. Millican-M. B. Hughes	61	3/12/49		b4/9/49
4820	Ringside (D)A	D. Barry-T. Brown-S. Ryan	63	7/14/49		b7/23/49
4823	Sky Liner (My)A	R. Travis-P. Blake-R. Hudson	60	7/28/49		b8/6/49
4816	Son of Billy the Kid	L. LaRue-F. St. John	65	4/23/49		
4903	Square Dance Jubilee	D. Barry-M. B. Hughes		11/11/49		
4826	There Is No Escape	S. Thurston	64	7/29/49		
4918	Tough Assignment	D. Barry-M. Steele		12/17/49		
4909	Treasure of Monte Cristo	G. Langan-A. Jergens		10/14/49		a8/27/49

METRO-GOLDWYN-MAYER

CURRENT

914	Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83	Feb. '49		b12/25/48
930	Any Number Can Play (D)A	C. Gable-A. Smith	103	July '49		b6/4/49
925	Barkleys of Broadway, The *T (M)F	F. Astaire-G. Rogers	109	May '49		b4/16/49
924	Big Jack (C-D)F	W. Beery-M. Main	86	Apr. '49		b4/9/49
5	Border Incident (Doc-D)A	G. Murphy-R. Montalban	95	Oct. '49		b8/27/49
917	Bribe, The (D)A	R. Taylor-A. Gardner-C. Laughton	98	Mar. '49		b2/5/49
918	Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88	Apr. '49		b2/19/49
	Challenge to Lassie *T	E. Gwenn-D. Crisp-Lassie	76	Oct. '49		a2/26/48
915	Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112	Feb. '49		b12/25/48
3	Doctor and the Girl (D)A	G. Ford-J. Leigh-C. Coburn	99	Sept. '49		b9/10/49

SHOWMEN'S TRADE REVIEW

Title	Company
Challenge to Lassie	MGM
Champagne for Caesar	UA
Champion	UA
Chicago Deadline	Para
Chicken Every Sunday	20th-Fox
Chinatown at Midnight	Col
Christopher Columbus	U-I
Cinderella	RKO
City Across the River	U-I
Clay Pigeon	RKO
Colorado Territory	WB
Comanche Territory	U-I
Come To The Stable	20th-Fox
Command Decision	MGM
Concert Magic	UA
Connecticut Yankee, A	Para
Conspirator	MGM
Copper Canyon	Para
Cover-Up	UA
Cowboy and the Indians, The	Col
Cow Town	Col.
Crime Doctor's Diary	Col.
Criss-Cross	U-I
Crooked Way, The	UA
Curtain Call at Cactus Creek	U-I

D

Dakota Lil	20th-Fox
Dalton Gang	Lippert
Dancing in the Dark	20th-Fox
Dangerous Profession	RKO
Daughter of Rosie O'Grady	WB
Daughter of the Jungle	Rep.
Daughter of the West	FC
Daybreak	RKO
Daybreak	U-I
Dead on Arrival	UA
Dear Wife	Para.
Death in the Doll's House	MGM
Dedee	EL
Deported	U-I
Deputy Marshal	Lippert
Devil's Doorway	MGM
Devil's Henchmen, The	Col
Doctor and the Girl, The	MGM
Don't Take It to Heart	EL
Doolins of Oklahoma, The	Col
Double Crossbones	U-I
Down Dakota Way	Rep
Down Memory Lane	EL
Down to the Sea in Ships	20th-Fox
Duke of Chicago	Rep
Dynamite	Para
Dynamite Trail	RKO

E

Eagle and the Hawk	Para.
East of Java	U-I
East Side, West Side	MGM
Easy Living	RKO
Easy Money	EL
Edward, My Son	MGM
El Paso	Para
Escape If You Can	UA
Esperanza	UA
Esther Waters	EL
Everybody Does It	20th-Fox

F

Fallen Idol, The	SRO
Family Honeymoon	U-I
Fan, The	20th-Fox
Fancy Pants	Para.
Father Was a Fullback	20th-Fox
Feudin' Rhythm	Col.
Fighting Fools	Mono.
Fighting Kentuckian, The	Rep.
Fighting Man of the Plains	20th-Fox
Fighting O'Flynn, The	U-I
Fighting Redhead, The	EL
File on Thelma Jordon, The	Para.
Flame of Youth	Rep.
Flaming Fury	Rep.
Flamingo Road	WB
Flaxy Martin	WB
Floodtide	EL
Follow Me Quietly	RKO
Forbidden Street, The	20th-Fox
Force of Evil	MGM
Forgotten Women	Mono.
Fountainhead, The	WB
Francis	U-I
Free for All	U-I
Front and Center	20th-Fox
Frontier Investigator	Rep
Frustration	FC

G

Gal Who Took the West	U-I
Gay Lady, The	EL
Girl From Jones Beach	WB
Girl in the Painting, The	U-I
Girl's School	Col.
Glass Mountain, The	EL
Golden Madonna, The	WB
Golden Stallion	Rep
Gone to Earth	SRO
Good Humor Man	Col
Grand Canyon	Lippert
Great Dan Patch, The	UA
Great Gatsby, The	Para
Great Lover, The	Para
Great Sinner, The	MGM
Green Promise	RKO
Guilty Bystander	FC
Gun Crazy	UA
Gun Fighter	20th-Fox

H

Hamlet	U-I
Hasty Heart, The	WB
Hawk and the Arrow	WB
Heiress, The	Para.
Hellfire	Rep.
Henry, the Rainmaker	Mono
Her Man Gilbey	U-I

Title	Company
Her Wonderful Lie	Col.
Hideout	Rep
Highway 13	Lippert
Hoedown	Col.
Hold That Baby	Mono.
Holiday Affair	RKO
Holiday in Havana	Col.
Home in San Antone	Col.
Home of the Brave	UA
Homicide	WB
House Across the Street	WB
House by the River	Rep.
House of Strangers	20th-Fox

I

I Cheated the Law	20th-Fox
I Married a Communist	RKO
I Shot Jesse James	Lippert
Ichabod and Mr. Toad	RKO
I Was a Male War Bride	20th-Fox
Illegal Entry	U-I
Impact	UA
In the Good Old Summertime	MGM
Incident	Mono.
Indian Scout	UA
Inspector General, The	WB
Intruder in the Dust	MGM
Is This a Sin	UA
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO

J

Jeep Herders	Astor
Jiggs and Maggie in Jackpot Jitters	Mono.
Jigsaw	UA
Joan of Arc	RKO
Joe Palooka in the Big Fight	Mono.
Joe Palooka in the Counterpunch	Mono.
John Loves Mary	WB
Johnny Allegro	Col.
Johnny Holiday	UA
Johnny One-Eye	UA
Johnny Stool Pigeon	U-I
Jolson Sings Again	Col.
Judge, The	FC
Judge Steps Out, The	RKO
Jungle Stampede	Rep.

K

Kazan	Col.
Key to the City	MGM
Kid From Cleveland, The	Rep.
Kiss for Corliss, A	UA
Kiss in the Dark	WB
Knock on Any Door	Col.

L

Ladies of the Chorus	Col.
Lady Gambles, The	U-I
Lady Takes a Sailor, The	WB
Last Bandit, The	Rep.
Law of the Barbary Coast	Col.
Law of the Golden West	Rep.
Leave It to Henry	Mono.
Letter to Three Wives	20th-Fox
Let's Dance	Para.
Lie, The	Para.
Life of Riley	U-I
Little Women	MGM
Locked In	WB
Lone Wolf & His Lady	Col.
Longhorn, The	Allied
Look for the Silver Lining	WB
Lord Byron	EL
Lost Boundaries	FC
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Lucky Stiff	UA
Lust for Gold	Col.

M

Ma and Pa Kettle	U-I
Ma and Pa Kettle Go to Town	U-I
MacBeth	Rep.
Mad Wednesday	RKO
Madame Bovary	MGM
Make Mine Laughs	RKO
Make-Believe Ballroom	Col.
Malaya	MGM
Man About the House	20th-Fox
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	RKO
Man Wanted	EL
Mark of the Gorilla	Col.
Mary Ryan, Detective	Col.
Masked Raiders	RKO
Massacre River	Allied
Master Minds	Mono.
Men, The	UA
Mighty Joe Young	RKO
Military Academy	Col.
Miniver Sequel	MGM
Miraculous Journey	FC
Miranda	EL
Miss Grant Takes Richmond	Col.
Miss Mink of 1949	20th-Fox
Mississippi Rhythm	Mono.
Mr. Belvedere Goes to College	20th-Fox
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.

926	Edward, My Son (D)A	S. Tracy-D. Kerr	112	June '49		b3/19/49
919	Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49		b1/1/49
923	Great Sinner, The (D)A	G. Peck-A. Gardner-W. Huston	110	8/5/49		b7/2/49
932	In the Good Old Summertime *T (M-D)F	J. Garland-V. Johnson	102	July '49		b6/25/49
	Intruder in the Dust	C. Jarman, Jr.-D. Brian		Oct. '49		a9/17/49
922	Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49		b2/26/49
931	Madame Bovary (D)A	Jones-Mason-Jourdan-Heflin	94	Aug. '49		b7/30/49
927	Neptune's Daughter *T (M)F	R. Skelton-E. Williams-R. Montalban	94	June '49		b5/21/49
4	Red Danube, The (D)A	W. Pidgeon-P. Lawford	118	Oct. '49		b9/24/49
933	Scene of the Crime (D)A	V. Johnson-G. DeHaven-A. Dahl	94	Aug. '49		b6/25/49
2	Secret Garden, The (D)F	M. O'Brien-H. Marshall-D. Stockwell	92	Sept. '49		b4/23/49
929	Stratton Story, The (D)F	J. Stewart-J. Allyson	106	July '49		b4/23/49
916	Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr.	94	Feb. '49		b1/1/49
921	Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94	Apr. '49		b3/5/49
920	Tale of the Navajos *T(Doc)F	Navajo Indians	58	Regional		b3/5/49
1	That Midnight Kiss *T(M)F	K. Grayson-M. Lanza-E. Barrymore	99	Sept. '49		b8/27/49

COMING

Adam's Rib	S. Tracy-K. Hepburn		Nov. '49		a8/13/49
Ambush	R. Taylor-J. Hodiak-A. Dahl				a8/20/49
Annie Get Your Gun T*	B. Hutton-H. Keel-F. Morgan				
Battleground (Wa-D)A	V. Johnson-J. Hodiak	118	Nov. '49		b10/1/49
Big Hangover	V. Johnson-E. Taylor				a9/24/49
Black Hand, The	G. Kelly-T. Celli				a9/24/49
Conspirator (D)F	R. Taylor-E. Taylor	87	Dec. '49		b8/6/49
Death in the Doll's House	A. Sothern-Z. Scott-K. Miller		Dec. '49		a8/20/49
Devil's Doorway	R. Taylor-L. Calhern-P. Raymond				a9/10/49
East Side, West Side	B. Stanwyck-J. Mason				a10/1/49
Key to the City	C. Gable-L. Young				a8/6/49
Malaya	S. Tracy-J. Stewart-V. Cortesa				a9/17/49
Miniver Sequel	G. Garson-W. Pidgeon-J. Hodiak				
Nancy Goes to Rio *T	A. Sothern-J. Powell-L. Calhern				a8/6/49
On the Town *T	Kelly-Sinatra-Miller-Vera-Ellen		Dec. '49		a9/17/49
Outriders *T	J. McCrea-A. Dahl-B. Sullivan				a9/10/49
Please Believe Me	Deborah Kerr-Robert Walker				a9/24/49
Reformer and the Redhead	J. Allyson-D. Powell				
Side Street	F. Granger-C. O'Donnell-K. Craig				a8/20/49
Stars in My Crown	J. McCrea-E. Drew-D. Stockwell				a8/13/49
Tension	A. Totter-R. Basehart-C. Charisse		Nov. '49		a8/13/49
That Forsyte Woman *T	Flynn-Garson-Pidgeon-R. Young	114	Nov. '49		a3/5/49
Yellow Cab Man	R. Skelton-G. DeHaven-J. Gleason				
You're Only Young Twice *T	D. Stockwell-D. Hickman-S. Beckett				

MONOGRAM

CURRENT

4818	Angels in Disguise	L. Gorcey-Bowery Boys	63	9/25/49		a8/20/49
4805	Black Midnight	R. McDowall-D. O'Flynn	66	10/2/49		a7/30/49
4806	Bomba, the Jungle Boy (D)F	J. Sheffield-P. A. Garner	71	3/20/49		b3/5/49
4816	Fighting Fools (C)F	L. Gorcey-H. Hall-Bowery Boys	69	4/17/49		b6/11/49
4813	Forgotten Women (D)F	E. Knox-V. A. Borg-T. Lynch	66	7/17/49		b7/9/49
4830	Henry, the Rainmaker (C)F	R. Walburn-W. Catlett-W. Tracy	64	2/13/49		b2/5/49
4817	Hold That Baby (C)F	L. Gorcey-H. Hall-A. Shaw	66	6/26/49		b8/6/49
4829	Incident (G-D)A	W. Douglas-J. Frazee-J. Compton	68	1/23/49		b1/8/49
4812	Jiggs & Maggie in Jackpot Jitters (C)F	J. Yule-R. Riano	67	9/11/49		b9/3/49
4803	Joe Palooka in the Big Fight (D)F	J. Kirkwood-L. Errol	66	3/6/49		b2/26/49
4808	Joe Palooka in the Counterpunch (C-D)F	J. Kirkwood-L. Errol	70	8/14/49		b9/17/49
4827	Leave It to Henry (C)F	R. Walburn-W. Catlett	57	6/12/49		b6/11/49
4810	Mississippi Rhythm (M)F	J. Davis-L. White-V. A. Borg	68	5/29/49		b7/23/49
4824	Sky Dragon (My)F	R. Winters-K. Luke	64	5/1/49		b5/14/49
4826	Temptation Harbour (D)A	R. Newton-S. Simon	90	3/27/49		b3/29/47
4820	Trail of the Yukon (D)F	K. Grant-S. Dalbert-B. Edwards	67	7/31/49		b8/13/49
4804	Tuna Clipper (D)F	R. McDowell-E. Verdugo	77	4/10/49		b3/19/49

COMING

4901	Blue Grass of Kentucky	B. Williams-J. Nigh	1/1/50	
4807	Bomba on Panther Island	J. Sheffield	12/18/49	
4819	Master Minds	L. Gorcey-H. Hall	11/20/49	
4922	Square Dance Katy	J. Davis	12/11/49	
4821	Wolf Hunters	K. Grant-H. Parrish	10/30/49	

Westerns

4863	Across the Rio Grande	J. Wakely-C. Taylor	55	5/15/49		
	Borrowed Guns	W. Wilson-R. Browne				
4864	Brand of Fear	J. Wakely-C. Taylor	56	7/10/49		
4834	Haunted Trails	W. Wilson-A. Clyde	60	9/4/49		
4866	Lawless Code	J. Wakely-C. Taylor	58	11/27/49		
4855	Range Justice	J. M. Brown-M. Terhune	57	8/7/49		
4844	Riders of the Dusk	W. Wilson-A. Clyde		11/13/49		
4865	Roaring Westward	J. Wakely-C. Taylor	55	9/18/49		
4842	Shadows of the West	W. Wilson-A. Clyde	59	7/24/49		
4951	Six-Gun Mesa	J. M. Brown-M. Terhune		1/8/50		
4854	West of Eldorado	J. M. Brown-M. Terhune	58	6/5/49		
4856	Western Renegades	J. M. Brown-M. Terhune	56	10/9/49		

PARAMOUNT

CURRENT

4808	Accused, The (D)A	L. Young-R. Cummings-W. Corey	101	1/14/49		b11/20/48
4812	Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49		b1/22/49
4816	Bride of Vengeance (D)A	P. Goddard-J. Lund-McD. Carey	95	5/6/49		b4/2/49
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49		b2/26/49
4809	Dynamite (D)F	W. Gargan-V. Welles-R. Crane	68	1/28/49		b11/20/48
4816	El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden	92	4/1/49		b3/5/49
4820	Great Gatsby, The (D)A	A. Ladd-B. Field	91	8/5/49		b4/30/49
4817	Manhandled (My)A	D. Lamour-D. Duryea-S. Hayden	96	6/10/49		b4/16/49
4810	My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix	84	2/4/49		b12/11/48
4902	Rope of Sand (D)A	B. Lancaster-P. Henreid-C. Calvet	105	9/23/49		b7/2/49
4818	Sorrowful Jones (C-D)F	B. Hope-L. Ball	88	7/4/49		b4/16/49
4819	Special Agent (D)A	W. Eythe-G. Reeves-L. Elliot	70	7/22/49		b4/30/49
4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49		b2/12/49
4901	Top o' the Morning (My-M)F	B. Crosby-B. Fitzgerald	99	9/5/49		b8/6/49
	United States Mail	A. Ladd-P. Calvert		10/7/49		a9/3/49
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49		b12/11/48

COMING

	After Midnight	A. Ladd-W. Hendrix				a4/16/49
	Bitter Victory	Cummings-Scott-Lynn-Arden				a12/25/48
	Captain China *C	J. Payne-G. Russell				a7/2/49
4905	Chicago Deadline (My)A	A. Ladd-D. Reed-J. Havoc	87	11/11/49		b9/3/49
	Copper Canyon *T	R. Milland-H. Lamarr-MacD. Carey				a6/4/49
	Dear Wife	Holden-Caulfield-DeWolfe-Freeman				a2/19/49
	Eagle and the Hawk *T	J. Payne-R. Fleming-D. O'Keefe				
	Fancy Pants *T	B. Hope-L. Ball-J. Kirkland		11/11/49		a8/13/49
	File on Thelma Jordon	B. Stanwyck-W. Corey-P. Kelly				a5/7/49
4909	Great Lover, The (C)F	B. Hope-R. Fleming	80	12/28/49		b9/17/49
	Heiress, The (D)A	O. deHavilland-M. Clift-R. Richardson	120			b9/10/49
	Let's Dance *T	Hutton-Astaire-R. Young-Cowl				a9/3/49
	Lie, The	B. Stanwyck-J. Lund				a7/16/49
4903	My Friend Irma (C)F	M. Wilson-J. Lund-D. Lynn	102	10/14/49		b8/20/49
4906	Red, Hot and Blue (C-M)F	B. Hutton-V. Mature	84	11/25/49		b7/2/49
	Riding High	B. Crosby-C. Grey-C. Bickford				a5/14/49
	Samson and Delilah *T	Victor Mature-Hedy Lamarr				a1/1/49
	September	J. Fontaine-J. Cotten				
4904	Song of Surrender (D-M)A	C. Rains-W. Hendrix	92	10/28/49		b9/17/49
	Sunset Boulevard	W. Holden-G. Swanson-E. von Stroheim				a5/28/49

RKO RADIO

	CURRENT			Trade Shown
920	Adventure in Baltimore (C-D)F	R. Young-S. Temple-J. Agar	89	Mar. '49	b3/26/49
011	Arctic Fury (D)F	D. Cambre-E. Miller	62	June '49	b7/2/49
001	Big Steal, The (D)F	R. Mitchum-J. Greer-W. Bendix	71	June '49	b6/18/49
918	Clay Pigeon, The (G-D)A	B. Williams-B. Hale	63	Feb. '49	b2/12/49
003	Easy Living (D)A	Mature-Ball-Scott-Tufts	77	Aug. '49	b8/13/49
006	Follow Me Quietly (D)F	W. Lundigan-J. Corey	60	July '49	b7/9/49
922	Green Promise, The (D)F	M. Chapman-W. Brennan	94	Mar. '49	b3/12/49
008	I Married a Communist (Melo.)A	R. Ryan-L. Day	72	Sept. '49	b9/24/49
093	Ichabod and Mr. Toad *T(C)F	Disney Cartoon-Crosby-Rathbone	68	Aug. '49	b8/27/49
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan	145	Feb. '49	b10/23/48
924	Judge Steps Out, The (D)F	A. Knox-A. Sothern	91	May '49	b5/14/49
005	Make Mine Laughs (Vaudeville)F	R. Bolger-G. Lamb-D. Day	64	Aug. '49	b8/13/49
012	Masked Raiders	T. Holt-R. Martin	60	Sept. '49	
061	Mighty Joe Young, The (D)F	T. Moore-B. Johnson	93	May '49	b5/28/49
007	Mysterious Desperado, The (W)F	T. Holt-R. Martin-E. Norris	60	Aug. '49	b9/10/49
066	Outlaw, The (D)A	J. Russell-W. Huston	115		b3/23/46
051	Roseanna McCoy (D)F	F. Granger-R. Massey-J. Evans	89	Aug. '49	b8/20/49
926	Roughshod (W-D)F	R. Sterling-C. Jarman-G. Grahame	88	May '49	b5/21/49
004	Savage Splendor *T (Doc)F	African Travelog	60	July '49	b7/23/49
921	Set-Up, The (D)A	R. Ryan-A. Totter	72	Mar. '49	b3/26/49
067	She Wore a Yellow Ribbon *T (W-D)F	J. Wayne-J. Dru-J. Agar	103	July '49	b7/30/49
002	Stagecoach Kid (W)F	T. Holt-R. Martin-J. Donnell	60	June '49	b6/18/49
010	Strange Bargain (My)A	M. Scott-J. Lynn	68	Sept. '49	b9/24/49
009	They Live By Night (D)A	F. Granger-C. O'Donnell	95	Sept. '49	b6/26/48
925	Window, The (D)A	B. Hale-B. Driscoll-A. Kennedy	73	May '49	b5/14/49
916	Woman's Secret, A (D)A	M. O'Hara-M. Douglas-B. Williams	85	Feb. '49	b2/12/49

COMING

	Bed of Roses	J. Fontaine-R. Ryan-Z. Scott				
	Bride For Sale	C. Colbert-R. Young-G. Brent		Oct. '49		a5/14/49
	Carriage Entrance	R. Mitchum-A. Gardner				
	Cinderella *T	Disney Cartoon				
	Dangerous Profession	G. Raft-E. Raines-P. O'Brien				a7/9/49
	Daybreak	T. Wright-L. Ayres				
	Dynamite Trail	T. Holt-H. Martin-L. Roberts				
	Holiday Affair	R. Mitchum-J. Leigh				
	It's Only Money	F. Sinatra-J. Russell-G. Marx		Dec. '49		a2/12/49
	Mad Wednesday (C)F	H. Lloyd-F. Ramsden-A. Judge	95	Nov. '49		b2/22/49
	Man on the Eiffel Tower, The *Ansco	Laughton-Tone-Meredith-Roc				a8/20/49
	Montana Belle *U	J. Russell-G. Brent				a3/19/49
	My Foolish Heart	D. Andrews-S. Hayward-K. Smith				
	Renegade of the West	T. Holt-R. Martin				
	Riders of the Range	T. Holt-R. Martin				
	Storm Over Wyoming	T. Holt-R. Martin-N. Nash				
	Stromboli	I. Bergman-M. Vitale				
	Tarzan and the Slave Girl	L. Barker-V. Brown-R. Alda				
	Tattooed Stranger, The	J. Mills-P. White				
	Terror	M. O'Shea-J. Bishop-C. McGraw				a9/3/49
	Treasure Island *T	R. Newton-B. Sidney				
	Vendetta	H. Brooke-F. Domergue				a5/10/47
	Weep No More	Cotten-Valli-Paar-Byington		Nov. '49		a7/3/48
	White Tower *Ansco	G. Ford-Valli-C. Rains				
	With All My Heart	F. Granger-J. Evans				

REPUBLIC

	CURRENT			Rel. Date	
	Bells of Coronado *U	R. Rogers-D. Evans	67	9/8/49	a10/1/49
814	Brimstone *U (W-D)F	R. Cameron-W. Brennan-A. Booth	90	8/11/49	b9/10/49
804	Daughter of the Jungle (D)F	L. Hall-J. Cardwell	69	2/8/49	b3/12/49
843	Down Dakota Way *U (W)F	R. Rogers-D. Evans	66	9/9/49	b9/3/49
809	Duke of Chicago (D)F	T. Brown-A. Long-G. Withers	59	3/15/49	b4/2/49
4902	Fighting Kentuckian, The (Melo.)F	J. Wayne-V. Ralston	100	10/5/49	b9/17/49
816	Flame of Youth (D)F	B. Fuller-R. McDonald	60	9/22/49	b10/1/49
812	Flaming Fury (D)F	R. Roberts-Geo. Cooper	59	7/28/49	b7/9/49
811	Hellfire *U (W-D)F	W. Elliott-M. Windsor-F. Tucker	90	6/26/49	b6/11/49
807	Hideout (D)F	A. Booth-L. Bridges	61	3/8/49	b4/9/49
4901	Kid from Cleveland, The (D)F	G. Brent-L. Bari-Cleve. Indians	89	9/5/49	b9/10/49
806	Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80	4/25/49	b2/19/49
815	Post Office Investigator (D)F	A. Long-W. Douglas-J. Donnell	59	9/1/49	b8/27/49
830	Red Menace, The (D)A	R. Rockwell-H. Axman	87	8/1/49	b5/28/49
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88	3/28/49	b2/5/49
810	Streets of San Francisco (G-D)F	R. Armstrong-M. Clark	60	4/15/49	b4/30/49
842	Susanna Pass *U (W)F	R. Rogers-D. Evans	67	4/29/49	b5/7/49
803	Wake of the Red Witch (D)F	Wayne-Russell-Young	106	3/1/49	b1/8/49

COMING

817	Alias the Champ	G. George-A. Long	60	10/15/49		a9/3/49
	Avengers, The	J. Carroll-A. Mara				a10/1/49
	Belle of Old Mexico	E. Rodriguez-R. Rockwell-F. Bates				
	Blonde Bandit	R. Rockwell-D. Patrick-G. Mohr				

Title	Company
Mrs. Mike	UA
Montana	WB
Montana Belle	RKO
Mother for May, A	Col.
Mother Is a Freshman	20th-Fox
Mutineers, The	Col.
My Brother Jonathan	Allied
My Dream Is Yours	WB
My Foolish Heart	RKO
My Friend Irma	Para.
My Own True Love	Para.
Mysterious Desperado, The	RKO

N

Nancy Goes to Rio	MGM
Neptune's Daughter	MGM
Nevadan	Col.
Night and the City, The	20th-Fox
Night Beat	WB
Night in Havana	Col.
Night Unto Night	WB
Not Wanted	FC

O

Obsession	EL
Oh, Doctor	20th-Fox
Oh, You Beautiful Doll	20th-Fox
Oliver Twist	EL
Omoo-Omoo	Lippert
On the Town	MGM
Once More My Darling	U-I
Once Upon a Dream	EL
One Last Fling	WB
Outlaw, The	RKO
Outpost in Morocco	UA
Outriders	MGM
Outside the Wall	U-I

P

Palomino	Col.
Passport to Pimlico	EL
Perfect Strangers	WB
Petty Girl	Col.
Pinky	20th-Fox
Place of One's Own, A	EL
Please Believe Me	MGM
Police Story, The	Allied
Port of New York	EL
Portrait of Jennie	EL
Post Office Investigator	Rep.
Prince of Foxes	20th-Fox
Prince of the Plains	Rep.
Prison Warden	Col.
Prizefighter and the Cowboy	EL
Project X	FC

Q

Quartette	EL
Quicksand	UA

R

Reckless Moment, The	Col.
Red Canyon	UA
Red Danube, The	MGM
Red Desert	Lippert
Red, Hot & Blue	Para.
Red Light	UA
Red Menace, The	Rep.
Red Pony, The	Rep.
Red Shoes, The	EL
Red Stallion in the Rockies	EL
Reformer and the Redhead	MGM
Renegade of the West	RKO
Return of the Frontiersman	WB
Riders in the Sky	Col.
Riders of the Range	RKO
Riders of the Whistling Pines	Col.
Riding High	Para.
Rim of the Canyon	Col.
Rimfire	Lippert
Ringside	Lippert
Rock Island Trail	Rep.
Rogues of Sherwood Forest	Col.
Roll, Thunder, Roll	EL
Rope of Sand	Para.
Roseanna McCoy	RKO
Roughshod	RKO
Rusty Saves a Life	Col.
Rusty's Birthday	Col.

S

Samson and Delilah	Para.
Sands of Iwo Jima	Rep.
Saraband	EL
Savage Horde, The	Rep.
Savage Splendor	RKO
Scene of the Crime	MGM
Scott of the Antarctic	EL
Search for Danger	FC
Secret Garden, The	MGM
Secret of Saint Ives	Col.
September	Para.
Set-Up, The	RKO
Shamrock Hill	EL
She Wore a Yellow Ribbon	RKO
Side Street	MGM
Sierra	U-I
Singing Guns	Rep.
Siren of Atlantis	UA
Sky Dragon	Mono.
Sky Liner	Lippert
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL
Slightly French	Col.

Title	Company
Somewhere in the City	WB
Song of India	Col.
Song of Surrender	Para.
Sons of New Mexico	Col.
Sorrowful Jones	Para.
South of St. Louis	WB
Special Agent	Para.
Spring in Park Lane	EL
Square Dance Jubilee	Lippert
Square Dance Katy	Mono.
Stage Fright	WB
Stagecoach Kid	RKO
Stallion Canyon	Astor
Stampede	Allied
Stars in My Crown	MGM
State Department-File 649	FC
Storm Over Wyoming	RKO
Story of Molly X, The	U-I
Story of Seabiscuit	WB
Strange Bargain	RKO
Stratton Story, The	MGM
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Stromboli	RKO
Sun Comes Up, The	MGM
Sunset Boulevard	Para.
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tarzan and the Slave Girl	RKO
Task Force	WB
Tattooed Stranger, The	RKO
Tell It to the Judge	Col.
Temptation Harbour	Mono.
Tension	MGM
Terror	RKO
That Forsyte Woman	MGM
That Midnight Kiss	MGM
There Is No Escape	Lippert
There's a Girl in My Heart	Allied
They Live By Night	RKO
Thieves' Highway	20th-Fox
Third Man, The	SRO
This Side of the Law	WB
Three Came Home	20th-Fox
Ticket to Tomahawk, A	20th-Fox
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Tough Assignment	Lippert
Trail of the Yukon	Mono.
Trapped	EL
Traveling Saleswoman	Col.
Treasure Island	RKO
Treasure of Monte Cristo	Lippert
Trouble at Melody Mesa	Astor
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Turned Up Toes	20th-Fox
Twelve O'Clock High	20th-Fox
Twilight in the Sierras	Rep.
Two Corridors East	20th-Fox
Tyrant of the Sea	Col.

U

Under Capricorn	WB
Under the Sun of Rome	UA
Undercover Man	Col.
United States Mail	Para.

V

Vendetta	RKO
Victim, The	WB

W

Wabash Avenue	20th-Fox
Wake of the Red Witch	Rep.
Walking Hills	Col.
Waterloo Road	EL
We Were Strangers	Col.
Weaker Sex, The	EL
Weep No More	RKO
Whip, The	UA
Whiplash	WB
Whirlpool	20th-Fox
Whispering Smith	Para.
White Heat	WB
White Tower	RKO
Will James' Sand	20th-Fox
Window, The	RKO
With All My Heart	RKO
Without Honor	UA
Wolf Hunters	Mono.
Woman Hater	U-I
Woman in Hiding	U-I
Woman in the Hall, The	EL
Woman of Distinction	Col.
Woman's Secret, A	RKO

Y

Yellow Cab Man	MGM
Yes Sir, That's My Baby	U-I
Young Man With a Horn	WB
Younger Brothers, The	WB
You're My Everything	20th-Fox
You're Only Young Twice	MGM

Z

Zamba	EL

	Golden Stallion, The *U	R. Rogers-D. Evans-P. Brady				a7/2/49
	House by the River, The	L. Hayward-J. Wyatt-L. Bowman				
	Jungle Stampede	African native cast				
888	MacBeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107			b10/1/48
	Rock Island Trail *U	F. Tucker-A. Mara-B. Cabot				
	Sands of Iwo Jima	J. Wayne-A. Mara				a10/1/49
	Savage Horde, The	W. Elliott-A. Booth-G. Withers				a7/2/49
	Singing Guns	V. Monroe-E. Raines				
	Twilight in the Sierras *U	R. Rogers-D. Evans				

Westerns

	Arizona Cowboy	R. Allen				
867	Bandit King of Texas	A. Lane-E. Waller	60	8/26/49		
865	Frontier Investigator (W)F	A. Lane-E. Waller	60	5/2/49		b6/18/49
852	Law of the Golden West (W)F	M. Hale-P. Hurst-G. Davis	60	5/9/49		b5/28/49
868	Navajo Trail Raiders	A. Lane-E. Waller	60	10/15/49		
853	Outcasts of the Trail	M. Hale-P. Hurst	60	6/8/49		
	Pioneer Marshal	M. Hale-P. Hurst				
	Powder River	A. Lane-E. Waller				
	Ranger of Cherokee Strip	M. Hale				
855	San Antone Ambush	M. Hale-P. Hurst	60	10/1/49		
854	South of Rio (W)F	M. Hale-P. Hurst	60	7/22/49		
866	Wyoming Bandit, The (W)F	A. Lane-E. Waller	60	7/15/49		b8/6/49

SELZNICK RELEASING ORGANIZATION

	Fallen Idol, The (D)	R. Richardson-M. Morgan	94			b8/28/48
	Gone to Earth *T	J. Jones-D. Farrar				
	Third Man, The (D)A	J. Cotten-Valli-O. Wells	93			b9/17/49

20TH-FOX

CURRENT

916	Beautiful Blonde From Bashful Bend *T (C)F	Grable-Romero-Vallee-San Juan	79	June '49		b5/28/49
908	Canadian Pacific *C (D)F	R. Scott-J. Wyatt	93	Apr. '49		b3/12/49
907	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend	94	Feb. '49		b12/11/48
922	Come to the Stable (D)F	L. Young-C. Holme	94	Sept. '49		b6/25/49
910	Down to the Sea in Ships (D)F	Widmark-Barrymore-Stockwell	119	Mar. '49		b2/19/49
914	Fan, The (D)A	Crain-Carroll-Sanders-Green	79	May '49		b4/2/49
925	Father Was a Fullback (C)F	F. MacMurray-M. O'Hara	84	Oct. '49		b8/20/49
904	Forbidden Street, The (D)A	D. Andrews-M. O'Hara	91	June '49		b3/19/49
919	House of Strangers (D)A	R. Conte-S. Hayward-E. G. Robinson	101	July '49		b6/18/49
905	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49		b1/15/49
923	I Was a Male War Bride (C)F	C. Grant-A. Sheridan	105	Sept. '49		b8/13/49
917	It Happens Every Spring (C)F	R. Milland-P. Douglas-J. Peters	87	June '49		b5/7/49
906	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas	103	Feb. '49		b12/4/48
909	Man About the House, A (D)A	M. Johnson-D. Gray-K. Moore	93	Feb. '49		b6/28/47
912	Miss Mink of 1949 (C)F	J. Lydon-L. Collier	69	Mar. '49		b2/26/49
911	Mother Is a Freshman *T (C)F	L. Young-V. Johnson-R. Vallee	81	Mar. '49		b3/5/49
913	Mr. Belvedere Goes to College (C)F	C. Webb-S. Temple	83	May '49		b4/2/49
921	Slattery's Hurricane (D)A	R. Widmark-L. Darnell-V. Lake	83	Aug. '49		b8/6/49
924	Thieves' Highway (Melodrama) A	R. Conte-V. Cortesa-L. J. Cobb	95	Oct. '49		b9/3/49
915	Tucson (C)F	J. Lydon-P. Edwards-C. Russell	64	May '49		b5/14/49
918	Will James' Sand *T (D)F	M. Stevens-C. Gray-R. Calhoun	77	July '49		b4/30/49
920	You're My Everything *T (M-C-Romance)F	D. Dailey-A. Baxter	94	Aug. '49		b7/2/49

COMING

	Big Fall	J. Garfield-M. Prell				
	Black Rose, The *T	T. Power-C. Aubry				
	Broken Arrow *T	J. Stewart-D. Paget				a7/23/49
	Cariboo Trail *C	R. Scott-K. Booth				
	Dakota Lil	Cameron-Montgomery-Windsor				
	Dancing in the Dark *T	W. Powell-M. Stevens-B. Drake				a6/18/49
926	Everybody Does It (C)F	L. Darnell-P. Douglas-C. Holm	98	Nov. '49		b9/3/49
930	Fighting Man of the Plains *C	R. Scott-J. Nigh		Nov. '49		a8/27/49
	Front and Center	D. Dailey-C. Townsend-C. Calvet				a9/3/49
	Gun Fighter	G. Peck-H. Westcott-J. Parker				
	Night and the City, The	R. Widmark-G. Tierney				
	Oh, Doctor	D. McGuire-W. Lundigan				a7/30/49
927	Oh, You Beautiful Doll *T (M)F	J. Haver-M. Stevens	93	Nov. '49		b9/17/49
	Pinky (D)A	J. Crain-W. Lundigan	102			b10/1/49
929	Prince of Foxes (D)F	T. Power-W. Hendrix-O. Welles	107	Dec. '49		b8/27/49
928	Three Came Home	C. Colbert-A. Marshall		Dec. '49		a6/18/49
	Ticket to Tomahawk, A *T	D. Dailey-A. Baxter				a10/1/49
	Turned Up Toes	P. Douglas-J. Peters-C. Romero				a9/3/49
	Twelve O'Clock High	G. Peck-H. Marlowe-D. Jagger				a6/25/49
	Two Corridors East	M. Clift-P. Douglas-C. Bruch				
	Wabash Avenue *T	B. Grable-V. Mature-P. Harris				a7/16/49
	Whirlpool	Tierney-Conte-Ferrer-Bickford				a9/3/49

UNITED ARTISTS

CURRENT

	Africa Screams (C)F	Abbott & Costello-F. Buck	79	June '49		b5/7/49
	Black Magic (D)F	O. Welles-N. Guild	105	8/19/49		b8/20/49
	Champion (D)A	K. Douglas-M. Maxwell	99	5/20/49		b3/19/49
	Cover Up (My)F	W. Bendix-D. O'Keefe-B. Britten	83	Feb. '49		b2/26/49
	Crooked Way, The (G-D)A	J. Payne-S. Tufts-E. Drew	90	4/22/49		b4/30/49
	Great Dan Patch, The (D)F	D. O'Keefe-G. Russell	94	7/22/49		b7/16/49
	Home of the Brave (D)A	J. Edwards-J. Corey-S. Brodie	85	June '49		b4/30/49
	Impact (D)A	B. Donlevy-E. Raines-H. Walker	111	4/1/49		b3/19/49
	Jigsaw (My)F	F. Tone-J. Wallace-M. McCormick	72	3/11/49		b3/12/49
	Lucky Stiff (D)A	B. Donlevy-C. Trevor-D. Lamour	99	2/11/49		b1/22/49
	Outpost in Morocco (D)F	G. Raft-M. Windsor-A. Tamiroff	92	5/6/49		b3/26/49
	Red Light (D)F	G. Raft-V. Mayo	83	9/30/49		b8/20/49
	Too Late for Tears (D)A	L. Scott-D. Duryea-D. DeFore	99	7/8/49		b4/9/49

COMING

	Big Wheel, The	M. Rooney-T. Mitchell	92	11/5/49		a7/30/49
	Champagne for Caesar	R. Colman-C. Holm				
	Concert Magic (M)F	Y. Menuhin-Hollywood Symphony	72	Special		b10/23/48
	Dead on Arrival	E. O'Brien-L. Roberts				
	Escape If You Can	P. Henreid-C. McLeod		12/2/49		
	Esperanza (Argentine)	J. Ben-Ami				
	Gun Crazy	P. Cummins-J. Dall	84	Jan. '50		a6/25/49
	Indian Scout	G. Montgomery-E. Drew	71	Feb. '50		a8/21/48
	Is This a Sin?	M. Loy-R. Greene				
	Johnny Holiday	W. Bendix-H. Carmichael				
	Johnny One-Eye	P. O'Brien-W. Morris-D. Moran				
	Kiss for Corliss, A	S. Temple-D. Niven-D. Hickman		11/25/49		a7/23/49
	Love Happy	Marx Bros.- I. Massey-Vera Ellen				a6/25/49
	Mrs. Mike	D. Powell-E. Keyes		12/17/49		a8/27/49
	Men, The	M. Brando-T. Wright				

Quicksand	M. Rooney-Jeanne Cagney-P. Lorre		3/15/50		a5/7/49
Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/10/49		b12/18/48
Under the Sun of Rome (Italian)	Non-professional cast	100		Special	
Whip, The	D. Duryea-G. Storm-H. Marshall				
Without Honor	L. Day-F. Tone	76	10/10/49		a4/9/49

Westerns

Daring Caballero (W)F	D. Renaldo-L. Carrillo-K. Valez	61	6/24/49		b7/9/49
Gay Amigo (W)F	D. Renaldo-L. Carrillo-Armida	61	June '49		b5/14/49
Satan's Cradle	D. Renaldo-L. Carrillo				

UNIVERSAL-INTERNATIONAL

CURRENT

707 Abandoned	D. O'Keefe-G. Storm-M. Rambeau	79	Oct. '49		a7/16/49
702 Abbott & Costello Meet the Killer, Boris Karloff (C-My)F	Abbott & Costello-B. Karloff	84	Aug. '49		b8/6/49
695 Arctic Manhunt (D)F	M. Conrad-C. Thurston	69	May '49		b8/27/49
704 Blue Lagoon, The *T (Romance)A	J. Simmons-D. Houston	101	Aug. '49		b3/12/49
699 Calamity Jane and Sam Bass *T (W-D)F	Y. DeCarlo-H. Duff	85	July '49		b6/4/49
708 Christopher Columbus *T(D)F	F. March-F. Eldridge-F. L. Sullivan	104	Oct. '49		b6/18/49
694 City Across the River (D)F	S. McNally-J. Corey	90	May '49		b2/26/49
688 Criss Cross (D)A	B. Lancaster-Y. DeCarlo-D. Duryea	87	Feb. '49		b1/15/49
689 Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49		b12/11/48
687 Fighting O'Flynn, The (D)F	D. Fairbanks, Jr.-H. Carter	94	Feb. '49		b1/8/49
706 Gal Who Took the West *T (W-C-D)F	Y. DeCarlo-S. Brady	84	Sept. '49		b9/17/49
Hamlet (D)F	L. Olivier-J. Simmons	150	Sept. '49		b5/15/49
698 Illegal Entry (D)A	H. Duff-M. Toren-G. Brent	84	June '49		b6/11/49
700 Johnny Stool Pigeon (D)F	D. Duryea-H. Duff-S. Winters	75	July '49		b7/16/49
693 Lady Gambles, The (D)A	B. Stanwyck-R. Preston-S. McNally	99	May '49		b5/14/49
690 Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49		b1/29/49
692 Ma and Pa Kettle (C)F	M. Main-P. Kilbride	75	Apr. '49		b3/26/49
703 Once More, My Darling (C)F	R. Montgomery-A. Blyth-J. Cowl	92	Aug. '49		b7/30/49
697 One Woman's Story (D)A	A. Todd-C. Rains-T. Howard	91	June '49		b2/12/49
691 Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49		b2/5/49
709 Sword in the Desert (D)A	M. Toren-D. Andrews	99	Oct. '49		b8/27/49
696 Take One False Step (D)F	W. Powell-S. Winters-J. Gleason	94	June '49		b6/4/49
701 Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	69	July '49		b11/13/48
705 Yes Sir, That's My Baby *T (C-M)F	D. O'Connor-G. DeHaven-C. Coburn	81	Sept. '49		b8/13/49

COMING

All Over the Town (C)F	S. Churchill-N. Wooland	88			b2/26/48
Bagdad *T	M. O'Hara-P. Christian-V. Price				a6/25/49
Big Frame, The	S. Brady-D. Hart				a10/1/49
Blind Goddess, The (D)A	E. Portman-M. Denison	88			b9/25/48
Buccaneer's Girl *T	Y. DeCarlo-P. Friend-E. Lanchester				a9/3/49
Cardboard Cavalier (C)F	S. Field-M. Lockwood	97			b4/23/49
Comanche Territory *T	M. O'Hara-MacD. Carey				a10/1/49
Curtain Call at Cactus Creek *T	D. O'Connor-G. Storm				a4/9/49
Daybreak (D)A	A. Todd-E. Portman	81			b7/16/49
Deported	M. Toren-J. Chandler				
Double Crossbones	D. O'Connor-H. Carter				
East of Java	S. Winters-MacD. Carey-D. Hart				a8/6/49
Francis	D. O'Connor-P. Medina-Z. Pitts		Nov. '49		a6/11/49
Free for All	R. Cummings-A. Blyth-P. Kilbride		Nov. '49		a8/6/49
Fugitive From Terror	I. Lupino-S. McNally-H. Duff				
723 Girl in the Painting, The (D)A	M. Zetterling-R. Beatty-G. Rolfe	90			b12/25/48
Her Man Gilbey (C)F	M. Wilding-P. Ward-L. Palmer	77			b6/18/49
Kid From Texas, The *T	A. Murphy-G. Storm				a7/2/49
Ma and Pa Kettle Go to Town	M. Main-P. Kilbride				
Outside the Wall	G. Storm-R. Basehart				
Sierra *T	A. Murphy-W. Hendrix				a10/1/49
Story of Molly X, The	J. Havoc-S. Brady		Nov. '49		
Woman in Hiding	I. Lupino-S. McNally-H. Duff				

WARNER BROS.

CURRENT

812 Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110	1/29/49		b12/25/48
Backfire	V. Lindfors-E. O'Brien-V. Mayo		8/27/49		a1/8/49
824 Colorado Territory (W)F	J. McCrea-V. Mayo	94	6/11/49		b5/21/49
821 Flamingo Road (D)A	J. Crawford-Z. Scott-S. Greenstreet	94	4/30/49		b4/9/49
813 Flaxy Martin (D)A	Z. Scott-V. Mayo-D. Kennedy	86	2/12/49		b1/22/49
827 Fountainhead, The (D)A	G. Cooper-P. Neal-R. Massey	114	7/2/49		b6/25/49
828 Girl From Jones Beach (C)F	V. Mayo-R. Reagan-E. Bracken	78	7/16/49		b6/25/49
Hasty Heart, The (D)F	R. Reagan-P. Neal	107	8/13/49		b9/24/49
817 Homicide (My)A	R. Douglas-H. Westcott-R. Alda	77	4/2/49		b3/12/49
902 House Across the Street (My)A	W. Morris-J. Paige-B. Bennett	69	9/10/49		b8/20/49
831 It's a Great Feeling *T (C-M)F	D. Morgan-D. Day-J. Carson	85	8/20/49		b7/30/49
814 John Loves Mary (C)F	Reagan-Carson-Neal-Morris	96	2/19/49		b1/29/49
816 Kiss in the Dark, A (C-M)F	J. Wyman-D. Niven	88	3/26/49		b3/5/49
829 Look for the Silver Lining *T (M-B)F	J. Haver-R. Bolger-G. McRae	106	7/30/49		b6/25/49
Montana *T	E. Flynn-A. Smith-S. Z. Sakall		9/3/49		a12/18/48
820 My Dream Is Yours *T (M)F	Carson-Day-Bowman-Arden	101	4/16/49		b3/19/49
822 Night Unto Night (D)A	R. Reagan-V. Lindfors	84	5/14/49		b4/23/49
830 One Last Fling (C)F	A. Smith-Z. Scott	64	8/6/49		b7/9/49
815 South of St. Louis *T (W-D)F	J. McCrea-A. Smith-Z. Scott	88	3/12/49		b2/19/49
903 Task Force (part *T)(D)A	G. Cooper-J. Wyatt-W Morris	116	9/24/49		b9/3/49
904 Under Capricorn *T (Hist. Romance)F	I. Bergman-J. Cotten-M. Wilding	117	10/8/49		b9/10/49
811 Whiplash (D)A	D. Clark-A. Smith-Z. Scott	91	1/15/49		b12/25/48
901 White Heat (Melodrama)A	J. Cagney-V. Mayo-E. O'Brien	114	9/3/49		b8/27/49
823 Younger Brothers, The *T (W)F	W. Morris-J. Paige-B. Bennett	77	5/28/49		b5/7/49

COMING

After Nightfall	D. Brian				
Always Leave Them Laughing	M. Berle-V. Mayo		11/12/49		
Barricade *T	D. Clark-R. Massey-R. Roman				a7/23/49
Beyond the Forest	B. Davis-J. Cotten-R. Roman		10/22/49		a8/27/49
905 Chain Lightning	Bogart-Parker-Massey-Whorf		1/28/50		a9/3/49
Daughter of Rosie O'Grady *T	J. Haver-G. MacRae				
Golden Madonna, The (C-D)A	P. Calvert-M. Rennie	90			b5/14/49
Hawk & The Arrow	B. Lancaster-V. Mayo				
Inspector General, The *T	Kaye-Bates-Slezak-Cobb		12/31/49		
Lady Takes a Sailor, The	J. Wyman-D. Morgan				a6/11/49
Locked In	E. Parker-A. Moorehead				
Night Beat	W. Douglas-A. Hale-R. Alda				a8/28/48
Perfect Strangers	G. Rogers-D. Morgan				a8/27/49
Return of the Frontiersman *T	G. McRae-R. Calhoun				a7/9/49
Stage Fright	J. Wyman-M. Dietrich-M. Wilding				
Story of Seabiscuit *T	S. Temple-L. McCallister-B. Fitzgerald				a7/9/49
This Side of the Law	Lindfors-Smith-Paige-Douglas				a1/22/49
Victim, The	J. Crawford-D. Brian				
Young Man With a Horn	K. Douglas-L. Bacall-D. Day				a9/3/49

ADVANCE DATA
On Forthcoming Product

Woman in Hiding (U-I). Principals: Ida Lupino, Stephen McNally, Howard Duff, Peggy Dow, Dorothy Malone, Marvin Gordon. The former hireling general manager of a large mill marries the boss' daughter and then gains control of the business when the father is accidentally killed. His plans to have the daughter committed to an insane asylum are discovered in time to prevent this further tragedy.

Holiday Affair (RKO). Principals: Robert Mitchum, Janet Leigh, Wendell Corey, Gordon Gebert. Director, Don Hartman. A young war widow with a seven-year-old son finds it difficult to turn down a serious attorney suitor for a brash young salesman whom her son found interesting. Circumstance finally takes a hand, so that the final decision is taken out of her hands.

Ma & Pa Kettle Go to Town (U-I). Principals: Marjorie Main, Percy Kilbride, Meg Randall, Richard Long. Director, Charles Lamont. Ma Kettle wins a contest and part of the loot includes a trip to New York. They get mixed up with a gang of crooks, but things are finally straightened out.

Belle of Old Mexico. (Republic). Principals: Estrelita Rodriguez, Robert Rockwell, Dorothy Patrick. Director, R. G. Springsteen. Jealousy between the young lady he's engaged to and the young ward he's adopted puts the president of a college in a very awkward position which is eventually resolved.

The Big Fall (20th-Fox). Principals: John Garfield, Micheline Prelle, Luther Adler, Orley Lindgren. Director, Jean Negulesco. Plot: An American jockey, in trouble with a race track racketeer, lives abroad with his young son, who idolizes him. Forced to promise to throw a race, he nevertheless remains honest for the boy's sake and dies in the attempt.

Rogues of Sherwood Forest (Columbia) Technicolor. Principals: John Derek, Diana Lynn, George Macready. Director, Gordon Douglas. Plot: In the year 1214, after King Richard and Robin Hood had died, the King's evil brother mounted the throne. Robin Hood's young son is now the crusader, defending the people against cruelty and unjust taxes. In this he is helped by the King's ward, the girl he loves.

Bed of Roses (RKO). Principals: Joan Fontaine, Robert Ryan, Zachary Scott, Joan Leslie, Mel Ferrer. Director, Nicholas Ray. Plot: A beautiful, selfish young girl tries to hold on to both the rich society man she marries for his wealth and position and the young novelist she loved and threw over. In the end she loses both men.

PICTURES STARTED LAST WEEK

COLUMBIA. Captive Girl—Principals: Johnny Weissmuller. Director, William Berke.

Military Academy—Principals: Stanley Clements, Leon Tyler, Myron Welton, Gene Collins. Director, D. Ross Lederman.

MONOGRAM. Borrowed Guns—Principals: Whip Wilson, Reno Browne. Director, Lambert Hillyer.

Blue Grass of Kentucky (Cinecolor)—Principals: Bill Williams, Jane Nigh. Director, William Beaudine.

REPUBLIC. Singing Guns (Trucolor)—Principals: Vaughn Monroe, Ella Raines. Director, R. G. Springsteen.

WARNER BROS. The Victim—Principals: Joan Crawford, David Brian. Director, Vincent Sherman.

Hawk and the Arrow—Principals: Burt Lancaster, Virginia Mayo. Director, Jacques Tourneur.

INDEPENDENT. Wrong Guy—Principals: Eddie O'Brien, Joanne Dru, Sammy White. Director, Joe Newman.

Flying Saucer—Principals: Mikel Conrad, Virginia Hewitt. Producer-Director, Mikel Conrad.

Personal Record — Principals: Artur Rubinstein. Director, Irving Reis.

TITLE CHANGES

"Range War" (RKO) now STORM OVER WYOMING. "Fugitive from Terror" (U-I) now WOMAN IN HIDING.

RE-ISSUES (Nationally Released)

ASTOR PICTURES

			Time Mins.	Rel. Date
	Across the Sierras	"Wild Bill" Elliott	60	5/1/50
	Beyond the Sacramento	"Wild Bill" Elliott	59	11/1/49
	Black Dragons	B. Lugosi	65	July '49
	Hands Across the Rockies	"Wild Bill" Elliott	61	8/1/50
	Invisible Ghosts	B. Lugosi	66	9/15/49
	Kid Dynamite	East Side Kids	66	July '49
	King of Dodge City	"Wild Bill" Elliott	62	9/15/50
	North of the Lone Star	"Wild Bill" Elliott	61	6/15/50
	Pioneers of the Frontier	"Wild Bill" Elliott	60	7/1 49
	Prairie Schooners	"Wild Bill" Elliott	60	2/15/50
	Son of Davy Crockett, The	"Wild Bill" Elliott	61	12/15/49
	Spotlight Scandals	B. Gilbert-F. Fay	84	9/15/49
	Wildcat of Tucson, The	"Wild Bill" Elliott	61	3/15/50

COLUMBIA

	Cover Girl *T	R. Hayworth-G. Kelly	107	Aug. '49
	Desperadoes	R. Scott-E. Keyes	85	July '49
	His Girl Friday	C. Grant-R. Russell	92	July '49
	Penitentiary	W. Connolly-J. Parker	79	July '49
	Penny Serenade	I. Dunne-C. Grant	120	July '49
	Renegades *T	L. Parks-E. Keyes	88	July '49
	Women in Prison	W. Cahoon-S. Caolton	59	July '49
	You Were Never Lovelier	R. Hayworth-F. Astaire	98	Aug. '49

EAGLE LION

	Letter of Introduction	A. Menjou-A. Leeds		Oct. '49
988	Rebecca	J. Fontaine-L. Olivier		July '49
806	Story of G. I. Joe, The	R. Mitchum-B. Meredith		Oct. '49

FAVORITE FILMS

	Desert Command	J. Wayne	60	Aug. '49
	Ghost Camera	I. Lupino	70	Nov. '49
	Naked Man & Beast, Wild Men of Kalahari, and Wild Game in Africa	Jungle Combination	145	Oct. '49

FILM CLASSICS

	Back Street	C Boyer-M. Sullavan	89	Oct. '49
	Cobra Woman	M. Montez-J. Hall-Sabu	0	7 28 49
	Scarlet Street	J. Bennett-E. G. Robinson	102	Oct. '49
	White Savage	M. Montez-J. Hall-Sabu	76	7/28/49

METRO-GOLDWYN-MAYER

928	Wizard of Oz *T	J. Garland-B. Lahr	102	July '49

MOTION PICTURE SALES CORP.

	Movie Crazy	H. Lloyd	85	6/24/49
	Tabu	Reri	83	10/1/49

PARAMOUNT

4823	Geronimo	P. Foster-E. Drew	90	6/17/49
4908	Lady Eve	B. Stanwyck-H. Fonda		12/2/49
4822	Trail of the Lonesome Pine *T	Sidney-MacMurray-Fonda	99	6/17/49
4907	Holiday Inn	B. Crosby-F. Astaire		12/2/49

RKO RADIO

984	Bullet Code	G. O'Brien	58	July '49
062	Gunga Din	C. Grant-V. McLaglen	117	July '49
063	Lost Patrol	V. McLaglen-B. Karloff	73	July '49
985	Prairie Law	G. O'Brien	59	July '49
986	Stage to Chino	G. O'Brien	59	July '49
927	Tall in the Saddle	J. Wayne-E. Raines	87	
065	Tarzan's Desert Mystery	J. Weissmuller-B. Joyce	70	Aug. '49
064	Tarzan Triumphs	J. Weissmuller-B. Joyce	76	Aug. '49

REALART

1165	Bombay Clipper	M. Montez-T. Bey	61	7/49
1135	Mutiny in the Arctic	R. Arlen-A. Nagel	61	7/49

WARNER BROS.

825	Casablanca	H. Bogart-I. Bergman	102	6/18/49
826	G-Men	James Cagney	85	6/18/49

MISCELLANEOUS FEATURES

U. S.

	Concert Magic (Concert Films)	Y. Menuhin	72	b10/23/48
	Lawton Story, The *C (Hallmark) (D)F	G. Prince	101	b4/9/49
	Louisiana Story (Lopert)	J. Boudereaux	77	b10/2/48
	Prejudice (Motion Picture Sales)	D. Bruce	57	b2/26/49
	Quiet One (Mayer-Burstyn)	D. Thompson	67	
	Story of Life (Crusades)	J. Crehan	67	b7/10/48
	Strange Victory (Target)	V. Richardson	73	b7/24/48
	Street Corner (Viro)	M. M. Jones	70	b12/18/48
	Wild Weed (Eureka) (Semi-doc-D)A	L. Leeds	80	b9/10/49

BELGIUM

	Rubens (Discina) (Doc.)F	Art Works	45	b6/18/49

ENGLAND

	Adam and Evalyn (C-D)A	S. Granger	92	b5/21/49
	Bonnie Prince Charlie *T (D)F	D. Niven	126	b11/13/48
	Brighton Rock	R. Attenborough	92	b1/3/48
	Case of Charles Peace (D)A	M Martin-Harvey	89	b4/16/49
	Chiltern Hundreds, The (C)F	C. Parker	85	b8/27/49
	Dolwyn (London) (D)F	E. Evans	95	b5/14/49
	Elizabeth of Ladymead *T (D)A	A. Neagle	97	b1/8/49
	Fools Rush In (C)A	S. A. Howes	82	b3/12/49
	For Them That Trespass (D)A	S. Murray	95	b4/30/49
	Ghosts of Berkeley Square	R. Morley	90	b11/1/47
	Guinea Pig (Grandi) (D)A	R. Attenborough	98	b10/30/48
	History of Mr. Polly	J. Mills	96	b2/19/49
	Interrupted Journey, The (D)A	V. Hobson	80	b8/20/49
	Kind Hearts and Coronets (C)A	A. Guinness	106	b6/25/49
	Loves of Joanna Godden	G. Withers	85	b6/21/47
	Madness of the Heart (D)A	M. Lockwood	105	b7/30/49
	Man on the Run (D)A	D. Farr	83	b4/30/49
	Mark of Cain	E. Portman	88	b1 17/48
	Maytime in Mayfair *T (C-M)F	A. Neagle	95	b6/4/49
	Mrs. Fitzherbert	P. Graves	99	b2/14/48
	Private Angelo (C-D)A	P. Ustinov	107	b7/2/49
	Queen of Spades, The (London) (D)A	A. Walbrook	96	b5 14/49
	Showtime (English Films)	A. Todd	91	b6/5/48
	Silent Dust	S. Gray	83	b1/29/49
	Small Back Room	D. Farrar	104	b2/12/49
	Small Voice	V. Hobson	83	b11 27/48
	That Dangerous Age (D)A	M. Loy	98	b5 14/49
	Train of Events (D)A	V. Hobson	95	b8/27/49
	Winslow Boy	R. Donat	117	b9/11/48

FRANCE

	Cavalcade of the Hours (Nayfack) (D)A	Fernandel	90	b9/10/49
	Chips Are Down (Lopert)	M. Presle	93	b2 12/49
	Devil in the Flesh (A.F.E.) (D)A	G. Philipe	112	b5 21/49
	Love Story (Cine Classics) (D)A	O. Joyeux	90	b7/9/49
	Man to Men (Siritzky)	J.-L. Barrault	100	b2/26/49
	Monsieur Vincent (Lopert)	P. Fresnay	102	b1/1/49
	Rumeurs (Famous Pictures) (D)A	J. Dumesnil	82	b5/14/49
	Secrets of a Ballerina (Distinguished)	P. Blanchar	84	b1/8/49
	Wench, The (Spalter) (D)A	M. Casares	90	b3/12/49

GERMANY

	Somewhere in Berlin (Central Cinema) (D)A	C. Knetschke	77	b9/10/49

GREECE

	Voice of the Heart (Rex)	E. Veakis	100	

ITALY

	Bandit, The (Times Film) (D)A	A. Magnani	77	b6/11/49
	Earth Cries Out, The (Dubbed) (Lux) (Semi-doc-D)A	M. Berti	80	b9/10/49
	Flight Into France (Lux) (Melodrama)A	F. Lulli	92	b8/6/49
	Guaglio (Lux) (D)F	A. Celi	88	b5/14/49
	His Young Wife (Armanac) (C-D)A	C. Campanini	98	b4/9/49
	Iron Crown, The (Superfilm) (D)F	M. Girotti	100	b6/25/49
	Outcry (Crest) (D)A	L. Padovani	89	b3/26/49
	Peddlin' In Society (Lux) (C)F	A. Magnani	85	b5/14/49
	Professor, My Son (Lux) (C-D)F	A. Fabrizzi	86	b4/9/49
	Wandering Jew, The (Globe) (D)A	V. Cortese	90	b4/9/49
	Woman Trouble (Lux) (D)F	A. Magnani	85	b6/4/49

POLAND

	The Last Stop (Times Film) (D)A	T. Gorecka	110	b4/23/49

SPAIN

	Don Quixote de la Mancha (Azteca) (C-D)F	R. Rivelles	138	b6/11/49
	Nail, The (Azteca) (D)A	R. Duran	95	b7/23/49

SWEDEN

	Incorrigible (Foreign Service) (D)A	S. Jarrel	81	b6/11/49
	Interlude (Globe)	V. Lindfors	83	b1/15/49
	I Am With You (Dubbed) (Carlson) (Doc)F	N. Dahlgren	75	b3/5/49
	Sunshine Follows Rain (Scandia) (D)F	M. Zetterling	100	b10/1/49

SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

No.	Title	Rel. Date	Data

1948-49

COLUMBIA

THREE STOOGES COMEDIES (8)

401	Heavenly Daze (16½)	9/2	9/25
402	I'm A Monkey's Uncle (16)	10/7	10/23
403	Mummy's Dummies (16)	11/4	1/22
404	Crime on Their Hands (17½)	12/9	3/12
405	The Ghost Talks (16)	2/3	5/7
406	Who Done It? (16)	3/3	5/21
407	Hokus Pokus (16)	5/5	9/3
408	Fuelin' Around (16)	7/7	.....

ASSORTED & ALL-STAR COMEDIES (12)

421	Billie Gets Her Man (17)	9/9	9/25
422	Go Chase Yourself (17)	10/14	10/9
423	Parlor, Bedroom and Wrath (16)	12/16	4/2
424	Radio Riot (16)	2/10	4/2
425	Sunk in the Sink (16)	3/10	5/21
426	Microspook (16)	6/9	.....
431	A Pinch in Time (16)	11/11	.....
432	He's In Again (16½)	1/13	3/19
433	Miss in a Mess (15½)	1/20	4/9
434	Trapped by a Blonde (15½)	4/7	9/3
435	Flung by a Fling (16)	5/12	9/3
436	Clunked in the Clink (16)	7/13	.....

CAN YOU TOP THIS? (2)

411	#1 (13)	11/18	.....

COMEDY FAVORITES (Reissues) (6)

441	Pest from the West (18½)	9/30	.....
442	Ay Tank Ay Go (16)	10/21	.....
443	Static in the Attic (19)	12/23	.....
444	Nothing But Pleasure (17)	3/31	.....
445	A Rookie's Cookie (17)	5/19	.....
446	Crazy Like a Fox (18½)	6/16	.....

FOX AND CROW (8)

701	Robin Hoodlum (7)	11/23	3/12
702	Magic Fluke (7)	3/24	5/21

ONE-REEL SPECIAL

551	Candid Microphone No. 1 (11)	10/21	.....
552	Candid Microphone No. 2 (10½)	3/3	5/7
553	Candid Microphone No. 3 ( )	8/19	.....

COLOR RHAPSODIES (8)

501	Pickled Puss (6½)	9/2	9/25
502	Lo, The Poor Buffal (6½)	11/4	1/1
503	Coo-Coo Bird Dog (6)	2/3	4/30
504	Grape Nutty (6)	4/14	.....
505	Cat-Tastrophy (6)	6/30	.....

COLOR FAVORITES (Reissues) (8)

601	The Stork Takes a Holiday (8)	9/9	.....
602	Swing Monkey Swing (8)	10/14	.....
603	The Little Match Girl (8½)	11/25	.....
604	Glee Worms (7½)	12/16	.....
605	A Boy and His Dog (7)	1/6	.....
606	Spring Festival (8)	3/17	.....
607	Indian Serenade (8)	5/5	.....
608	Two Lazy Crows (7)	7/13	.....

FILM NOVELTIES (8)

901	Rhapsody on Ice (9)	11/23	3/12
902	America's Heritage of Hospitality (10½)	8/25	.....

VERA VAGUE LAFF TOURS (8)

751	A Lass in Alaska (10½)	10/28	10/9
752	Sitka Sue (10½)	1/20	4/2

WORLD OF SPORTS (12)

801	Diving Champion (9½)	9/23	10/2
802	Acrobatic Babies (9½)	10/14	10/23
803	Babe Didrickson, Queen of Sports (10)	11/25	2/12
804	Flashing Fins (10)	11/23	3/12
805	Mrs. Golf (10)	2/24	4/30
806	Trigger Magic (10)	3/17	7/30
807	Lady of the Links (8)	4/28	.....
808	Racing Greyhounds (10)	5/26	.....
809	Rasslin' Riot (8½)	6/23	.....
810	West Point Track & Field (9)	7/27	.....

THRILLS OF MUSIC (12)

951	Elliot Lawrence & Orch. (10½)	9/23	9/25
952	Ray Eberle & Orch. (10)	11/4	2/12
953	Louis Prima & Orch. (10)	12/16	4/2
954	Buddy Rich & Orch. (10)	1/20	4/9
955	Charlie Spivak & Orchestra (10)	3/24	7/30
956	Frankie Carle & Orch. (9)	4/21	9/3

SCREEN SNAPSHOTS (12)

1851	Hollywood Holiday (9)	9/2	10/2
1852	A Day at C.B.S. (9½)	10/7	1/3
1853	Stars to Remember (9½)	11/18	2/12
1854	Hollywood Santa Claus Lane (10)	12/23	.....
1855	A Rainy Day in Hollywood (10)	1/27	4/30
1856	Frank Borzage Golf Tournament (10)	3/3	5/21
1857	Medals for Hollywood Stars (9½)	4/14	.....
1858	Vacation at Del Mar (10½)	5/12	....
1859	Hollywood's Happy Homes (10)	6/16	.....
1860	Howdy Podner (9½)	7/20	.....

COMMUNITY SINGS (8)

1651	Baby Face (9)	9/16	10/2
1652	My Happiness (10)	10/21	1/22
1653	It's Magic (9½)	12/23	4/2
1654	Bouquet of Roses (9½)	3/10	4/30
1655	June in January (10)	4/21	.....
1656	My Blue Heaven (9½)	7/7	.....

SERIALS

1120	Congo Bill (15 Chapters)	10/28	.....
1140	Bruce Gentry (15 Chapters)	2/10	.....
1160	Great Adventures of Wild Bill Hickok (15 Chapters) (Reissue)	9/8	.....
1180	New Adventures of Batman & Robin (15 Chapters)	5/26	.....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31	Old Rockin' Chair Tom (7)	9/18	1/15
W-32	Lucky Ducky (8)	10/9	.....
W-33	Professor Tom (8)	10/20	3/12
W-34	The Cat That Hated People (7)	11/20	2/26
W-35	Mouse Cleaning (8)	12/11	3/5
W-36	Goggle Fishing Bear (7)	1/15	4/30
W-37	Bad Luck Blackie (7)	1/22	4/9
W-38	Polka Dot Puss (8)	2/26	6/4
W-39	Senor Droopy (8)	4/9	7/30
W-40	Hatch Up Your Troubles (8)	5/14	7/30
W-41	Meet King Joe (8)	5/28	9/17
W-42	The Little Orphan (8)	4/30	8/6
W-43	House of Tomorrow (7)	6/11	9/17
W-44	Heavenly Puss (8)	7/9	.....
W-45	Doggone Tired (8)	7/30	.....
W-46	Wags to Riches (8)	8/13	.....

PETE SMITH SPECIALTIES (10)

S-51	Why Is It? (7)	9/11	11/13
S-52	Pigskin Skill (8)	9/18	10/23
S-53	Ice Aces (8)	11/6	2/13
S-54	Let's Cogitate (8)	12/25	2/26
S-55	Super Cue Men (9)	1/29	4/9
S-56	What I Want Next (10)	2/12	4/9
S-57	Scientifiquiz (9)	4/2	6/4
S-58	Those Good Old Days (9)	4/16	7/30
S-59	Fishing for Fun (9)	4/23	8/6

GOLD MEDAL CARTOONS (Reissues) (4)

W-21	The Little Goldfish (8)	11/20	.....
W-22	Fine Feathered Friends (8)	1/1	.....
W-23	The Blue Danube (8)	4/2	.....
W-24	Sufferin' Cats (8)	6/24	.....

FITZPATRICK TRAVELTALKS (8)

T-11	Wandering Through Wales (9)	10/16	2/14
T-12	Night Life in Chicago (9)	11/27	2/26
T-13	Scholastic England (8)	12/18	5/7
T-14	Ontario, Land of Lakes (10)	2/12	6/4
T-15	Calling on Michigan (10)	3/5	7/23
T-16	Playlands of Michigan (9)	3/26	7/23
T-17	Quebec in Summertime (10)	4/9	7/30
T-18	Roaming Through Northern Ireland (9)	7/9	.....

THE PASSING PARADE (6)

K-71	The City of Little Men (10)	11/20	2/12
K-72	Annie Was a Wonder (10)	1/27	4/9
K-73	Stuff for Stuff (9)	3/26	7/23
K-74	Mr. Whitney Had a Notion (11)	5/7	7/30
K-75	Clues to Adventure (9)	6/11	9/24
K-76	Child City ( )		.....

MGM SPECIALS (4)

A-1	Mighty Manhattan (20)	7/30	5/28
A-2	Heart to Heart (21)	5/21	.....

PARAMOUNT

PACEMAKERS

K8-1	Appointment With Baby (11)	10/8	1/8
K8-2	Mr. Groundling Takes the Air (11)	12/3	1/22
K8-3	Make Mine Monica (11)	1/14	2/26
K8-4	The MacAdemy Awards (8)	2/18	4/30
K8-5	I Remember You (11)	3/18	5/7
K8-6	My Silent Love (11)	4/22	.....
K8-7	The Lambertville Story (10)	5/20	9/3
K8-8	Southward Ho Ho! (11)	6/17	9/17
K8-9	Roller Derby Girl (10)	7/8	.....
K8-10	Neighbors in the Night (11)	7/29	.....
K8-11	The Football Fan (11)	9/9	.....
K8-12	Strawhat Cinderella (11)	9/23	.....

NOVELTOON

P8-1	The Mite Makes Right (8)	10/	1/15
P8-2	Hector's Hectic Life (7)	11/19	1/8
P8-3	Old Shell Game (7)	12/17	2/19
P8-4	The Little Cut-up (7)	12/17	2/26
P8-5	Hep Cat Symphony (7)	2/4	4/30
P8-6	The Lost Dream (8)	3/18	5/21
P8-7	Little Red School Mouse (7)	4/15	7/16
P8-8	A Haunting We Will Go (9)	5/13	.....
P8-9	A Mutt in a Rut (8)	5/27	.....
P8-10	Campus Capers (7)	7/1	9/17

SCREEN SONG

X8-1	Readin' Ritin' and Rhythmetic (7)	10/22	1/15
X8-2	The Funshine State (8)	1/7	2/26
X8-3	The Emerald Isle (7)	2/25	4/30
X8-4	Comin' Round Mountain (7)	3/11	5/21
X8-5	The Stork Market (8)	4/8	7/16
X8-6	Spring Song (7)	6/3	.....
X8-7	The Ski's the Limit (8)	6/24	9/24
X8-8	Toys Will Be Toys (7)	7/15	.....
X8-9	Farm Foolery (8)	8/5	.....
X8-10	Our Funny Finny Friends (7)	8/26	.....
X8-11	Marriage Wows (7)	9/16	.....
X8-12	The Big Flame-up (7)	9/30	.....

SPEAKING OF ANIMALS

Y8-1	The Gnu Look (10)	10/29	1/15
Y8-2	Calling All Animals (10)	1/7	2/26
Y8-3	Meet the Champ (9)	2/11	4/30
Y8-4	Hocus Focus (10)	4/22	7/30
Y8-5	Goin' Hollywood (10)	6/10	9/17
Y8-6	Video Hounds (10)	8/12	.....

G. RICE SPORTLIGHT

R8-1	Hot Rod Speedsters (10)	11/5	12/16
R8-2	Acrobatic Illini (10)	1/7	2/19
R8-3	Sno' Time for Learning (10)	1/21	2/26
R8-4	In the Driver's Seat (10)	3/4	4/30
R8-5	Best of Breed (10)	4/8	9/3
R8-6	Fairway Champions (10)	5/6	.....
R8-7	Top Figure Champs (10)	6/10	9/17
R8-8	Sporting Spheres (10)	7/8	.....
R8-9	Official Business (10)	8/5	.....
R8-10	Running the Keys (10)	9/16	.....

POPEYE

E8-1	Robin Hoodwinked (7)	11/18	1/22
E8-2	Symphony in Spinach (7)	12/31	4/30
E8-3	Popeye's Premiere (11)	3/25	5/7
E8-4	Lumber Jack & Jill (7)	5/27	.....
E8-5	Hot Air Aces (7)	6/24	9/17
E8-6	A Balmy Swami (7)	7/22	.....
E8-7	Tar With a Star (7)	8/12	.....
E8-8	Silly Hill Billy (7)	9/9	.....

UNUSUAL OCCUPATIONS

L8-1	The Glass Orchestra (10)	11/26	1/8
L8-2	The Early Bird (10)	1/28	4/30
L8-3	The Flying Dancers (10)	3/11	6/4
L8-4	The Fall Guy (11)	4/15	7/16
L8-5	Flying Grandmother (10)	6/3	.....
L8-6	The Sky Rider (11)	7/15	.....

POPULAR SCIENCE

J8-1	Solar Secrets (10)	12/24	2/19
J8-2	The Stocking Yarn (10)	2/4	4/30
J8-3	White Magic (11)	4/1	6/4
J8-4	Air Force Fire Fighters (10)	4/29	8/6
J8-5	Seaweed Science (10)	6/17	9/17
J8-6	Talking Turkey (11)	8/19	.....

RKO RADIO

THIS IS AMERICA (13)

93101	County Fair (18)	11/12	1/22
93102	Girls in White (17)	12/10	1/22
93103	Berlin Powder Keg (17)	1/20	4/30
93104	Our Daily Bread (16)	2/4	4/2
93105	On Watch (16)	3/4	4/23
93106	Wonder House (16)	4/1	4/30
93107	Fraud Fighters (15)	4/29	9/3
93108	Love That Beauty (16)	5/27	9/3
93109	Kentucky Derby Story (17)	6/24	9/24
93110	Hoodoo (17)	7/22	.....
93111	Canada Unlimited (15)	8/19	.....

SPECIAL (2)

93801	Basketball Headliners of 1949 (17)	4/22	.....
93901	Football Headliners of 1948 (16)	12/10	.....
94807	Let's Go to the Movies (9)	5/13	1/15

COMEDY SPECIALS

93401	Contest Crazy (17)	10/1	12/14
93402	Heart Troubles (16)	3/11	5/14
93403	The Newlyweds (18)	8/19	.....

LEON ERROL (6)

93701	Uninvited Blonde (16)	11/12	3/19
93702	Backstage Follies (19)	12/24	2/19
93703	Dad Always Pays (18)	2/18	5/7
93704	The Cactus Cut-Up (17)	4/15	6/11
93705	I Can't Remember (16)	6/10	9/3
93706	Oil's Well That Ends Well (17)	8/5	9/24

MY PAL (4)

93201	Pal's Return (20)	11/26	3/5
93202	I Found a Dog (21)	4/1	7/30

SCREENLINERS (13)

94201	Jan August & His Piano (8)	10/29	.....
94202	Block Party (8)	11/26	3/5
94203	It Pays to Be Ignorant (8)	12/24	3/5
94204	Men of the Shooting Stars (9)	1/21	4/30
94205	Movie Memories (8)	2/18	5/14
94206	Shake Hands With Success (8)	3/18	6/25
94207	Shush Money (8)	4/22	7/30
94208	Helicopter Magic (8)	5/13	9/3
94209	I Like Soap Because (9)	6/10	9/24
94210	Mellow Dramas (8)	7/8	.....
94211	Airline Glamour Girls (9)	8/5	.....

Rel. No.	Title	Rel. Date	Data

WALT DISNEY CARTOONS (10)

94101	Pluto's Purchase (7)	7/9	.....
94102	The Trial of Donald Duck (7)	7/30	7/23
94103	Catnap Pluto (6)	8/13	9/22
94104	Inferior Decorator (7)	8/27	7/23
94105	Pluto's Fledgling (7)	9/10	12/18
94106	Soup's On (8)	10/15	.....
94107	Three for Breakfast (8)	11/5	3/12
94108	Mickey and the Seal (7)	12/3	3/12
94109	Tea for Two-Hundred (7)	12/24	3/5
94110	Pueblo Pluto (7)	1/14	3/19
94111	Donald's Happy Birthday (7)	2/11	5/7
94112	Pluto's Surprise Package (7)	3/4	5/21
94113	Sea Salts (8)	4/8	6/11
94114	Pluto's Sweater (7)	4/29	6/11
94115	Winter Storage (7)	6/3	7/30
94116	Bubble Bee (7)	6/24	9/3
94117	Honey Harvester (7)	8/5	9/3
94118	Tennis Racquet (7)	8/26	9/3

SPORTSCOPES (13)

94301	Texas Redhead (8)	9/24	1/22
94302	Frozen Fun (8)	10/22	3/12
94303	Athletic Stars (8)	11/19	3/12
94304	Fighting Tarpon (8)	12/17	3/19
94305	Game Birds (8)	1/14	4/30
94306	Waders of the Deep (8)	2/11	5/7
94307	Canadian Roughriders (8)	3/11	5/14
94308	Sports' Top Performers (8)	4/8	6/25
94309	Golf Masters (8)	5/6	9/3
94310	Mighty Marlin (9)	6/3	9/24
94311	Rolling Thrills (8)	7/1	.....
94312	Calumet Bluebloods (9)	7/29	.....
94313	Ice Kids (8)	8/26	.....

RAY WHITLEY REVIVALS (4)

93501	Keep Shooting (17)	9/10	.....
93502	Range Rhythm (18)	10/15	.....
93503	Cactus Capers (17)	11/19	.....
93504	California or Bust (18)	12/24	....

DISNEY REISSUE SERIES 2 (8)

94701	Goofy and Wilbur (8)	10/1	....
94702	Wynken, Blynken and Nod (8)	11/19	....
94703	Pluto's Judgment Day (8)	1/28	.....
94704	The Ugly Duckling (9)	3/18	.....
94705	Country Cousin (9)	5/20	.....
94706	Ferdinand the Bull (8)	7/15	.....

TRUE-LIFE ADVENTURES

93601	Seal Island (27)	5/15	5/7

REPUBLIC

SERIALS

891	Federal Agents vs. Underworld, Inc. (12 Chapters)	1/29	3/5
892	Ghost of Zorro (12 Chapters)	8/6	.....
893	King of the Rocketmen (12 Chapters)	10/29	.....
894	King of the Jungleland (15 Chapters) (Reissue)	4/23	....

CARTOONS

881	Beyond Civilization to Texas (8)	3/15	3/12
882	The Three Mimmies (8)	4/15	5/7
883	Romantic Rumbolia (8)	6/1	9/3
884	Bungle in the Jungle (8)	6/15	.....

20th-FOX (1948-Second Half)

MOVIETONE ADVENTURES (9)

8256	Riddle of Rhodesia (8)	7/48	9/4
8257	Bermuda (8)	8/48	9/4
8258	Desert Lights (8)	8/48	8/28
8259	Portrait of the West (8)	10/48	....
8260	Way of the Padres (8)	1/48	....

Black and White

8204	Majesty of Yellowstone (9)	7/48	6/19

SPORTS REVIEW (7)

8303	Everglades Adventure (9)		5/1
8304	Football Finesse (10)	9/	8/21
8305	Olympic Water Wizards (9)	10/	12/4
8306	Yankee Ski-Doodle (8)	12/	....

TERRYTOONS (20)

8521	The Witch's Cat (7)	7/	9/4
8522	Magpie Madness (7)	7/	8/28
8523	Love's Labor Won (7)	8/	9/11
8524	The Hard Boiled Egg (7)	10/	12/4
8525	The Mysterious Stranger (7)	10/	12/4
8526	Free Enterprise (7)	10/	12/4
8527	Triple Trouble (7)	11/	.....
8528	Out Again in Again (7)	11/	.....
8529	The Magic Slipper (7)	12/	.....
8530	Gooney Golfers (7)	12/	.....

MOVIETONE SPECIALTY (3)

8801	Symphony of a City (11)	9/	12/4

MARCH OF TIME

12	The Case of Mrs. Conrad (18)	7/	....
13	White-Collar Girls (18)	8/6	8/7
14	Life With Grandpa (17)	9/	....
15	Battle for Germany (18)	10/	10/2
16	America's New Air Power (18)	10/29	11/6
17	Answer to Stalin (19)	11/26	1/22
18	Watchdogs of the Mail (18)	12/	....

Rel. No.	Title	Rel. Date	Data

UNITED ARTISTS

LANTZ CARTUNES

	Dog Tax Dodgers (7)	11/19	.....
	Wild & Woody (7)	12/31	.....
	Scrappy Birthday (7)	2/11	.....
	Drooler's Delight (7)	3/25	.....
	Bolero (7½)		.....

UNIVERSAL-INTERNATIONAL

TECHNICOLOR CARTUNES (13)

Reissues

4321	Pantry Panic (7)	11/22	.....
4322	Hollywood Matador (7)	12/13	.....
4323	Mouse Trappers (7)	1/24	.....
4324	Hams That Couldn't Be Cured (7)	2/21	.....
4325	The Screw Driver (7)	3/14	.....
4326	Ace in the Hole (7)	4/4	.....
4327	Goodbye, Mr. Moth (7)	5/2	.....
4328	Jukebox Jamboree (7)	5/30	.....
4329	The Loan Stranger (7)	6/27	.....
4330	Dizzy Acrobat (7)	7/25	.....
4331	Dizzy Kitty (7)	8/22	.....
4332	Cow Cow Boogie (7)	9/19	.....
4333	The Screwball (7)	10/17	.....

SING AND BE HAPPY SERIES (8)

4381	Choo Choo Swing (10)	11/1	2/19
4382	The Year Around (10)	12/6	.....
4383	Songs of Romance (8½)	1/24	3/12
4384	Clap Your Hands (10)	3/7	7/2
4385	Moonlight Melodies (8)	4/25	.....
4386	Minstrel Mania (9)	6/13	9/17
4387	Singing Along (10)	8/8	.....
4388	Sailing With a Song (10)	10/3	.....

VARIETY VIEWS (8)

4341	Canada Calls (9)	10/1	1/22
4342	They Went That A-Way (10)	1/10	.....
4343	Just a Little North (10)	2/28	7/23
4344	Dynasty of Wonders (10)	4/4	6/4
4345	Inch by Inch (9)	5/30	.....
4346	Singing Is Fun (9)	8/22	.....
4347	Beauty & the Beach (9)	9/5	.....
4348	You Don't Say! (9)	10/3	.....

NAME BAND MUSICALS (13)

4301	Rhythm Masters (15)	12/8	2/19
4302	Lawrence Welk & Orch. (15)	1/5	1/27
4303	Ted Weems & Orch. (15)	2/2	7/2
4304	Les Brown & Band (15)	3/2	.....
4305	Duke Ellington & Orch. (15)	3/30	.....
4306	Ted Fio Rito & Orch. (15)	4/27	9/3
4307	Del Courtney & Orch. (15)	6/1	.....
4308	Gene Krupa & Orch. (15)	6/29	.....
4309	Spade Cooley & Orch. (15)	7/27	.....
4310	Jack Fina & Orch. (15)	8/10	.....
4311	Russ Morgan & Orch. (15)	9/7	.....
4312	Skinnay Ennis & Orch. (15)	9/28	.....
4313	Rhythm of the Mambo (15)	10/26	.....

TWO-REEL SPECIALS (2)

4201	Cheating in Gambling (17)	2/2	.....
4802	Four Bears Before the Mast (18)	8/31	.....

ONE-REEL SPECIAL

1203	Christmas Dream (11)	11/12	11/13
4204	Movies Are Adventure (10)	8/22	1/15

MUSICAL WESTERNS (8)

4351	Six Gun Music (24)	1/6	.....
4352	Cheyenne Cowboy (23)	2/10	6/4
4353	West of Laramie (26)	3/24	.....
4354	Prairie Pirates (26)	5/5	.....
4355	Nevada Trail (27)	6/16	.....
4356	Silver Butte (27)	7/28	.....
4357	The Girl from Gunsight (25)	9/15	.....
4358	The Pecos Pistol (26)	10/27	.....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

5002	Drums of India (20)	1/16	.....
5003	Princely India (20)	12/25	4/2
5004	Heart of Paris (20)	3/19	5/21
5006	Cradle of the Republic (20)	5/28	9/17

Reissues

5001	Sons of Liberty (20)	11/20	.....
5005	Sunday Roundup (20)	1/29	.....
5007	Singing Dude (20)	7/9	.....
5008	Down the Nile (20)	7/30	.....

JOE McDOAKES COMEDIES (8)

5401	So You Want to Be in Politics (10)	10/23	9/18
5402	So You Want to Be on the Radio (10)	11/6	1/22
5403	So You Want to Be a Baby Sitter (10)	1/8	4/2
5404	So You Want to Be Popular (10)	3/12	.....
5405	So You Want to Be a Muscle Man (10)	7/2	.....
5406	So You're Having In-Law Trouble (10)	8/27	.....

BLUE RIBBON CARTOONS (13)

Reissues

5301	An Itch in Time (7)	10/30	9/12
5302	Fin'n Catty (7)	12/11	.....
5303	Bedtime for Sniffles (7)	1/1	.....
5304	Presto Changeo (7)	2/5	.....
5305	Swooner Crooner (7)	2/12	.....
5306	Hop, Skip & Chump (7)	3/5	.....
5307	He Was Her Man (7)	4/2	.....
5308	I Wanna Be A Sailor (7)	4/30	.....
5309	Flop Goes the Weasel (7)	5/21	.....
5310	Horton Hatches the Egg (7)	6/18	.....
5311	The Egg Collector (7)	7/16	.....
5312	The Mice Will Play (7)	8/6	.....
5313	Inki and the Mina Bird (7)	8/20	.....

M. M. TECH. CARTOONS (18)

5701	Awful Orphan (7)	1/29	.....
5702	Porky Chops	2/12	.....
5703	Paying the Piper (7)	3/12	5/21
5704	Daffy Duck Hunt (7)	3/26	5/21
5705	Mouse Wreckers (7)	4/23	.....
5706	The Bee-Deviled Bruin (7)	5/14	9/17
5707	Curtain Razor (7)	5/21	.....
5708	Mouse Mazurka (7)	6/11	.....
5709	Hen House Henery (7)	7/2	.....
5710	Bad Ol' Putty Tat (7)	7/23	.....
5711	Often an Orphan (7)	8/13	.....
5712	Dough for the Do-Do (7)	9/3	.....
5713	Fast and Furry-ous (7)	9/17	.....
5714	Each Dawn I Crow (7)	9/24	.....
5715	Swallow the Leader (7)	10/15	.....
5716	Bye Bye Blue Beard (7)	10/22	.....

M.M. BUGS BUNNY SPECIAL (8)

5719	Long-Haired Hare (7)	6/25	.....
5720	Knights Must Fall (7)	7/16	.....
5721	The Grey Hounded Hare (7)	8/6	.....
5722	The Windblown Hare (7)	8/27	.....
5723	Frigid Hare (7)	10/8	.....

SPORTS PARADE (13)

5501	Jungle Man Killers (10)	11/6	9/18
5502	Sportsmen of the Far East (10)	12/18	2/17
5503	Royal Duck Shoot (10)	1/22	3/19
5504	Water Wonderland (10)	3/5	5/21
5505	Sport of Millions (10)	3/26	5/21
5506	Cinderella Horse (10)	4/23	.....
5507	English Outings (10)	5/14	.....
5508	Dude Rancheroos (10)	6/4	.....
5509	Highland Games (10)	7/2	.....
5510	Daredevils on Wheels (10)	7/23	.....
5511	Water Wizards (10)	8/6	.....
5512	Sports New and Old (10)	8/20	.....
5513	Hunting the Fox (10)	9/3	.....

ADVENTURE SPECIALS (6)

5801	Mysterious Ceylon (10)	9/25	9/19
5802	Bannister's Bantering Babies (10)	12/11	2/12
5803	Circus Town (10)	1/15	4/7
5804	Camera Angles (10)	1/16	...
5805	Treachery Rides the Trail (10)	3/19	5/2.
5806	Spring Comes to Niagara (10)	6/18	.....

FEATURETTES (6)

5101	Football Magic (20)	9/11	9/10
5102	Grandfather's Follies (20)	11/10	.....
5103	Pie in the Eye (20)	1/8	4/7
5104	At the Stroke of Twelve (20)	2/19	...
5105	Perils of the Jungle (20)	5/7	.....
5106	Over the Wall (20)	6/25	.....

SPORTS NEWS REVIEWS (6)

5601	Roaring Wheels (10)	10/8	9/18
5602	Ski Devils (10)	12/4	2/12
5603	Swim Parade (10)	2/5	.....
5604	Batter Up (10)	4/2	.....
5605	They're Off (10)	6/11	.....
5606	Spills and Chills (10)	10/1	.....

1949-50

COLUMBIA

THREE STOOGES COMEDIES (8)

2401	Malice in the Palace (16)	9/1	.....
2402	Vagabond Loafers (16)	10/16	.....

ASSORTED & ALL-STAR COMEDIES (12)

2411	Waiting in the Lurch (15½)	9/8	.....
2421	Super Wolf (16)	10/13	.....

COMEDY FAVORITES (Reissues) (6)

2431	Three Blonde Mice (16)	9/29	.....
2432	The Spook Speaks (18)	10/20	.....

JOLLY FROLICS (6)

2501	Ragtime Bear (10)	9/8	.....

COLOR FAVORITES (Reissues) (12)

2601	The Foxy Pup (7)	9/1	.....
2602	Window Shopping (7)	10/6	.....

CAVALCADE OF BROADWAY (8)

2651	Cafe Society (10)	10/27	.....

WORLD OF SPORTS (12)

2801	Horseshoe Wizardry (10)	9/22	.....
2802	Winter Capers (10)	10/27	.....

THRILLS OF MUSIC (8)

2952	Miquelitio Valdes & Orches. (9½)	9/22	.....

SCREEN SNAPSHOTS (12)

2851	Spin That Platter (11)	9/15	.....
2852	Motion Picture Mothers, Inc. (9)	10/13	.....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-131	The Cat & the Mermouse (8)	9/3	.....
W-132	Little Rural Riding Hood (6)	9/17	.....
W-133	Love That Pup (8)	10/1	.....

FITZPATRICK TRAVELTALKS (12)

T-111	From Liverpool to Stratford (9)	9/10	.....
T-112	Glimpses of Old England (9)	10/8	.....

PARAMOUNT

PACEMAKERS (6)

K9-1	Caribbean Capers ( )	11/11	.....
K9-2	The Country Doctor ( )	12/30	.....

NOVELTOONS (10)

P9-1	Leprechaun's Gold (10)	10/14	.....
P9-2	Song of the Birds (8)	11/18	.....

SCREEN SONGS (12)

X9-1	Strolling Thru the Park (8)	11/4	.....
X9-2	The Big Drip ( )	11/25	.....
X9-3	Snow Foolin' ( )	12/16	.....

G. RICE SPORTLIGHTS (10)

R9-1	Water Speed (10)	10/21	.....
R9-2	The Husky Parade ( )	12/9	.....

POPEYE (8)

E9-1	Barking Dogs Don't Fite (7)	10/28	.....
E9-2	The Fly's Last Flight ( )	12/23	.....

CHAMPION CARTOONS (Reissues) (6)

Z9-1	Busy Little Bears (10)	10/7	.....
Z9-2	Suddenly It's Spring (10)	12/2	.....

RKO RADIO

THIS IS AMERICA (13)

03101	Holiday for Danny (16)	9/16	.....
03102	Spotlight on Mexico (16)	10/14	.....

SPECIALS (2)

03801	Basketball Headliners of 1950 ( )	4/21	.....
03901	Football Headliners of 1949 ( )	12/9	.....

TECHNICOLOR SPECIALS (2)

03301	The Boy & the Eagle (15)	9/30	.....

COMEDY SPECIALS (6)

03401	Prize Maid (18)	9/23	.....
03402	Bashful Romeo ( )	11/25	.....
03405	Grunt and Groan ( )	5/12	.....

LEON ERROL (6)

03701	Sweet Cheat (17)	10/28	.....
03702	Shocking Affair ( )	12/23	.....
03703	One Wild Night ( )	2/17	.....

MY PAL (4)

03201	Dog of the Wild ( )	10/7	.....
03202	Pal, Dog Detective ( )	12/16	.....

SCREENLINERS (13)

04201	Piano Rhythm ( )	9/9	.....
04202	Hand of Talent ( )	10/7	.....

WALT DISNEY CARTOONS (18)

04101	All in a Nutshell (7)	9/2	.....
04102	Goofy Gymnastics (7)	10/7	.....
04103	The Greener Yard (7)	10/28	.....

SPORTSCOPES (13)

04301	Prize Fighter (8)	9/23	.....

EDGAR KENNEDY (Reissues) (3)

03501	Hot Foot (17)	9/23	.....

CLARK & McCULLOUGH (Reissues) (4)

03601	In the Devildog House (21)	9/9	.....
03602	Kickin' the Crown Around ( )	10/21	.....
03603	Snug in the Jug ( )	11/18	.....
03604	Odor in the Court ( )	12/30	.....

20th CENTURY-FOX (1949)

MOVIETONE MELODIES

9101	Charlie Barnet and Band (11)	7/	.....

MOVIETONE ADVENTURES (5)

9251	Landscape of the Norse (8)	1/	3/26
9252	Quaint Quebec (8)	4/	6/11
9253	The Golden Transvaal (8)	5/	6/11
9254	Maine Sail (8)	8/	.....
9255	Realm of the Redwoods (8)	9/	.....
9256	Jewel of the Baltic (8)	12/	.....
9201	Ahoy, Davy Jones (11)	10/	.....
9202	Aboard the Flattop Midway ( )	11/	.....
9203	Midwest Metropolis ( )	12/	.....

SPORTS REVIEW (6)

9301	Foaled for Fame (11)	2/	4/9
9302	Neptune's Playground (8)	4/	6/11
9303	Beauty and the Blade (9)	5/	6/11
9304	Future Champs (9)	7/	.....

TERRYTOONS (20)

9501	Wooden Indian (7)	1/	4/9
9502	The Power of Thought (7)	1/	3/26
9503	The Racket Buster (7)	2/	4/9
9504	Sourpuss in Dingbat Land (7)	3/	4/9
9505	The Lion Hunt (7)	3/	6/11
9506	The Stowaways (7)	4/	6/11
9507	A Cold Romance (7)	4/	6/11
9508	The Kitten Sitter (7)	5/	6/11
9509	Happy Landing (7)	6/	6/11
9510	The Catnip Gang (7)	6/	6/25
9511	Hula Hula Land (7)	7/	.....
9512	The Lyin' Lion (7)	7/	.....
9513	Mrs. Jones' Rest Farm (7)	8/	.....
9514	Sourpuss in the Covered Pushcart (7)	9/	.....
9515	A Truckload of Trouble (7)	10/	.....
9516	Perils of Pearl Pureheart (7)	10/	.....
9517	Dancing Shoes (7)	11/	.....
9518	Flying Cups & Saucers (7)	11/	.....
9519	Paint Pot Symphony (7)	12/	.....
9520	Stop, Look & Listen (7)	12/	.....

Reissues

9521	Hook, Line & Sinker (7)	5/	.....
9522	Catnip Capers (7)	6/	.....

MOVIETONE SPECIALTY (3)

9801	Struggle for Survival (9)	2/	4/9
9802	The Hunter (8)	8/	.....
9803	Shadows in the Snow (9)	9/	.....

DRIBBLE PUSS PARADE (1)

9901	Satisfied Saurians (8)	3/	4/9

FEMININE WORLD

9601	Talented Beauties (11)	6/	6/25
9602	Fashions of Yesteryear (8)	11/	.....

MARCH OF TIME

1	On Stage (18)	1/21	1/22
2	Asia's New Voice (17)	2/18	3/5
3	Wish You Were Here (18)	3/18	5/7
4	Report on the Atom (20)	4/15	4/23
5	Sweden Looks Ahead (18)	5/	.....
6	It's in the Groove (19)	6/	.....
7	Stop—Heavy Traffic (18)	7/	.....
8	Farming Pays Off (18)	8/5	.....
9	Policeman's Holiday (19)	9/2	.....

UNIVERSAL-INTERNATIONAL

SING AND BE HAPPY (8)

	My Favorite Girl ( )	/	.....

MUSICAL WESTERNS (8)

	South of Santa Fe ( )	/	.....
	Coyote Canyon ( )	/	.....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

6001	Trailin' West (20)	10/1	...

JOE McDOAKES COMEDIES (6)

6401	So You Want to Get Rich Quick (10)	10/29	...

BLUE RIBBON CARTOONS (13)

Reissues

6301	Tom Thumb in Trouble (7)	9/24	...
6302	Farm Frolics (7)	10/15	...

SPORTS PARADE (10)

6501	The Little Archer (10)	10/8	...

FEATURETTES (6)

6101	Pigskin Passes (20)	9/10	...

VITAPHONE NOVELTIES (6)

6601	Horse and Buggy Days (10)	10/22	...

MELODY MASTERS (Reissues) (8)

6801	U. S. Calif. Band & Glee Club (10)	9/17	...
6802	Emil Coleman & Orch. (10)	10/29	...

NEWSREEL SYNOPSES

(Released Wednesday, October 5)

ALL AMERICAN (Vol. 7, No. 363)—YMCA campaign; Builds own video set; "Y" printing trade school; Electric wheel chair; Negro heads Chicago Ministers' Ass'n; Eisenhowever at dedication.

MOVIETONE (Vol. 32, No. 79)—Trade bill; Greek Cross celebration; Film Council report; Randolph Scott; Navy sea-air exercises; Penn Week; Velvet fashions; N. Y. rodeo; Yogi acrobatics; Football: Army-Davidson.

NEWS OF THE DAY (Vol. 21, No. 209)—Navy might; Film Council report; Princeton doings; Jungle jive for farmers; Boys' bands; Yogi acrobats; Penn Week; Football: Oklahoma-Boston.

PARAMOUNT (No. 12)—Football: Northwestern-Purdue; Films' pledge; Paris, N. Y. fashions; Yogi gymnastics; Unification aboard carrier.

TELENEWS (Vol. 3, No. 39B)—Navy defense; Cuban "Pistolerismo" war; World Youth Congress; Berlin set for new crisis; Parliament's special session; Trade bill; Windsors in Italy; Modern living in N. J.

UNIVERSAL (Vol. 22, No. 287)—Navy show; Princeton's wacky house; Fleet visits Spain; Movie pledge; Yogi gymnastics; N. Y. rodeo.

WARNER-PATHE (Vol. 21, No. 14)—Defense chiefs; Episcopal leaders meet; Davis jailed in Paris; Modern garage; "House of Illusions"; Movie pledge; Kid's band; Yogi gymnastics; N. Y. rodeo.

(Released Saturday, October 8)

MOVIETONE (Vol. 32, No. 80)—Steel strike; Marshall heads Red Cross (exc. K.C.); Truman honors Boyle (K.C. only); Souvenir guns; Royal Wedding (exc. Philadelphia, Pittsburgh); Rose festival (Dallas only); Tank maneuvers; Football: Penn-Dartmouth (exc. Dallas, Atlanta, New Orleans) — Tulane-Ga. Tech (Atlanta, New Orleans only); Penn Week.

NEWS OF THE DAY (Vol. 21, No. 210)—Dodgers, Yanks win; Democrats honor Boyle; Truman artist's model; Cinderella romance; Rose festival; Football: Michigan-Stanford, Penn-Dartmouth, Minnesota-Nebraska, Tulane-Ga. Tech; Penn Week.

PARAMOUNT (No. 13)—Subway series; Royal wedding; Football: Penn State - Army, Pittsburgh - Northwestern, North Carolina-Georgia.

TELENEWS (Vol. 3, No. 40A)—Strike front; Greece; Berlin airlift ends; Mexico's anniversary; Statue of Liberty; Baseball: Yanks take pennant.

UNIVERSAL (Vol. 22, No. 288)—Truman's busy week; Steel strike; Royal wedding; Football: Notre Dame-Washington, Michigan-Stanford, Army-Penn State.

WARNER-PATHE (Vol. 21, No. 15)—Reds release American students; Truman in Missouri; Steel strike; Royal wedding; Shoe fashions; Football: Pittsburgh-Northwestern, Dartmouth-Penn; Dodgers win pennant; DiMaggio Day; Yanks win pennant.

VIEWS ON NEW SHORT SUBJECTS

MELLOW DRAMAS (RKO—94,210) Screenliners. 8 mins. Scenes from some very early motion pictures, in one of which an innocent girl falls for a Fifth Avenue guy and in the other of which a stalwart boy friend protects his girl by taking the blame for her illegal gambling. Release date, 7/8/49.

ROLLING THRILLS (RKO—94,311) Sportscope. 8 mins. A report on America's 17 million roller skaters, with tiny beginners, kid hockey players, dancers, figure skaters and rough roller derby participants. Release date, 7/1/49.

CALUMET BLUEBLOODS (RKO—94,312) Sportscope. 9 mins. A visit to Warren Wright's Calumet Farm near Lexington, Ky., leading money winner among American horse breeders. Wright, trainer Ben Jones and Derby winners Whirlaway, Pensive, Citation and Ponder appear in the beautiful blue grass setting. Release date, 7/29/49.

TOYS WILL BE TOYS (Para.—X8-8) Screen Song. 7 mins. Community singing, led by the bouncing ball, takes over once the cartoon toys in Technicolor get going on Oh, You Beautiful Doll. Release date, 7/15/49.

FARM FOOLERY (Para.—X8-9) Screen Song. 8 mins. Technicolor cartoon animals help with the harvest, singing, as does the audience with the help of the bouncing ball, Shine On Harvest Moon. Release date, 8/5/49.

OUR FUNNY FINNY FRIENDS (Para.—X8-10) Screen Song. 7 mins. Technicolor cartoon versions of strange fish dissolve into the bouncing ball-led community singing of Three Little Fishes. Release date, 8/26/49.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933 AND JULY 2, 1946.

Of SHOWMEN'S TRADE REVIEW, published weekly at New York, New York, for October 1, 1949.
State of New York
County of New York
ss:

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared Beryl Maguire who, having been duly sworn according to law, deposes and says that she is the Business Manager of the **Showmen's Trade Review and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily, weekly, semiweekly or triweekly newspaper, the circulation), etc., of the aforesaid publication for the date** shown in the above caption, required by the Act of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946, (section 537, Postal Laws and Regulations) printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Charles E. Lewis, 1501 Broadway, New York 18, N. Y.

Editor, Charles E. Lewis, 1501 Broadway, New York 18, N. Y.

Managing Editor, Thomas C. Kennedy, 1501 Broadway, New York 18, N. Y.

Business Manager, Beryl Maguire, 1501 Broadway, New York 18, N. Y.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y.

Charles E. Lewis, 1501 Broadway, New York 18, N. Y.
M. R. Winston, 101 Central Park West, New York 23, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)
None

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is 10,250.

BERYL MAGUIRE

Sworn to and subscribed before me this 4th day of October, 1949.

KATE TABACHNICK
Notary Public, State of New York
Qualified in Kings County No. 24-3923900
Certs. filed with N. Y. County Clerk's Office
Kings and New York Register's Offices
Term Expires March 30, 1951

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SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

the Motion Picture THEATRE
Equipment & Maintenance

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REGULAR FEATURES

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Regional Newsreel
Hollywood Newsreel
Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide

"Wish you could have been in 'Frisco for the opening of 'THE RED DANUBE'! Terrific in Boston, too!"







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EDITORIAL PAGE

Exploratory Stage

It looks very much as though the theatremen are taking a realistic approach to the subject of television as a potential ally of the film entertainment they offer on their screens. While others have been speculating as to what the video shows might do to the movie theatres, the exhibitors have been looking over the situation and moving ahead to find out just what this new medium offers as an attraction, rather than merely worrying about what it might mean as a counter-attraction.

It will take time and added experience with large-screen video to determine whether there's a way to harness this new dynamic development to the box-office. Nothing conclusive could be expected from such limited application of television as has been possible so far. But the spirit to go ahead and find out is there and the theatremen will find out. Among other things, in due course, they will find out whether television can be offered profitably when the program is available for home as well as theatre presentations. How much more, if anything, the public will be willing to pay for a show that combines regular motion picture entertainment with the televised presentation of non-theatrical events, such as big baseball games, horse races, boxing bouts, etc., is another question to be answered.

There has been some recent speculation as to whether it will not be necessary for theatres to have some exclusive entertainment or features which may not be seen except in the theatre. That brings things back to some of the opinions we heard very early in the game. But if such proves to be the case, this phase of the job is one that motion picture men are better equipped to develop and conduct than those in any other branch of show business.

Meanwhile, it appears that a far more sane attitude is being taken by theatremen than was possible when the stampede for sound hit the industry in the late 'Twenties. That scramble cost the theatre industry uncounted thousands of dollars for equipment which rapidly became obsolete and which failed to pay its freight in attraction value while product capable of measuring up to standard was being developed. It's right cheering to observe this realistic approach to theatre television. The big theatre outfits are doing the pioneering. They deserve the thanks of the entire exhibitor body for their enterprise and their willingness to undertake costs in experimenting with the medium.

Putting P. R. to Work

As remarked several times recently in this corner, the theatremen are going ahead with practical application of public relations programs while the industry as a whole comes to grips with the over-all aspect of setting up a general program for united-front effort to improve the public's understanding of motion picture business and what it means to the public and the welfare of the country.

Last week we gave full coverage to an area-wide job of selling the industry to sell theatre tickets in Baltimore. This excellent campaign, backed with hard cash and a great spirit of cooperation among exhibitors of the Baltimore area, should be applauded by producers and distributors, actors, writers and directors, as well as by theatremen who cannot help but find in it both inspiration and material for better showmanship.

▲ ▲ ▲

The Allied Convention

Exhibitor conventions should mean more to the individual theatreman, whether active in membership or not, than at any time in the past. We have always been a rooter for big attendance at these annual meets, and we take the opportunity to issue a reminder that Allied is holding its annual meet—a Twenty-First Birthday Celebration event, is the proper billing—in Minneapolis October 24, 25, 26.

Aside from the benefits of contacts with fellow businessmen with mutual problems, the convention will provide discussion of important subjects. It also will provide opportunity to hear speakers for some of the film companies. And, from an industry-wide viewpoint, it will afford opportunity to hear Ned Depinet's dynamic summation and informative exposition of the plan for an All-Industry Public Relations program.

▲ ▲ ▲

A-T-M

On the regional front, another important exhibitor gathering takes place this month, for the MPTO of Arkansas-Tennessee-Mississippi are meeting in Memphis next week for an annual convention of one of the most progressive and alert local organizations in the country. President William F. Ruffin, Jr., will preside at the opening of the convention next Monday.

—CHICK LEWIS

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WHAT'S NEWS

In the Film Industry This Week

TELEVISION

In a Brooklyn bar a gentleman sitting over a glas of beer said he had seen every one of the World Series games over television—right in that bar, and no sir, he wouldn't put up no $1.20 a seat to sit in a theatre to see it when he could get it along with beer much cheaper. This sour note was the only one heard this week as the World Series was played off in its entirety by six theatres in five cities of the United States which brought it to their audiences through the medium of television.

Post mortems showed: 1) That with only one exception were the games a sellout, but the audiences enjoyed them and managements in Boston, Chicago, Brooklyn, Milwaukee and Scranton had no kicks; 2) That probably admisisons were too high —both Milwaukee and Boston cut prices when crowds did not meet expectations, while the Comerford Westside at Scranton, which charged 30 cents, sold out and turned 'em away; 3) That the image was good, that there were still bugs to be ironed out, and that, in Scranton again, the image could be picked up from 130 miles away.

None of the participating theatres announced future plans, excepting that the Fabian Fox, Brooklyn, said it would continue its experiments. Several cities reported a public interest in football telecasts. Meanwhile New Jersey Allied reported that equipment costs to date were too heavy for the smaller exhibitor and that he would have to await either cheaper equipment or a system by which he could lease it.

In Washington, D .C., RCA exhibited its color television, which was regarded by some observers as inferior at the moment to the CBS system which uses a mechanical scanner instead of electronics. In Louisville, Victor Sholis, manager of a radio station, told the Kentucky Association of Theatre Owners that theatres 50 miles away from a main television outlet need not fear it as competition for some time to come but that video nonetheless should be studied seriously as future competition.

LITIGATION

In Washington, before a red curtain, the justices of the U. S. Supreme Court assembled Monday for the first decision day of their fall term and: 1) Refused Partmar the right to intervene in the Paramount consent decree in an effort to preserve its lease on the Los Angeles Paramount; 2) Refused Harry Norman Ball of Ambridge, Pa,. his petition to intervene in the same consent decree to protect his interests; 3) Refused to review an appeal carried to it by Hollingshead Park-In which owns patents on ramp drive-ins, against a ruling by the first U. S. Circuit Court of Appeals which invalidated the patents "for want of invention." Hollingshead had sued E. M. Loew for royalties and damages (P. 5). The case is considered important in that it may free drive-ins from any need to pay royalty payments and was so hailed by national Allied Counsel Abram F. Myers. Myers wasn't so happy though about the Justice Department's six-month extension of the time in which RKO must dispose of its theatres.

In Los Angeles the former owners of the Wilshire at Fullerton sued the eight majors and National Theatres for $185,000 triple damages alleging conspiracy to monopolize, and in the same city the Rex at Bakersfield sued National, Warner Bros., 20th-Fox and United Artists on the same general charge for $510,000. And still out on the West Coast Producer Benedict Bogeaus sued Paramount for $3,000,000 under the anti-trust laws charging monopoly. This was a counter suit to Paramount's efforts to foreclose on his "Lulu Belle."

EXHIBITION

Years and years ago, even before the folks who came over on the Mayflower had forgotten its discomforts and turned it into a crest of nobility, the Pilgrim Fathers decided that any labor performed on Sunday was heinous and handed out some pretty stiff sentences to anyone who might open his mouth in gay song or joyous laughter. This week, in the year of 1949, Milton, a suburb of Boston, revived the ancient blue laws and prohibited all labor on the Sabbath—including lawn mowing and of course, exhibition of movies. A man presumably may still kiss his wife on that day.

Out in St. Louis the civil rights committee was again introducing an amendment to the new city charter which would prohibit discrimination in public places because of race, color or religion, and out in Overland, Mo., the board of aldermen there was considering a petition to change its mind about a drive-in so that St. Louis Amusement Company could build the country's first four-screener. But in Franklin County, Ohio, authorities stopped construction of a drive-in on a farm in an area restricted to farms and homes, and out in the Minnesota-Dakota area, exhibitors were inspecting damaged doors and marquees in the wake of a wind said to have reached 80 miles an hour.

DISTRIBUTION

Tom Bailey, Lippert distributor in Denver, is proposing a joint shipping center at Albuquerque, N. M., to help solve shipping problems. Henry W. Kahn has joined Paramount as special sales chief for "Samson," and Toddy Pictures, handlers of Negro films, has announced a 1949-50 release schedule of 26 features, 15 musicals, 6 one-reelers and 11 two-reel comedies.

GENERAL

The American motion picture industry will benefit from tariff concessions granted by Italy, Denmark, Finland and other countries, the Commerce Department claimed this week. Meanwhile Sen. Sheridan Downey told the Senate that American movies were doing a splendid job of carrying the "American mesage" even into places which the "Voice of America" could not reach and were doing it at great financial sacrifice because of European restrictions on films.

In Hollywood Cinecolor announced that it was processing its first feature by a three-color process.

Financial: Monogram—Net loss for year ending July 21, 1949, $1,108,433 compared to $978,110, for same period 1948, despite a 1949 gross of $10,177,868 compared to a gross for 1948 of $9,030,906. Amortizing high budget pictures was given as the reason. Blocked foreign funds of $300,000 not included. Columbia—Quarterly dividend of $1.06¼ on cumulative preferred declared payable Nov. 15, 1949.



DARRYL F. ZANUCK, who this week negotiated a new contract with 20th Century-Fox which extends his tenure of the vice-presidency in charge of production for 10 years and retains his services for an additional 10-year period after that in an advisory capacity. During this latter period Zanuck will have no "proprietary interests in other motion picture undertakings," President Spyros Skouras announced. Zanuck has been production chief ever since Fox merged with 20th Century in 1935.

Paramount Seeks Buyer For Butterfield Stock

Paramount Monday took another step to conform with the consent decree it reached in the Government anti-trust suit by which it agreed to theatre divorce and put up for sale its stock in some 113 houses operated by one of its partners, the two Butterfield companies in Michigan.

Paramount's holdings in the W. S. Butterfield Theatres, which operate 91 houses, is 37,500 shares of Class B stock or slightly more than 25 per cent of the outstanding stock. Its holdings in the Butterfield Michigan Theatres, which operates 22 theatres in smaller Michigan towns, is 6,940 shares of Class B, about one-third of the outstanding stock.

Coast-to-Coast Vaude

RKO will extend its vaudeville policy to the west coast on Oct. 26 when the Golden Gate in San Francisco joins 14 other RKO Theatres in playing shows originating at the N. Y. Palace.

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Yes, Snow

Salt Lake City reports word received there indicates that the recent snowfall in Montana, Idaho and Wyoming is the worst in the early fall season on record, and that hundreds of cars and trucks are marooned in those areas. Deer hunters out for their season's bag are among those cut off by the big snow.

To Ask Fight On Bidding

North Central Allied is preparing an attack on competitive bidding to present to the national Allied convention which meets in Minneapolis on Oct. 24-26, it was revealed this week.

The principal attack will be aimed at the legality of the practice under consent decrees already reached in the Government anti-trust suit and it was indicated that NCA General Counsel Stanley D. Kane stood ready to prepare court cases for individual exhibitors. Apparently an effort will be made to swing national Allied into a stand on the matter.

Other practices to be brought up by NCA at the national Allied meet include the alleged wide use of percentage deals for all but deluxe stands and so-called "forced buying" of one picture to get another. The latter is distinctly forbidden by decree in the Government anti-trust suit and details on such practices were not available from NCA.

Outsiders expected to attend the convention include sales heads of MGM, Paramount and RKO, with stars such as June Haver, Jane Powell, Chill Wills, and George Murphy, president of the Screen Actors Guild.

U.S. Supreme Court Knocks Out Hollingshead Drive-in Patent

Refusal to Review Decision In E. M. Loew Suit Upholds Invalidation by Lower Court

The U. S. Supreme Court meeting in Washington Monday for the first decision day of its fall term, upheld a ruling by the first U. S. Circuit Court of Appeals which nullifies the Hollingshead patents on ramp systems for drive-ins.

Refused

The court also refused to review two other appeals based on the Paramount consent decree. They were:

1) Efforts by Partmar, a Fanchon and Marco subsidiary which operates the Los Angeles Paramount under lease, to intervene in the consent decree. The decree would nullify Partmar's lease on the house and the F&M subsidiary sought to avoid this.

2) Efforts on the part of Harry Norman Ball, Ambridge, Pa., exhibitor to intervene on the ground that the consent decree would not relieve him from the damaging effects of Paramount's monopolistic practices. Ball had sued the neighboring State, half-owned by Paramount, and several distributors, including Paramount, alleging a monopoly which prevented his Penn at Ambridge from getting first-runs. He won in a Pennsylvania federal court, but appealed the decree as inadequate. His intervention plea was based on the claim that Paramount had three years to dispose of its jointly-held theatres and could, under the decree, acquire complete ownership of the State.

But the high court's refusal to review the Hollingshead Park-in suit, a decision for which it gave no reason, aroused the greatest amount of interest among exhibitors.

Not Valid

Hollingshead's Park-In Theatres had procured patents on a ramp system and other features of drive-in construction in 1933 which it allowed exhibitors to use on a royalty payment basis. During the early part of 1937, E. M. Loew's circuit took out a license for the system to cover a drive-in at Providence, R. I., but later discontinued royalty payments after its attorney had advised it that in his opinion the patent was not valid.

Whereupon Hollingshead sued for royalties and damages and won his case in a Boston federal court. E. M. Loew thereupon appealed and the first U. S. Circuit Court of Appeals reversed the lower court, on the ground that the patent was invalid for "want of invention."

Myers Hails High Court Stand

National Allied General Counsel Abram F. Myers Tuesday referred to the Supreme Court's refusal to review the Hollingshead patent case as "tremendously important." He assumed other courts would take the same stand which the First Circuit Court of Appeals did in declaring a "want of invention" in the system and invalidating the patent. However, he pointed out, if another Circuit Court should consider the case and disagree with the First Circuit Court, the matter might then come once more before the Supreme Court.

Myers added that he could not agree with the Justice Department in its six months' extension of the time in which RKO must divorce its theatres from distribution and production.

Golden Sees Film Industry Benefits In Foreign Concessions on Tariffs

The American motion picture industry will "benefit tremendously" from the tariff concessions granted by nine nations at the recent trade agreements conference at Annecy, France, Nathan D. Golden, Commerce Department motion picture chief and delegate to the meeting, said this week, following the announcement of the new rates by the State Department.

Motion pictures were considered as a major commodity in international trade for the first time, Golden declared. The new rates, which became effective this week when formally signed at the United Nations meeting at Lake Success, N. Y., by 33 countries, were made possible when Congress last month passed legislation extending the Reciprocal Trade Agreements Act.

Concessions

Principal tariff concessions granted the United States on film imports were these, said Golden:

1) Italy eliminated a proposed 4 lire per meter duty on sound tracks. This would have been added to the film duty, amounting to approximately double the normal film import levy. American studios normally export sound tracks separately for processing at foreign laboratories, and it was pointed out that this practice would be abolished and film and sound track shipped in a single package if the proposed duty were enacted. Italy backed down, and, under the new agreement, sound tracks will come in duty free if imported with the corresponding motion picture. Raw film will enter at rates ranging between 20 and 28 per cent ad valorem, a level substantially below the proposed rate, as compared to 30 to 40 per cent under present regulations. Film negatives will enter at rates between 4 and 40 lire per meter, as against 8 to 60 formerly; positives will vary between 2 and 40 lire per meter, as compared with 3 to 60 lire per meter. Duty on newsreels has been reduced from 5 lire per meter to 3 lire per meter.

2) Denmark has switched its rates from 10 per cent ad valorem to a specific duty of 30 crowns per kilo (about 2 cents per foot). This, said Golden, is particularly significant because the establishment of a flat rate removes the danger of changing values under an ad valorem tax.

3) Although rates on film imports into Finland were raised to 170 marks per kilo (less than ½ cent per foot) from 34 marks, rates were maintained on a specific duty basis, while those on most U. S. products were changed to an ad valorem basis, Golden pointed out. He said Finnish duties were expected to rise because of extremely low prewar rates. Raw motion picture film will continue to be admitted duty-free.

Minor concessions were granted to American distributors by the Dominican Republic, Greece, Haiti, Nicaragua, Sweden and Uruguay.

The Economic Cooperation Administration is planning the establishment of a three-man "advisory committee on motion pictures" to advise ECA on application by film companies for guarantees under the informational media provisions for out-of-pocket expenses.

Claim Conspiracy, Want $185,000

Suit for triple damages amounting to $184,800 was filed in federal court at Los Angeles this week against National Theatres and eight major distributors by Mr. and Mrs. Clare Allison and Mr. and Mrs. William Kaye, former owners of the Wilshire at Fullerton, Calif.

The complaint charges that the defendants entered into a conspiracy which had as a result the giving of all first-run pictures to Fox West Coast Theatres in Santa Ana, Anaheim and

(*Continued on Page* 10)

Blue Law Vote

Toronto taxpayers will cast their ballots at the forthcoming civic elections to decide the issue of Sunday sports and amusements for which there has been a steady demand for many weeks. The executives of theatre chains and other exhibitors have refrained from participating in the argument which has led to the granting of a plebiscite by the city council. Theatremen are not anxious to operate on Sundays, it is said.

World Series Proving Ground

Events Offers New Problems But Serve as Experiment For Large Screen Television

The World Series wound up its theatre playdates over large-screen television in five United States cities Sunday leaving the experimenting exhibitors who pioneered in this field with several problems upon whose solution will in large measure depend the success of such events in the future.

The exhibitors who tried it for the most part were enthusiastic and frank to state that it was an experiment. None would commit themselves as to future events though the Fabian Theatres, whose Fox in Brooklyn booked the series, declared that they would continue to experiment and "test this new medium of theatre television as an adjunct of the film business. As important events become available," the statement continued, "we will theatre televise them and get some more answers until we know finally how to utilize it best."

The event marked the first time that a group of theatres has participated in a pool with radio interests. All theatres received their video image from a pickup made by a pool of networks and television stations, in which the theatres participated and for whose support they paid.

How they worked can be illustrated by the Brooklyn Fox where the events at Yankee Stadium were sent by DuMont over microwave to the telephone company, where they were picked out of the air and transmitted to the Fox over specially treated telephone lines. The Ebbetts Field games were handled in the same way excepting that CBS handled the pickup.

Under Expectations

Careful opinion leaned to the view that the attendance in four of the five cities—Boston, Brooklyn, Chicago and Milwaukee—was under expectations but that still attendance in all towns but Milwaukee was good. The same opinion considered that several things had been learned technically about handling such events, especially that images could be picked up from remote points and displayed with good definition, even though the result was below the standards of motion picture projection. In Scranton, Penna., the signal was brought in from a distance of over 130 miles for showing at the Westside Theatre.

But at the same time two important points arose in connection with the showing of these large-scale events in theatres. The first was whether it would be in the future economically profitable for theatres to show such events when they could be seen at the corner bar and in the home, and whether if the event must not be exclusive, it is going to do anything big at the box-office.

'U' Out of Series

Universal this year turned up as the only major newsreels which did not carry the World Series. While the company had no official statement it is understood that the Baseball Commission banned Universal from the park because last year its subsidiary, United World, made the Universal clips of the classic available to home movies.

Looks Like Series Tickets So Chandler Squawks

The tickets printed by the Pilgrim Theatre, Boston, so nearly resembled actual World Series tickets that Baseball High Commissioner "Happy" Chandler telephoned from New York and told the theatre the tickets must be changed. The surprised management immediately complied with the "demand" and had new tickets printed.

The second problem was pricing.

Both of these questions are important. Neither was conclusively answered by the recent experiment. However, an indication of how the answer may come is again available in Scranton where Comerford's Westside, unable to advertise the event because of contractual regulations, found that after word got around, the house sold out. The Comerford house was the only public place in Scranton where the event could be seen. The admission was 30 cents for the event alone, compared to the $1.20 to $1.80 admissions charged in other cities.

"We didn't have a complaint," declared Comerford's J. J. O'Leary, over the reception of the signal. "We must have turned away 1,000 Sunday."

Over-Priced?

A little more support to the theory that the games may have been over-priced is seen in some scattered comment in Brooklyn and in the action taken by the American Theatres in Boston and the St. Cloud Amusement's Tower and Oriental in Milwaukee.

The ATC house in Boston started off with admissions of $1.25 and $1.80 but when business did not meet expectations it trimmed prices on 500 second balcony seats Friday to 85 cents. The Tower and the Oriental, Milwaukee, both of which were out of the way houses and both of which were limited to 9 x 12-foot screens on the RCA system, trimmed their prices Sunday from $1.25 to a total of $1, tax included, with children at 50 cents, tax included.

Fabian's Brooklyn Fox held its $1.20 price on week days and boosted it to $1.50 on the weekend. This compared with a week-day matinee of 55 cents and a weekend matinee of 85 and 95 cents. The Balaban and Katz State Lake at Chicago, charged $1.25 and used the Paramount intermediate system.

The attendance figures also tell a story. In Boston over 3,000 saw the telecasts at the Pilgrim during the first three days. The customers brought a baseball atmosphere into the theatre with them, as was also noted elsewhere and the house received no complaints over the show. The innovation of the house in serving box lunches proved what an observer called a "tremendous success." RCA was used.

Football?

In Chicago almost 10,000 saw the games through Saturday and the audience reaction is best judged by the fact that the customers were heard to ask if the pro football stampedes of the Bears and the Cardinals as well as the non-pro events of colleges like Notre Dame would be shown. The management has announced no definite football schedules, but there's a feeling that the pressure for them is on pretty strong.

The Chicago telecast which used Paramount's intermediate system lost part of the seventh and the opening eighth innings presumably because of the time it took to refill the film cabinets and trailed about 20 minutes all the way through due to the system. But it presented a clear picture which the audience liked.

In Milwaukee, the 21,110-seat Oriental and the 1,587-seat Tower, got off with its houses about two-thirds full. The attendance on the second day was poor, due to rain and the fear that television reception would be bad. There was also a rumor of a break in the television cable, which may have had an effect. The attendance on the third day was better at both houses. On the fifth day the receiver at the Tower went bad as the first inning was about to start and no images were available during the first one and a half stanzas, though the voice continued. On that day this house and the Oriental were about three-fourths full. Both houses are in the residential area.

Stopped

Several other Milwaukee theatres had planned to show the series on home receivers in the lobbies but reportedly stopped after the downtown Telenews was threatened with a law suit by the St. Cloud Amusement Company subsidiary—Orto—which threatened to defend its showing right at the Tower and the Oriental by law suit.

In Scranton Comerford's J. J. O'Leary found the results in the 1,800-seat Westside "very good."

"We were very agreeably surprised," O'Leary told SHOWMEN'S TRADE REVIEW, emphasizing that the events had been experimental. He added that the house had no plans for the future but said the past telecasts "at most times were exceptionally clear."

In New York President Si Fabian, whose Fox in Brooklyn presented the series, and who is an enthusiastic pioneer, confined his remarks to a formal statement in which he said the matinee receipts during the series "added up to four or five times those we could have expected for the regular film features during this period, including a booming concession business." Fabian also found the image and the sound quality of the RCA system, good.

In Baseball Talk . . .

"Theatre television hit something between a double and a triple in the recent World Series," his statement opened. "Although we would have liked to hit a home-run, a complete sell-out, theatre television showed potent hitting power in the matinees. Without it we probably would not have had a chance to get to first base."

Also clothing his expressions in baseball terms was a citizen of Brooklyn who was dawdling

(*Continued on Page* 8)

No, No, No

Franklin County, Ohio, officials this week halted construction of a drive-in by the F&Y Company and Academy Theatres on the Ackerman farm near Columbus on the ground that such an operation would violate the county's zoning laws. Voters had approved a zoning plan which would limit construction in the area to farming or residential purposes.

THE GREATEST DISCOVERY SINCE BUBBLE GUM!



PAUL DOUGLAS SINGS!!!

... and it's the greatest BOXOFFICE DISCOVERY since sound on Film! Life Mag. hails it 'Movie of the Week' in a 2 page Douglas profile. Read it... and BOOK it now!"



"Everybody DOES IT"

AND CLEAN UP NOW WITH THIS ARRAY OF HITS... Everybody DOES IT!

FATHER WAS A FULLBACK • I WAS A MALE WAR BRIDE • THIEVES' HIGHWAY • COME TO THE STABLE • SLATTERY'S HURRICANE • YOU'RE MY EVERYTHING • HOUSE OF STRANGERS • IT HAPPENS EVERY SPRING • MR. BELVEDERE GOES TO COLLEGE • MOTHER IS A FRESHMAN A LETTER TO THREE WIVES • CANADIAN PACIFIC • THE SNAKE PIT • YELLOW SKY • CHICKEN EVERY SUNDAY • DOWN TO THE SEA IN SHIPS

There's No Business Like 20th CENTURY-FOX Business!

No Video Threat If Station Is 50 Miles Away

Theatres located at least 50 miles from main television station outlets will have little to bother about as far as video competition is concerned for some time to come, but those more closely located had better realize that television is here and here to stay, Victor Sholis, manager of WHAS told the fourth annual convention of the Kentucky Association of Theatre Owners last week in Louisville. Sholis advised managers to bear the new medium in mind in connection with their policies.

Arthur DeBra, community relations director of the Motion Picture Association of America, told the convention that both the Kentucky and the federal admission taxes had been passed as a war measure to be repealed after the conflict. DeBra termed the taxes discriminatory, stating that 85 per cent of the amount gathered under federal levy came from motion picture theatres.

Gael Sullivan, executive director of the Theatre Owners of America, also discussed the tax situation and warned exhibitors to be watchful of groups attempting to censor movies. The convention, which was presided over by President Guthrie Crowe, held several sessions.

World Series Is Proving Ground

(*Continued from Page 6*)

over a pale version of that beer which every movie star seems to drink—for exploitation purposes.

The citizen, approached by the reporter, acknowledged that he had seen the series over television. No, he made it plain, he had not seen it over the large-screen system in the house across the street—the Brooklyn Fox.

Yes, he didn't doubt that the game looked a lot better on a large screen than it did over the small home receiver at the end of the bar. "But," he added, "many is the afternoon I paid that house over there 55 cents admission to see a show I didn't especially want to see. Sometimes the show was bad. But then when they get something I really want to see, they raise their damned price up to $1.20. I'll see my baseball from this bar and look at my movies at the Paramount."

Which brings up another question.

Video Too High Now, N. J. Allied Finds

The small theatre operator must either wait for a much cheaper system of theatre television or until some rental system for the equipment is available, members of New Jersey Allied, considering the question of video in their houses, agreed this week. Chance of equipment that will sell for much less than the present quotes of $25,000 was considered unlikely by technical experts who point to the amount of precision work needed in the equipment which must be done by hand.

Nothing Personal, Savvy?

The Ideal in Philadelphia advertised the following double bill:

The Snake Pit &
Fall In



GOOD FELLOWS GOT TOGETHER when the Kentucky Association of Theatre Owners held their annual meeting at Louisville last week. Left to right: Gael Sullivan, executive director, Theatre Owners of America; Exhibitor C. K. Arnold of Bardstown; Lt.-Gov. Lawrence Wetherby (standing); KATO President Guthrie Crowe; Attorney Ed P. Jackson; and Mrs. Gratia Locke, Louisville, exhibitor.

NEWSREEL CLIPS

Devotion and Guts—

Those who read the story recently about the handpicked 12 whom MGM is sending to Europe to confer with its foreign sales staff didn't know it and it's a 10-to-one shot that those who write what is called trade news for MGM didn't know it either, but in one of the 12—Publicist Louis Orlove—there's a genuine human interest story of devotion and guts.

Louis is the only publicist represented in the dozen. The telegram from MGM Vice-President William F. Rodgers, announcing his selections read: "Congratulations on a great job. You are the one chosen to go with the experts to Europe."

The fact of it is Louis did his "great job" from a hospital bed and from an invalid's chair as he recovered from an operation.

It started in Minneapolis when he keeled over while beating the MGM drum. At the hospital doctors used long words in lengthy discussions but Louis got the idea. None of that for him, not in Minneapolis anyway, when his operations base was located in Milwaukee. When their backs were turned he sneaked out to a limousine he had phoned for, drove to the airport and flew to Milwaukee where he was rushed to Mt. Sinai airport and the cut-and-carve artists got to work.

For 46 days he was between sheets but there was a telephone at his elbow and Louis kept plugging product. When he was able to walk he threw a party for the hospital staff at which MGM pictures were screened while a straight line was kept open into the screening room so the doctors could get their emergency calls.

When he was able to leave the hospital, he went back on the road through Wisconsin, Minnesota, North and South Dakota and the upper peninsula of Michigan, talking MGM whenever he wasn't telling the city room those stories which city rooms have learned to look forward to from able exploiteers.

Quotes

"I want to see showmen in the drive-in business. . . . Young men in show business have their greatest opportunities in the drive-in business. . . . At the end of 1949 there will be one drive-in for every eight indoor theatres in this country. . . . Young men in show business have their greatest opportunities in the drive-in business.—*Jack D. Braunagel, general manager Commonwealth Drive-In Theatres.*

Film Events Calendar

OCTOBER

15-17, convention, Pacific Coast Conference of Independent Theatre Owners, Sun Valley, Idaho.
23-24, convention, Theatre Owners of North and South Carolina, Charlotte Hotel, Charlotte, N. C.
24-26, annual convention, Allied States Association, Minneapolis.
25-27, Variety Club mid-year conference, Hotel Astor, New York City.
18-20, annual convention, Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee, Hotel Chisca, Memphis.
27, presentation of charter to Variety Club Tent No. 35, Hotel Astor, New York.

NOVEMBER

14, directors' meeting, Associated Theatre Owners of Indiana, Hotel Lincoln, Indianapolis.
8-9, annual convention, West Virginia Theatre Managers, Greenbrier Hotel, White Sulphur Springs.
15-16, convention, Associated Theatre Owners of Indiana, Hotel Lincoln, Indianapolis.
16, tenth anniversary dinner, Motion Picture Pioneers, Waldorf-Astoria Hotel, New York City.

DECEMBER

1-2, convention, Independent Theatre Owners of Wisconsin, Hotel Schroeder, Milwaukee.

Finishes 40 Years, Gives Free Show

The Milwaukee Theatres rounded out 40 years of operation at Bardwell, Ky., with a free show last Thursday for everybody and a general tie-in of the town's merchants who celebrated the enterprise which J. A. Milwain set up after he decided there was something in "this new thing called movies" four decades ago.

Milwain had opened a photographic studio in the town but shifted to movies in the Opera House on the second floor of a commercial building in 1909. A few months later he built the 400-seat Red Moon Theatre on the site of the present Milwain. When a May, 1947 tornado damaged the building, he repaired it and kept it running till 1929 when he built the present Milwain.

IOBODY'S AS GOOD

AS BETTE DAVIS

WHEN SHE'S BAD!



ETTE DAVIS · JOSEPH COTTEN IN **"BEYOND THE FOREST"**

lso
rring **DAVID BRIAN · RUTH ROMAN**

Directed by KING VIDOR

SCREEN PLAY BY LENORE COFFEE
From the novel by Stuart Engstrand
Music by Max Steiner

Produced by HENRY BLANKE

WB

WARNER BROS. ARE GEARED TO GO AS NEVER BEFORE

Claim Conspiracy, Want $184,000

(*Continued from Page* 5)

Fullerton and deprived the Wilshire of an early run on films.

Defendants are National Theatres, its subsidiary, Fox West Coast, the parent company, 20th Century-Fox, and Warner Bros., Columbia, Loew's (MGM), Universal, Paramount, RKO, United Artists.

Buying Power Abuse Charged in West Coast Suit

Charging deprivation of product in 1939 for their Rex at Bakersfield, Calif., Exhibitors S. Fouros and A. Simos this week filed suit for triple damages amounting to $510,000 in federal court at Los Angeles. The suit asserts that as a result of this alleged inability to get product, the plaintiffs had to lease their Rex to Fox West Coast and terms the asserted situation a misuse of "buying power" by an affiliated chain.

Defendants are National Theatres Corporation, its subsidiary, Fox West Coast, Fox Bakersfield Theatre Corporation, 20th Century-Fox, Warner Bros., and United Artists.

Bogeaus Trust Suit Asks $3,000,000 of Paramount

Producer Benedict Bogeaus this week filed suit for triple damages amounting to $3,000,000 against Paramount in Federal court at Los Angeles. The suit is part of a counterclaim to a suit by which Paramount seeks to foreclose a mortgage on a Bogeaus company which owns "Lulu Belle."

The Bogeaus suit asserts that through monopolistic power on the part of Paramount and others his various distributors could not get the right terms for "Lulu Belle," "On Our Merry Way," "Christmas Eve," and "The Girl From Manhattan." All but "Lulu Belle" were distributed by United Artists; Columbia handled "Lulu Belle."

SMPE Meets on Coast; Reelects Sponable

Earl I. Sponable was elected president of the Society of Motion Picture Engineers at its 66th semi-annual convention in Hollywood Monday, at a meeting which discussed television, color films and cost-cutting possibilities.

Elected with Sponable were Financial Vice-President, Ralph B. Austrian, Engineer Vice-President Fred Bowditch, and Treasurer Frank Cahill. Continued in office were Editorial Vice-President Clyde R. Keith, Executive Vice-President Peter Mole, Convention Vice-President William C. Kunzmann.

Fletcher Honored

The Annual Awards of the Society were made Wednesday night. The top award went to Dr. Harvey Fletcher of Bell Telephone Lab., N. Y., for outstanding research in recording and reproduction of speech. The Samuel L. Warner Memorial Award went to Ralph M. Evans of Eastman Co., Rochester, N. Y., for his research on color. F. G. Alvin received the SMPE *Journal* Award for the outstanding technical paper of 1948. The subject of his paper was Sensitrometric Aspects of Monitor Tube Photography.

Films at Trial

Motion pictures played a major role this week at the trial of a suit brought against the Denver and Rio Grande Western Railroad by Miss Isabell G. Sinclair who alleged she suffered permanent back and leg injuries as the result of a fall while working for the railroad in June, 1946. In a surprise move the railroad attorney introduced motion pictures which, he told the jury, were taken of Miss Sinclair last July, adding that they showed the plaintiff walking and moving without a limp while operating a concession stand. The jury returned a "no cause for action" verdict in Miss Sinclair's $85,472 damage suit.

Senator Downey Lauds Industry

The motion picture industry is making "vast sacrifices" at a cost of millions of dollars in spreading the "American message" throughout the world, Sen. Sheridan Downey (D. Calif.), told the Senate Wednesday in Washington.

Downey declared he was referring to exchange, quota restrictions and other barriers, in a speech lauding the industry and apparently aimed at influencing action against European restrictions on films.

"I doubt," he declared, "if any other private institution in all our history ever made such sacrifices for the good of our country and for the cause of democracy and freedom everywhere."

He told the solons that the American motion picture "has become the torch of freedom throughout the world," carrying "the American message" to all corners of the earth and carrying the story of democracy to ears beyond the reach of even the Government-sponsored "Voice of America."

Gloria Swanson Cheered By Boston Students

Students of Boston's Suffolk University and New England Art School cheered Gloria Swanson this week as she entered the first lap of her trip as a publicist for films generally and Paramount pictures.

Bay City reports indicated that the glamorous actress of silent screen days had clicked heavily with the populace where she aided in launching the Community Fund Campaign. At the New England Art School she praised the work done by students in Animated Cartoons, and later was in turn praised by John H. Bishop and W. Brownell Freeman of the Community Fund and Acting Gov. Jeff Sullivan, who referred to her as one who had done as much to advance motion pictures as any person.

Toddy Schedules Releases

Toddy Pictures, distributors of Negro pictures, this week announced that their 1949-50 release schedule would contain 28 features, 15 musicals, 6 one-reel action subjects and 11 two-reel comedies.

Gould Gets 'Villa'

Walter Gould, this week announced that he had acquired world-wide rights for "Pancho Villa Returns" and was negotiating for American distribution.

SIMPP, AFM Agree on Wages

The American Federation of Musicians and the Society of Independent Motion Picture Producers this week agreed upon basic wages, for musicians recording music for productions of their members. This is the second such agreement reached, the first being with the Association of Motion Picture Producers, a branch of the Motion Picture Association of America.

The new SIMPP agreement provides a basic wage of $39.90 a man for a three-hour session in which the minimum number of musicians employed is 36. If fewer musicians are employed on the same picture where the 36-men are employed, the same rate will apply. For orchestras of 25 to 35 men the rate is $43.89 for three consecutive hours, for orchestra of 20 to 27 men it rises to $47.85. Combinations of less than 20 men, will receive $51.90.

British Variety Club To Be Inducted Oct. 20

Great Britain's new Variety Club will be formally inducted on Oct. 20 at festivities in the Savoy Hotel of London with International Chief Barker Robert J. O'Donnell officiating, it was announced this week.

The new tent—Tent 36—is headed by Chief Barker Bob Wolff, Assistant Chief Barker C. J. Latta, Charles L. Tucker; Dough Boy Bill Kupper, Property Master Lou Wilson. Canvasmen are Arthur Abeles, Fay Allport, David Coplan, Joseph Friedman, Ben Goetz and James Perkins. In addition there are the following charter members: Caroll Gibbons, Miles Goldrick, John Hunter, Lawrence R. Kent, Ben Lyon General Lyman Munson, James Murphy, Jimmy McHugh, Jr., J. Andrew Neatrour, Val Parnell.

To Visit Hospital

Tent delegates to the Mid-Year Conference of the Variety Clubs International which opens Oct. 25 at the Hotel Astor, New York, were scheduled to arrive on Oct. 23 to make an inspection trip of the Variety Clubs-Will Rogers Memorial Hospital at Saranac Lake. The delegates will leave and return by special train for the one-day trip.

Discrimination Ban Up in St. Louis

Eugene H. Buder, attorney for the St. Louis Civil Rights Committee, this week presented a provision for the city's new contemplated city charter which would prevent any public place from discriminating against the admittance or employment of persons because of race, color or creed. A bill to the same effect is now before the aldermanic board.

Four-Screen Drive-In

Efforts to have the Overland, Mo., Aldermen's Board reconsider a zoning ordinance that would enable it to build a four-screen drive-in costing $100,000, are to be made shortly by the St. Louis Amusement Company. If the application is successful, the job would mark what is said to be the nation's first four-screen under-skyer.

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

'Intruder in Dust' Bows in Oxford, Locale of Filming

Attended by local celebrities, 34 editors and correspondents from papers in seven Southern states, and a group of personalities from the MGM studio at Culver City Calif., the world premiere of "Intruder in the Dust" took place Tuesday night at the Lyric Theatre in Oxford, Miss., where much of the film was made.

The opening climaxed two days of intensive activities in which Producer-Director Clarence Brown, Author William Faulkner, and two of the film's players, Porter Hall and Elizabeth Patterson, participated.

Last Monday Brown was presented with a special football autographed by the Mississippi University team at Athletic Field House. Later he was honored by a scroll presented by Chancellor John D. Williams, who extolled his contributions to films. He likewise was made honorary member of the University Players.

A mile-and-a-half-long parade from the University campus with 27 floats built especially by the merchants for the occasion, with Army and Navy air corps and band units, preceded the dinner at the University hosted by Chancellor Williams. In the evening a gigantic street dance was held at Court House Square, and this was followed by a World Premiere Ball at the University gymnasium, attended by 1,200.

Mayor Hosts Luncheon

A luncheon was held Tuesday at Mayor R. X. Williams' mansion. In attendance were Thomas Webb Avent, president of the Chamber of Commerce; E. H. Walker, head of Rotary; Sam Friedman, president of the Lions; Mrs. Hazel Shelton, president of the B.P.W. Club; Miss Jeanne Lowry, president of the Pilot Club; George Fenger, head of the Junior C of C; A. H. Russell, American Legion commander, and Robert Hickey, VFW commander. The local and visiting press, Chancellor Williams and the MGM contingent were also on hand.

As a concluding gesture, Brown presented a plaque to be posted on City Hall.

The Oxford *Eagle*, local newspaper, published a special World Premiere Edition last week. Most of the 18-page newspaper was devoted to news and activities in connection with the premiere, stories and pictures of the "on location" aspects of the film's making, human interest accounts of the principal players, and other material which local citizens will undoubtedly preserve as souvenirs of an unusual occasion in their lives—the filming of a picture in their own town, with many of them as actors.

Ties-in the Weather With 'Hurricane'

With storms and winds of near hurricane proportions prevailing, Manager Sidney H. Kleper of Loew's Poli College Theatre in New Haven promoted an advance article in a local newspaper tieing-in the weather conditions with the storm depicted in "Slattery's Hurricane," right-up-to-the-minute promotion stunt that got wide attention.—HFD.



DEADLY AIM of Kenneth Elmore was revealed when he sighted the kids of New Castle, Ind. Four harmless air-fire sub-machine guns like the one pointed at Elmore above were given away at the Royal Theatre, which he manages, in connection with Saturday matinee showings of the "Batman and Robin" and "King of the Rocketmen" serials. Elmore promoted the rods from local merchants, whom he mentioned in an ad.

'Fighting Man' in Midwest Premiere

With Producer Nat Holt heading a Hollywood contingent including Victor Jory, George "Gabby" Hayes, Bill Williams, Jane Nigh and Barbara Hale, the gala world premiere of "Fighting Man of the Plains," which 20th Century-Fox releases, was held Thursday at the Grand Theatre in Topeka, Kans.

Following the Kansas opening, which was selected because the film's story takes place during the state's early history after the Civil War, the picture was slated for a huge saturation opening in the far west during the next two weeks in several hundred theatres in the San Francisco, Denver, Salt Lake City, Portland and Seattle areas.

On Friday the stars were to be guests at the famed Royal American Stock Show in Kansas City, where the picture opened at the Uptown, Tower and Fairway theatres.

A large regional ad campaign was scheduled for each of the saturation areas, in addition to strong radio promotion.

Kansas's Governor Frank Carlson made a flying trip to Hollywood last week to confer commissions and badges on Star Randolph Scott and Holt as honorary Kansas peace officers.

'Kiss for Corliss' May Premiere in Des Moines

Before his departure on Friday (14), Colin Miller, producer of "A Kiss for Corliss," which United Artists will release, indicated that the world premiere of the film might be held in Des Moines, scene of his newspaper syndicate activities before entering motion pictures as a former executive of Enterprise Productions. Miller considered that city the film's locale during production he said. He plans to stop off there and discuss premiere possibilities, after which he hopes to visit other cities on the film's behalf.

Treasury, Youth Support Assured For EL 'Trapped'

Full-scale cooperation of the Treasury Department in all situations and cooperation from Youth Organizations with a national membership running into millions, has been assured for "Trapped," melodrama of the Secret Service, according to Leon Brandt, Eagle Lion director of advertising, publicity and exploitation. The tieup was set with the assistant to the Secretary of the Treasury, the chief coordinator, and members of their staffs, with EL Publicity Manager Leo Brody representing the film's producers.

Details of the Treasury Department tieup, which will extend to all phases of publicity and public relations include screenings in all key centers, with Treasury agents, civic officials and local club association heads present with newspaper and radio representatives; full permission for all Treasury representatives to comment on the film for publication; and letters from the Treasury Department to all local offices approving cooperation in every phase of the "Trapped" campaign.

In addition, EL has been given permission to use the seal of the Treasury Department in all advertising for the picture, and to insert in all ads a line reading: "Produced in cooperation with the Treasury Department." As heralds, the company may use the Treasury's four-page booklet, "Know Your Money," imprinted with credits for the film. The Treasury has also approved a poster tied-up with its war on counterfeiting, slanted to the program and membership of the Youth Organizations of America; and has accepted a print of "Trapped" for its own archives.

On the Youth Organization tieup, the Boys' Clubs of America, Boy Scouts of America and Girl Scouts of America, with a total combined membership of millions, will cooperate with displays of posters plugging the fight on counterfeiting and carrying full picture credits; and distribution of the Treasury's "Know Your Money" heralds, also imprinted with picture credits.

Hollywood Premiere Set for 'Heiress'

Paramount has completed arrangements for a gala Hollywood premiere of "The Heiress" to be held Oct. 20 at the Carthay Circle Theatre. The invitational event will be attended by stars and other celebrities.

Following the premiere, the picture will open its regular run at the Carthay Circle for an unlimited engagement.

Milk-Drinking Contest

A recent Saturday matinee for children at the Crown Theatre, Hartford, Conn., received wide pre-showing publicity when Manager Joe Giobbia induced a local dairy to sponsor a milk-drinking contest on the theatre's stage, insuring that advance information got directly into the homes of all of its customers.—HFD.

Capitol Campaign On 'Midnight Kiss' Is One Long Kiss

Just one long kiss.

That seems to sum up the Capitol Theatre's campaign on "That Midnight Kiss" in New York.

Let the kiss begin.

Well, a far-reaching and effective tieup was made with the Barton Candy Shops. For three days before the opening, two pretty models in specially designed "kiss"-pattern dresses, distributed upwards of 30,000 Barton's almond kisses (they sell for a buck-forty per pound, were supplied gratis to the Capitol) in the neighborhoods of Barton's 24 shops in the busiest sections of Manhattan, Bronx and Brooklyn. The girls wore 18-inch "kisses" at the neck reading: "'That Midnight Kiss' Capitol Theatre, Thursday." Posters on baskets carried "Kiss" and Capitol copy. The kisses, in special wrappers, were inserted in specially-printed envelopes.

Barton's also placed 22x28 posters on the picture in 24 windows and interiors during its run.

A third model, dressed in midnight-blue clothes with nine-inch "kiss" at throat, paraded

(*Continued on Page* 15)

Rode a Bicycle

A boy-and-girl team, dressed like Cary Grant and Ann Sheridan, rode a bicycle through downtown traffic as a stunt for "I Was a Male War Bride" at Loew's Poli, Hartford, Conn.—HFD.



TABLOID-STYLE layouts, marking a new and experimental advertising approach, are being offered to key city exhibitors by the Samuel Goldwyn office and RKO Radio on "Roseanna McCoy." Shock headlines and an editorial teaser approach are features of the campaign, as noted in the ad reproduced above.



HAVE A KISS. Model, dressed in specially-designed "kiss" gown, distributes almond kisses in Capitol Theatre-Barton Candy Shops tieup on MGM's "That Midnight Kiss." Upwards of 30,000 almond kisses were distributed by two models in Manhattan, Bronx and Brooklyn.

Kemp, Westbrooke Win Fabian Prizes

Grand prize of $700 in Fabian Theatres' 35th Anniversary Showmanship Drive was shared by George Kemp, manager of the Paramount Theatre, Staten Island, and Earl Westbrooke, Norva Theatre, Norfolk, Va. it was announced last week by S. H. Fabian and Samuel Rosen, circuit heads. Both Kemp and Westbrooke also captured $350 first prize award in their respective groups—the New York area division and the Wilmer & Vincent division, thus making $700 the total winnings for each.

Second prize of $175 went to Spencer Bregoff, Palace, Staten Island, in the New York area, while William Hamborsky, Capitol, Staten Island, garnered $100 third prize money. In the W & V division, second prize went to Ward Kreag, State, Altoona, Pa.; third was won by Paul Glase, Embassy, Reading, Pa., and fourth prize by Gerry Wollaston, State, Harrisburg, Pa.

First prize in the upstate New York division went to Alec Sayles, Palace, Albany; second prize to Phil Rapp, State, Schnectady, and third to Dick Murphy, Plaza, Schnectady.

Prize winners in the New Jersey district were Sal Zanca, Ritz, Garfield, and Al Buist, Rialto, Westfield.

The Monroe Greenthal prize for the campaign that "did the most for the motion picture industry and Fabian Theatres" was won by Alec Sayles, while the Warner Bros. prize for the best campaign on behalf of that company's product went to Phil Rapp for his exploitation on "The Girl from Jones Beach."

Columbus Bows in N. Y. With Benefit Premiere

A large audience of civic officials, leaders in the social world and entertainment industry executives converged on New York's Victoria Theatre Tuesday evening for the invitational premiere of J. Arthur Rank's "Christopher Columbus," being released by Universal-International.

The special performance was for the benefit of the Seamen's Church Institute of New York and preceded Columbus Day openings in more than 160 cities and towns from coast to coast.

Fredric March, Florence Eldridge, Francis Sullivan and David Cole of the film's cast were on hand for the invitational opening.

Gould Is Durwood Theatre-of-Month Winner for July

Arnold Gould, veteran manager of the Durwood Capitol in Jefferson City, Mo., emerged as the winner of the circuit's Theatre-of-the-Month award for July. While he played powerful product during the month, Gould put through what he terms a program of "conservative campaigns."

The essence of his strategy is to give consistent ballyhoo to all pictures, rather than a huge build-up for one and a sliding off on another. This method is a builder of steady patronage, he claims, and it paid off for him in July when he was top man over quota two weeks and in second place two other weeks.

There is also a good bit of ingenuity tied-up in his campaign, as illustrated by his work on "Mr. Belvedere Goes to College." Making up some of his own art work, Gould had a special display of 11x14s for lobby use, as well as a full-length cut-out of Belvedere in raccoon coat and with the typical caustic remark.

Taking a cue from the college theme of the picture, Gould tied in with a copy of *Life*, which just previously had featured a story of girls' colleges versus co-educational schools, highlighted by a cover picture of Miss Jane Stone, Jefferson City co-ed at the University of Missouri and later "Miss Missouri" in the Atlantic City Beauty Pageant. Gould had a special display of the article and embellished it with other items of interest about Miss Stone. The whole thing was one of the season's most unusual tieups and gathered attention of unusual magnitude.

The award to Gould was announced by Stan Durwood, circuit general manager, in the recent issue of the circuit house organ, *Circuit Chatter*.

Red Jeep Ballyhoo For 'Come to Stable'

A stunt that got much out-of-town attention for the showing of "Come to the Stable" at Schine's Rialto, Glens Falls, N. Y., was a new red jeep that Manager George Puch promoted from a local garage and which covered nearby resorts and towns. Banner stated the jeep was the same kind as that driven by Loretta Young in the film.



GOOD ANY TIME. Assistant Manager Alton McHan of Loew's Colonial, Reading, Pa., used the jigsaw puzzle stunt to exploit MGM's "Any Number Can Play." Stunt attracted crowds on busy corners as girl assembled pieces to form one-sheet. This idea is good any time, but don't use it too frequently, or you will rob it of its effectiveness.

NOTHING CHANGES

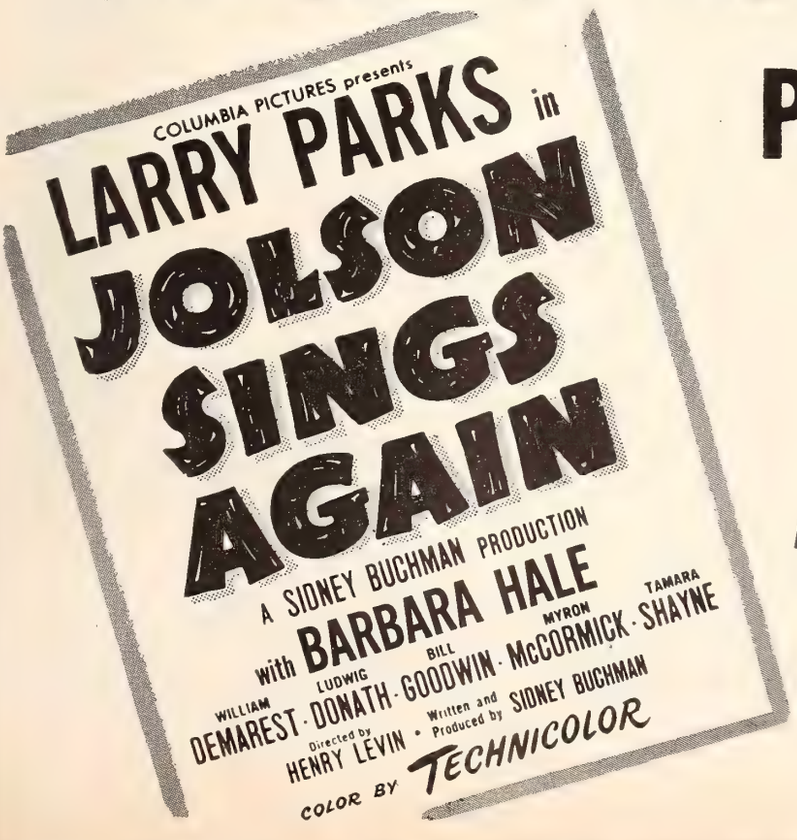
in the pattern of

JOLSON SINGS AGAIN

OPENINGS

Another All-Time House Record!

IN ITS FIRST WEEK, BIGGEST BUSINESS IN THE *28-YEAR* HISTORY OF THE ALDINE THEATRE, PHILADELPHIA!



P. S. It did the same thing in Springfield (Mass.), Baltimore, Chicago and New York.

Money Dates for November

To keep your theatre in the limelight of community endeavor, November money dates offer some excellent opportunities. The most obvious dates, of course, are Thanksgiving Day and Armistice Day, with Thanksgiving standing out for its seasonal goodwill possibilities. But there are other special days, too, and also special weeks, of which the wise showman can take advantage. And, if the present trend continues, a strong lineup of box-office attractions seems assured. November should be a prosperous month for the alert, wideawake theatreman.

NOV. 1—NATIONAL AUTHORS' DAY. Communities having an author of standing as a resident should arrange for him to make a personal appearance on the stage and give a short reading from one of his books. Properly advertised this will attract many new customers, and libraries, book stores and schools, civic organizations and women's clubs, newspapers and radio would give it much publicity. A radio interview would help. Arrange for the author to autograph copies of his books brought in by patrons. If necessary buy several copies and have staff members present them so the stunt cannot fail. Book stores and libraries would spread the fact that copies will be autographed, the former to promote sales of any of his books in stock. Publishers of his books might donate a number of copies.

NOV. 1-7—AMERICAN ART WEEK. Display in lobby originals, if obtainable, or reproductions of paintings by an artist of standing in the community or the state. Local library, art museum or private collector might loan originals or reproductions if theatre guards them carefully. Or, display painting and drawings by art students in any art or high school. Try for a school essay contest on outstanding painters of today or on America's greatest painters, with reproductions of famous paintings and guest tickets as prizes. Perhaps local newspaper cartoonist would draw caricatures of feature picture's players for lobby display along with other of his drawings. This would get newspaper and radio publicity.

NOV. 6-12—AMERICAN EDUCATION WEEK. Management's friendly relations with schools and libraries will prove profitable here. Get a locally prominent (or state) educator to talk briefly on "How films have helped advance American education" (which might well be used for a high school essay contest) or on "Outstanding American Educators." Any near-by normal school would cooperate on the latter subject. Also good for school essay-writing contest: "Why I want an education" and "How libraries have helped advance education." Libraries and newspapers will publicize the latter.

NOV. 8—ELECTION DAY. Arrange to give election returns of any local, state or national contest of interest to patrons. Results can be announced from the stage, over a public address system or over borrowed TV viewer if results are telecast. Advertise the giving of returns well in advance to keep interested patrons from remaining at home to learn the election returns.

NOV. 11—ARMISTICE DAY, World War I 1918. If American Legion, Veterans of Foreign Wars or other ex-servicemen's organization observes the day, arrange to get in on it. If no observance is scheduled, try to get one organized. Urge a parade to the theatre with fife-and-drum corps. Arrange for soloists, choruses, or both, to sing World War I songs; invite audience to join in. Cooperate in any civic activity bearing upon Armistice Day. For possible school essays: "The part played by the U. S. Army in World War I; "Was the peace following World War I a just peace?"

NOV. 13-19—CHILDREN'S BOOK WEEK. Book for this week films based on current or standard books of fiction, being sure that some are from books widely read by teen-age children; this will assure cooperative publicity from libraries, book stores and quite likely public schools and from any local book publisher. Get any local author who may have written for children to autograph any of his books brought in for that purpose. Buy several copies if necessary, and after being autographed present them to an orphanage. The author might appear on the stage and give a brief reading from one of his stories. Arrange for him to be interviewed on the radio, and get a newspaper story.

NOV. 14-20—AMERICAN KNIT GLOVE WEEK. About the only thing on this that would net publicity to the theatre would be a glove-knitting contest sponsored by a dealer in yarns, who should donate valuable prizes, in addition to guest tickets to runners-up. Might get a co-op ad from dealers.

NOV. 18—STANDARD TIME, adopted by Congress in 1883. Try for a school essay contest on the various kinds of time: Greenwich, siderial, standard, daylight saving, how time changes with the degrees of longitude, the gain or loss of a day in crossing the Pacific. Dealer in watches and clocks might sponsor it and contribute a watch as first prize.

NOV. 24—THANKSGIVING DAY. Decorate theatre front and lobby with pumpkins, pumpkin lanterns, corn ears, stalks and husks, vines, etc. Place a large pumpkin lantern atop the marquee, dousing other top-o-marquee lighting every now and then. Have the President's proclamation read from the stage by prominent citizen, or good reader from high school.

Cement, or build up, goodwill by advertising in herald, trailer, etc., any church observance of the day. Contact book stores and libraries for the display of books on Thanksgiving and other early New England customs, along with theatre credit card.

Being the season of football, basketball and hockey, invite local teams as theatre guests, and advertise it. Ask the teams to parade to the theatre with banners on the current feature. Have sports stars appear on stage and be introduced by sports writer or radio sports commentator. Have songs appropriate to the season rendered by soloists and/or chorus, inviting audience to join in.

Contact women's clubs, civic organizations, fraternal societies to sponsor theatre parties for orphans and inmates of homes for the aged. Admit gratis women bringing pies, cakes, jams, jellies., etc., the whole collection to be donated to some charity.

There are a number of contests suitable for the day, none of which should be overlooked.

For girls and boys, separately or together: apple ducking; mince or pumpkin pie-eating contests; costume contest, with prizes for the best or most outlandish costumes (a promoted turkey might be the first prize); a false face contest; a parade of bearers of pumpkin lanterns.

For the women: pie or cake-baking contest, entries to be donated directly to some charity or sold and the proceeds donated; contest to find the oldest married pair, or the couple longest married, with a turkey or a restaurant dinner for the winner. Then there is a guessing contest based on the number of grains of corn a live turkey in the lobby will devour in a certain period of time; or guessing the weight of the turkey at evening performance, turkey going to guesser coming nearest to actual number of grains of corn or weight.

In rural areas: contest to find the best turkey, best pumpkin, squash, pies, cakes, canned fruit, etc., with suitable promoted prizes. This may take the form of a country fair in the lobby, or near the theatre. Newspaper with a rural circulation might co-sponsor such a fair with the theatre.

NOV. 28-DEC. 3—PROSPERITY WEEK. Banks, savings banks in particular, and life insurance companies should be interested in this. If exhibitor knows of no scheduled observance, he should approach his bank and suggest a campaign to promote the saving habit; give the bank at regular or reduced rate, tickets to be awarded any new account of not less than $3 (might be less for children). Insurance company angle: Take out life insurance; it protects your family; is collateral for a loan in a financial pinch. Get merchants to take a co-op ad explaining how customers can become more prosperous by buying its wares at special reduced prices (of course with theatre's ad included). Suggestions for school essays: "On what does prosperity depend—character, industry or savings?"; "Is agriculture, labor or savings the basis of prosperity?" Banks and insurance companies cooperating should carry theatre display cards in windows and at desks.

NOV. 29—LOUISA M. ALCOTT, born, 1832. There are two current releases of films based on her books: MGM's "Little Women" and Eagle Lion's "An Old-Fashioned Girl." It may pay to book or rebook either one for the publicity to accrue from public libraries and book shops, which should display the books with picture and theatre credit cards.

NOV. 30—U. S. PATENT SYSTEM, established 1836. Suggest to merchants that they make a display of patented goods they handle and take a co-op ad. School contests: history of the U. S. patent office; how the patent system works; for the longest list of patented names in any specified line. For drawing classes: contest for best drawing for a new drawing or design for some standard patented article with guest tickets as prizes.

Anniversaries

Nov. 2—James K. Polk, born, 1795.
Nov. 2—Warren G. Harding, born, 1865.
Nov. 19—James A. Garfield, born, 1831.
Nov. 23—Franklin Pearce, born, 1804.
Nov. 24—Zachary Taylor, born, 1784.

Sectional Observances

Nov. 2—North and South Dakota admitted into the Union, 1889.
Nov. 8—Montana entered Union, 1889.
Nov. 11—Washington became a state, 1889.
Nov. 16—Oklahoma entered the Union, 1907.
Nov. 21—North Carolina admitted as a state, 1789.

'Abandoned' Bow Campaign Praised

Universal-International's world premiere last week of "Abandoned" at the Downtown Theatre in Detroit for the benefit of the Salvation Army's Booth Memorial Hospital was hailed by Downtown General Manager Charles Perry as an "exploitation-wise approach to the industry's return to better showmanship."

In a telegram to U-I Vice-President and General Sales Manager W. A. Scully, Perry said the promotion campaign was "the most thorough ever seen in Detroit" and that it "will reflect in extra business at the box-office not only in Detroit but throughout the country."

In presenting to Major George R. Hunt of the Salvation Army the check representing the proceeds from the premiere, Gale Storm emphasized the motion picture industry's endless effort to help all types of worthy charities regardless of race, creed or color.

Miss Storm, star of the picture, and Meg Randall, featured player, visited hospitals, spoke before women's groups, participated in numerous radio and press interviews and met exhibitors who were in town for the Allied Theatre Owners of Michigan Convention.

Thames Promotes Fur Co-Op on 'Big Steal'

Jimmie Thames, now assistant city manager in charge of advertising for Robb & Rowley Theatres in Little Rock, Ark., promoted a co-operative ad from Bensky's, local furrier, on "The Big Steal."

The large display, which measured three columns wide and twelve inches deep, showed a silhouette figure of Jane Greer attired in a fur cape and contained this tie-in copy: "This luxurious Himalayan Cape, worn by Miss Jane Greer, appearing today at the Center Theatre in 'The Big Steal'."

The ad stood out prominently and proved a mutual benefit for both theatre and furrier.

Full Page on 'Chris'

Manager Lou Cohen, Loew's Poli, Hartford, Conn., landed a full page on "Christopher Columbus" in an issue of the local Knights of Columbus publication.—HFD.



FROM HORSE'S MOUTH. The news came straight from the horse's mouth when Paramount's "Sorrowful Jones" came to Reade's Strand Theatre in Plainfield, N. J. City Manager Julius Daniels and House Manager Ann DeRagon built this lobby display from a borrowed merry-go-round horse and a piece of beaverboard painted to resemble a barn door, to herald the Bob Hope picture.

Showmanship Parade

Ever try to get editorial mention in your local newspaper? Maybe you were successful and maybe you weren't. Well, in Long Branch, N. J., the local Walter Reade theatres were recently accorded editorial comment on the high entertainment value of their motion picture programs. The editorial ran in the Monmouth *American*, ane of the oldest and most respected weeklies in the Monmouth County New Jersey Shore Area. Most unusual thing about the editorial, which appeared under the heading, "Best and Cheapest Entertainment," was that it came as a complete and very pleasant surprise to the theatre organization. It's an achievement to promote an editorial, but what a grand and glorious feeling it is when you are surprised with one.

Up in Syracuse, N. Y., Sol Sorkin must have felt like the top o' the morning when he staged his campaign for "Top O' the Morning" at RKO Keith's. Sorkin, who is an I.M.P.S. member, tied-in with all the record shops in town—naturally. And he also tied-in with the five local radio stations—naturally. But his most important tieup was with a local dairy which placed "collars" on the 5,000 bottles of milk it delivered to customers. Copy on the "collars": "Top o' the morning from the company that brings you the richest and purest milk." Below was the layout of a regular ad, with the theatre and playdate listed.

Jumping across the continent to California, we come upon a group of theatremen who were undaunted by the fact that there was only one Friday the Thirteenth in 1949—last May. Ben Corbin, northern California district manager for George W. Mann's Redwood Circuit, had put on a midnight horror show on that date at the Eureka Theatre in Eureka. The house was completely sold out. His managers wanted to do another as soon as possible, but they discovered there were no more Friday the Thirteenths in 1949. Did that stop them? Not at all. They discovered a Friday the Twelfth in August, and after a little brain work, came up with a "Friday (the almost) Thirteenths" Midnight Show. Well, even bigger crowds were on hand. Now they are looking forward to November when they will do a "Friday (the nowhere near) Thirteenth" Midnight Show.

Kisses by the thousand were handed out by Usher Thomas Rook of the Warner Theatre, Memphis, Tenn., as a front-of-the- theatre ballyhoo for "The Black Book." The kisses, naturally, were of the candy variety and attached to a card reading: "Here's a kiss from lovely Arlene Dahl . . . " etc. Manager James McCarthy, in a photo of the stunt, stood beside the usher—perhaps to be sure that only candy kisses were handed out to members of the fair sex.

Richard E. Eason, city manager for the Carolinia and Rivoli theatres, Hickory, N. C., promoted a swell half-page cooperative ad on "Task Force." Ad urged readers to "join the Naval Reserve," and explained the importance of preparedness. Then, guest tickets were offered to persons who found the most misspelled words in the eight merchant ads comprising the balance of the layout.



BEAST IN BROOKLYN. The above picture display among the ivy is credited by Manager Vincent DiGennaro of the Graham Theatre in Brooklyn, N. Y., for exceedingly good patronage during his presentation of RKO's "Mighty Joe Young."

Hatfield Descendants Used to Boost 'McCoy'

A stunt pulled by Manager Vic Wintle of the Manring at Middlesboro, Ky., obtained much newspaper, radio and word-of-mouth publicity for "Roseanna McCoy." He ran personal notices in a local newspaper for 10 days in advance in an effort to locate and bring out descendants of the feudin' Hatfields and McCoys. Five Hatfields responded. They were photographed and press and radio interviews arranged. The interviewing took place in front of the theatre on opening night, the five Hatfields being brought to the theatre by an auto dealer in a brand-new 1949 car. A thousand heralds announcing the mass interview, paid for by the auto dealer, had previously been distributed and a great throng turned out to see them.

'Kiss' Campaign Is One Long Kiss

(Continued from Page 12)

on busy thoroughfares three days before opening. First person each day who identified her as "That Midnight Kiss" girl received a subscription to Barton's "Sweets of the Month" Club. Runners-up received Capitol passes. Identification was made via new releases in papers and radio announcements.

Hold that kiss!

Three-hundred "Kisskerchiefs" (a man's white handkerchief with a red center to hide tell-tale lipstick) were sent to newspaper and trade paper editors and disc jockeys. Also, they were presented to the first 100 couples leaving the Capitol on opening day.

A letter-writing contest brought excellent response. The subject: "When is a kiss most romantic, in the morning, afternoon or midnight?" The 25 best letters received passes and "Kisskerchiefs."

A special screening was held for music critics. Some kiss, eh? Hold on just a little longer.

Disc jockeys played "kiss" records on special "kiss" programs. They also used recordings of a Kathryn Grayson interview.

Photographs of Miss Grayson and Mario Lanza taken in the "Kiss Room" of El Borracho were planted in the newspapers; also pictures of President of the City Council Vincent Impelliterri greeting Grayson and Lanza during their personal appearance at the Capitol.

Okay, break it up!

And wipe off that lipstick!

Pulled in Ruralites

With "Ma and Pa Kettle" booked, Charles Dulin, assistant to Manager Lou Marcks at the Strand, Delaware, O., postcarded all rural route mailbox holders, and got a merchant ad which paid the entire cost.

Right Kind of Campaign Puts Across 'Quartet' at the Downer in Milwaukee

What is the best way to advertise and exploit a "class" offering such as J. Arthur Rank's "Quartet"?

Street ballyhoo? Well, maybe. But suppose you rigged something up on that order. Do you think it would impress the type of patronage that would best appreciate this picture?

Well, so you'd use posters and window cards. All right. Now don't misunderstand us—we have nothing against posters and window cards, and there's no reason why you can't use them here. But you can't make them the be-all and end-all of your campaign.

You're not campaigning to get just the people who usually go to the movies. You're angling for that special group which attends only when it feels it will see a picture that will satisfy its discriminating taste.

Well then, what to do?

There could be no better guide than the procedure followed in Milwaukee at the Downer Theatre by Manager Stanley Constantine and Publicity Manager H. Brunner.

First, they held advance screenings for newspaper and radio critics and writers, city officials, school and college heads, department store executives, bookstore and library executives, and members of leading clubs and organizations.

Thus important people in various walks of like saw the picture, would cooperate in putting it over, and—best of all—tell others about it. That good old word-of-mouth comment working overtime.

Every public and lending library in the city and all bookstores were tied-up for elaborate displays of copies of "Quartet" and other works by W. Somerset Maugham. Of course still cards and full theatre and playdate credits were used.

To reach people interested in "class" films, postcards were sent to a special mailing list.

Cross-plugs included special teaser trailers in several leading suburban theatres, and special 30 x 40 signs in the lobbies of the Strand, Sherman, Shorewood, Paradise and Uptown theatres, all plugging "Quartet" and the Downer playdate.

Every radio station in town cooperated with liberal plugs and featured special programs written by Milt Overman, Eagle Lion exploiteer, and all local newspapers devoted special feature space to the film, as well as art and stories on the amusement pages.

This campaign, as you can well see, reached the general public. But at the same time, through the advance screenings for special groups, the displays in libraries and bookstores, and the postcards sent to a special mailing list, it also reached that discriminating body of moviegoers.

All well and good, but what about business?

It was excellent, and has been since the picture opened.

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

San Antone Ambush

Republic Western 60 mins.

AUDIENCE SLANT: (Family) Another good action western in the Monte Hale series for the usual fans.

BOX-OFFICE SLANT: Combination of ingredients makes this one of the best in this series.

Cast: Monte Hale, Bette Daniels, Paul Hurst, Roy Barcroft, James Cardwell, Trevor Bardette, Lane Bradford, Francis Ford, Tommy Coats, Tom London, Edmund Cobb. Credits: Directed by Philip Ford. Written by Norman S. Hall. Photography, John MacBurnie. Associate Producer, Melville Tucker.

Plot: The Federal Commissioner of West Texas has an organized gang of crooks to aid him in riding roughshod over the people under his authority. But when he frames an Army lieutenant, he meets his equal and pays for his crimes when the lieutenant uncovers his activities.

Comment: A good sound story, written by Norman S. Hall, about an Army lieutenant who tries to clear his name of a federal crime, makes this latest Monte Hale western one of the best in the series. Hale, as the lieutenant, is up to his old tricks of foiling the villains by fast gunplay and fistic encounters and Paul Hurst pitches in by giving him intelligent assistance. All the popular ingredients have been well combined to give the film plenty of action, murder, crooked dealings and stagecoach holdups the followers need to keep them entertained. Good performances are turned in by Trevor Bardette, Roy Barcroft and James Cardwell, the first two the leaders of the gang who try to run the town. Direction was by Philip Ford.

Love Happy

United Artists Comedy 82 mins.

AUDIENCE SLANT: (Family) This Marx Brothers film in which the brothers use the same characterizations that made them famous may prove amusing to their fans. Otherwise, it is a mediocre offering and has little entertainment for the average individual.

BOX-OFFICE SLANT: Popularity of the Groucho Marx radio show should be a good selling point in luring the customers to the ticket window, for this is Groucho's first film in several years.

Cast: Harpo Marx, Chico Marx, Ilona Massey, Vera-Ellen, Marion Hutton, Raymond Burr, Melville Cooper, Paul Valentine, Leon Belasco, Eric Blore, Bruce Gordon, Marilyn Monroe and Groucho Marx. Credits: Directed by David Miller. Screenplay by Frank Tashlin and Mac Benoff. Based on a story by Harpo Marx. Photography, William C. Mellor. Mary Pickford's Presentation of A Lester Cowan Production.

Plot: Much ado about a necklace that a beautiful jewel thief is trying to find. Being part of the rich Russian Romanoff collection, it has been sent into this country in a sardine can, and Harpo is the one who keeps it from getting into the hands of the thieves.

Comment: Unless one finds the Marx Brothers amusing, there is little entertainment in this film that heralds their return to the screen after an absence of several years. Mediocre script, plus a cast who turn in rather indifferent performances, doesn't add much to a picture that highlights the individual characterizations of Groucho, Harpo and Chico. Most of the footage is devoted to Harpo's antics and these end in a rather long and not too exciting chase. Chico comes in for several piano stints and one particular comic sequence in which he tries to interpret Harpo's sign language. Opening of the picture has Groucho narrating, with sly remarks, just what the story is about, and then he enters the plot for only two other scenes. Vera-Ellen and Paul Valentine get little chance to show their fine dancing ability and Marion Hutton sings one song number. Popularity of the Groucho Marx radio show should be a good selling point in luring customers.

National Reviewing Committees' Audience Classifications

THE RED DANUBE (MGM)
MATURE—National Board of Review
CLASS A-SEC. 1—National Legion of Decency

MY FRIEND IRMA (Para.)
FAMILY—National Board of Review
CLASS A-SEC. 2—National Legion of Decency

THE OUTLAW (RKO)
MATURE—National Board of Review
CLASS B—National Legion of Decency
Objection: Morally Objectionable in Part for All
Note: This film has been removed from the "Class C or condemned" category and given the new rating following revisions.

Under the Sun of Rome

(Italian Dialog—English Titles)

United Artists Drama 100 mins.

AUDIENCE SLANT: (Adult) Teen agers of Rome. Individual sequences good. The whole has authenticity but is much too long and rambling.

BOX-OFFICE SLANT: Has no names, but should be able to capitalize in the foreign and art market on the postwar Italian successes.

Cast: Oscar Blando, Liliana Mancini, Francesco Golisano, Enno Fabeni, Gisella Monaldi. Credits: Producer, Sandro Ghenzi. Director, Renato Castellani. From a story by Renato Castellani and Fausto Tozzi.

Plot: The various irresponsible exploits of a teen-age Roman boy and his pals lead eventually to the sobering deaths of his parents.

Comment: This story of teen-agers in Rome is commendable in its individual sequences, but as a whole it is much too long and rambling. To counterbalance this and its lack of names, it should, with its subject matter and touch of authenticity, be able to capitalize on the success of other postwar Italian films. The colorful non-professional cast is capably handled and the photography, with its Roman background, is interesting. Among the exploits of ringleader Oscar Blando, with or without his gang, are swimming in a forbidden pool, losing his only shoes, stealing another pair, taking part in a grudge boxing match, posing as an Englishman and being captured by the Gestapo (which leads indirectly to his mother's death), carrying on a flirtation with a silly older woman and then trying to blackmail her, and participating in a hold-up in which his father (a watchman) is killed. Even more than this list indicates, the war element is not strong. Blando is also involved in a battle of the sexes with a girl much his superior in common sense. She triumphs.

The Fighting Redhead

(Cinecolor)

Eagle Lion Western 55 mins.

AUDIENCE SLANT: (Family) The third in the new Red Ryder series has the familiar characters and the quota of hand-to-hand fighting to satisfy the youngsters.

BOX-OFFICE SLANT: Seems to be aimed very much at the juvenile market.

Cast: Jim Bannon, Little Brown Jug, Emmett Lynn, Marin Sais, Peggy Stewart, John Hart, Lane Bradford, Forrest Taylor, Lee Roberts, Bob Duncan, Sandy Sanders, Bill Hammond, "Spooky" Reynolds. Credits: An Equity Pictures presentation. Producer, Jerry Thomas. Director, Lewis D. Collins. Original screenplay, Paul Franklin and Jerry Thomas. Based on the McNaught comic, Red Ryder, as drawn by Fred Harman, by special arrangement with Stephen Slesinger. Photography, Gilbert Warrenton.

Plot: A homesteader calls on Red Ryder for help against a rustler. Before the redhead gets things cleaned up, the villain kills the homesteader and one of his own henchmen and implicates the homesteader's spitfire daughter in the latter killing.

Comment: This is the third portrayal of Red Ryder by Jim Bannon in the Cinecolor series based on the famous comic strip cowboy, and like its predecessors it's a western that seems to be aimed very much at the juvenile market. In addition to Red Ryder and the color photography, it has fights and Red's well-known pals—Buckskin, the rambunctious little old comic played by Emmett Lynn; Little Beaver, the juvenile representation played by Little Brown Jug, and "the Duchess," the ranch woman played by Marin Sais. In the hand-to-hand conflicts Red conquers thug Lane Bradford, a familiar tough face doing well in a larger role than usual, and, in the inevitable finale, handsome villain John Hart. That about sums up the merits of the film. They should be enough for the youngsters.

Fighting Man of the Plains

(Cinecolor)

20th Century-Fox Western Drama 94 mins.

AUDIENCE SLANT: (Family) Exciting, thrilling outdoor film that presents a colorful era in American history. Has all the entertainment necessary to satisfy all classes of audiences.

BOX-OFFICE SLANT: When word gets around that this is a swell action drama, the customers should start coming in thick and fast. Intensive exploitation should result in good business everywhere.

Cast: Randolph Scott, Bill Williams, Victor Jory, Jane Nigh, Douglas Kennedy, Joan Taylor, Berry Kroeger, Rhys Williams, Barry Kelley, James Todd, Paul Fix, James Millican, Burk Symon, Dale Robertson, Herbert Rawlinson, J. Farrell MacDonald, Harry Cheshire and others. Credits: Directed by Edwin L. Marin. Screenplay and original story by Frank Gruber. Photography, Fred Jackman, Jr. Associate Producer, Harry Howard. Producer, Nat Holt.

Plot: Badman Scott, a composite of many historical peace officers, brings law and justice to the brawling frontier town of Lanyard, Kansas. He has his moments of being recognized as a wanted outlaw, but most of the time he is assisted in his disguise by two people who are his closest friends, Victor

Jory and Jane Nigh, partners in a saloon.

Comment: Here is another of Producer Nat Holt's entertaining outdoor action films. Here again he proves that his know-how in picture-making pays off, for he has apparently allowed nothing to stand in the way of this production's entertainment worth, giving the film authentic-looking locations, Cinecolor photography and all-around production values that are in keeping with this colorful era in American history. The direction by Edwin Marin is fine, the acting convincing, the gunplay and action thrilling and exciting, and in several sequences the suspense is almost overpowering. Excellent performances are so numerous as to almost defy selection, without slighting others whose work is equally as good. But Randolph Scott, Victor Jory, Bill Williams and Jane Nigh, in particular, stand out in convincing, thoroughly satisfying jobs of acting, with Scott as the outlaw-turned-straight, giving strong evidence of why he is constantly increasing his stature on the star list. Another important asset to the picture, and one that the producer has been playing up, is the introduction of a newcomer, Dale Robertson. He makes quite an impression in the role of Jesse James and though he is only seen in two sequences, his looks and ability impress and he shows promise of being called on to do bigger and better things. "Fighting Man of the Plains" is excellent entertainment for all classes of audiences and should do better than average business if properly exploited.

Tokyo Joe

Columbia **Drama** **88 mins.**

AUDIENCE SLANT: (Adult) Fine performances, top production values and the skilful direction of a theme that should interest most audiences, makes this absorbing, action-packed entertainment for everyone.

BOX-OFFICE SLANT: With the draw of the Bogart name and the quality of production, this has splendid box-office possibilities. So get behind it with showmanship.

Cast: Humphrey Bogart, Alexander Knox, Florence Marly, Sessue Hayakawa, Jerome Courtland, Gordon Jones, Teru Shimada, Hideo Mori, Charles Meredith, Rhys Williams, Lora Lee Michel, Kyoko Kamo, Gene Gondo, Harold Goodwin, James Cardwell, Frank Kumagai, Tetsu Komai, Otto Han, Yosan Tsuruta. **Credits:** Directed by Stuart Heisler. Screenplay by Cyril Hume and Bertram Millhauser. Adaptation by Walter Doniger. From a story by Steve Fisher. Photography, Charles Lawton. Produced by Robert Lord. Associate Producer, Henry S. Kesler. A Santana Production.

Plot: A young cafe owner in partnership with a Japanese deserts his wife to return to America, join the Air Force and fight for his country after the attack on Pearl Harbor. When the war ends he goes back to take up his old life again, but runs into a great deal of difficulty and is finally killed by subversive Japanese.

Comment: "Tokyo Joe," as its title imples, is a story about subversive activity in Japan. It is typical of the kind of entertainment the average moviegoer can expect to find in a Humphrey Bogart film: gangster stuff, with its associated killings and action-packed thrills, and a romance that has a man fighting to get back a wife won by another man. The double-dealings of the Japanese who still want to gain control of their country and the naive help given them by the innocent "little" man is convincingly told and gives the picture a tremendous amount of suspense. Production values are authentic and the direction of Stuart Heisler holds to a firm, steady pace as Bogart first a guy trying anything to win, and then working with American Military Intelligence eventually traps the operators. He does a capable, job as the American who returns to Japan after the war to take up his old life, and newcomer Florence Marly makes an attractive and realistic character of the young white Russian wife he deserted. Alexander Knox gives a forceful, smooth interpretation of the other husband, and Sessue Hayakawa and Teru Shimada are excellent as the double-dealing Japanese and the kindly friend, respectively. The strong supporting cast, consisting in a good part of Japanese, are all very effective. The theme is one that should interest most audiences, and with the expert handling of Director Heisler, has been turned into absorbing screenfare. Top production in all departments was given the picture by Producer Robert Lord.

'Christopher Columbus'

When this J. Arthur Rank Technicolor costume drama was reviewed from London (STR, June 18, p. 12), Jock MacGregor reported that while it was "heavy going in places," it was "gripping entertainment on the whole." "Inevitably, there are slow, deliberate passages," MacGregor wrote. "Producer Sydney Box and Director David MacDonald have successfully overcome these difficulties with spectacular settings and expert casting. Fredric March seems to live the title role and dominates the picture with his sincerity and enthusiasm. It is an impressive characterization. He is supported by his wife, Florence Eldridge, as Queen Isabella, and American audiences will have no difficulty recognizing the generously-proportioned Bodadilla as Francis L. Sullivan. Other important roles are played by Derek Bond, Nora Swinburne and Edward Rigby. The voyage to the New World has been enthrallingly staged. Here is a subject which obviously lends itself to the American market and offers many tieups for smart showmanship." (Of which the alert Universal-International advertising, publicity and exploitation departments have been taking full advantage—STR, Oct. 1, p. 16). Running time, 104 mins.

Intruder in the Dust

MGM **Mystery-Drama** **87 mins.**

AUDIENCE SLANT: (Adult): A superior screen achievement that ranks with the best to come from Hollywood in a long time. It has a documentary quality that puts the stamp of super-reality on every scene, and it is tense, suspenseful and exciting. In a remarkable performance, Juano Hernandez brings to the screen one of the most sincere and impressive characters in years.

BOX-OFFICE SLANT: Because there is an absence of star values, the box-office possibilities of this picture are difficult to preduct. But it is so unusual in most respects that a great deal of controversial word-of-mouth is certain to be generated, and this should reflect itself at the box-office.

Cast: David Brian, Claude Jarman, Jr., Juano Hernandez, Porter Hall, Elizabeth Patterson, Charles Kemper, Will Geer, David Clarke, Elzie Emanuel, Lela Bliss, Harry Hayden, Harry Antrim. **Credits:** A Clarence Brown Production. Produced and directed by Clarence Brown. Screenplay by Ben Maddow. Based on the novel by William Faulkner. Photography, Robert Surtees. Art direction, Cedric Gibbons and Randall Duell.

Plot: A crowd around the jail is waiting for the arrest of Lucas Beauchamp, a free negro, for the murder of Vinson Gowrie, local lumber man, with whom he had been seen under suspicious circumstances. Lucas knows the identity of the real murderer but refuses to tell his name. Chick Mallison, a teen-ager who admires Lucas since the latter befriended him two years before, gets his uncle, John Stevens, to defend him. Lucas persuades Chick to dig up Vinson's body to prove he was shot by someone else's gun, and proves his innocence when the grave is found empty. But the sheriff refuses to let him leave the jail until the real murderer is caught. The sheriff spreads a rumor that Lucas has been freed, then sets a trap which catches the murderer.

Comment: Declared by those who have read the book to follow the William Faulkner novel closely, "Intruder in the Dust" is a superior screen achievement that ranks with the best to come from Hollywood in a long time. The production and direction of Clarence Brown have avoided the usual "slick" treatment and have endowed this film with a genuine realism that few manage to attain. Almost wholly photographed on location in Oxford, Miss., the picture has a documentary quality that puts the stamp of super-reality on every scene. It is fictional, of course, but it seems true to life. There is tension from the opening scene, wherein a crowd of poor whites and sensation seekers are gathered around the county jail to await the arrival of a negro suspected of murder while the solid citizenry go to church. And this tension continues throughout the suspenseful events that follow. Except for the opening titles and the conclusion, the picture is entirely without a score, which is all to the good, for a musical background would detract from its "real-life" realism. Unlike previous films dealing with the negro problem, "Intruder in the Dust" does not seem to propagandize or preach for tolerance. But the accusing finger, ever so subtle but effective, is still there as it points to a Southern community which turned out to make a holiday of a negro lynching only to return shamefacedly home when the guilty culprit had been apprehended. The performances of two of the picture's leading characters, Claude Jarman, Jr., and David Brian, suffer in contrast to the other members of the cast. Young Jarman seems to strive a little too much to make his role believable, succeeding only in making it theatrical, while Brian's characterization never seems sharply delineated. As a consequence, therefore, they are vastly overshadowed by the remarkable performance of Juano Hernandez. He is little short of magnificent. His Lucas Beauchamp is one of the most sincere and impressive characters the screen has presented in years; it is well nigh unforgettable. And the supporting players—including Porter Hall, Charles Kemper and Will Geer, to mention the most important—are splendid. "Intruder in the Dust" should hold any audience in its spell from beginning to end. Because there is an absence of so-called star values, the box-office possibilities of this picture

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Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



Jack Jackson

Show Sense

Supervision, Not 'Stuporvision'

I was reposing in semi-slumber, scanning mind memos amid the tranquil fragrance of my own private Memory Meadows, with my head nestled in the gossamer softness of the dream robes that cover Reverie's lap and holding a perfectly good ticket to the Land of Morpheus, when the noisy myrmidons of reminiscence began shaking me to wakefulness. Seems like, since the first crocus discarded its 1949 overcoat to emblazon the hillside with news of the coming of spring, I've visited some 350 theatre managers in five states and two countries, who were finding the road to compliance with supervisory edict pretty rocky and that it might be smoothed out a bit for them if I'd oil up this word tractor and head it into the more formidable obstacles.

Guess it must have been the success of Paramount-Publix that spawned the departmentalization of theatre authority. Back in the middle and late '20s that outfit was going strong and acquiring theatres faster than bunnies multiply in a rabbit hutch. The need for quick training of an executive staff to instruct managers of newly acquired theatres in the rudiments of service, advertising, maintenance, operation, etc., as devised by the rapidly expanding company, was acute. In the interest of quick dissemination and assimilation of the new company policies and methods, various single functions of the theatre were broken into segments that were important and necessary only to the immediate essentials of rapid expansion.

It must be remembered that Paramount-Publix was international in scope with United States holdings well into the four-figure mark. An outfit of that size requires a lot of "top brass" and a considerable array of "tin" during its early maneuvering. When the growing pains ended the outfit was pretty top-heavy with supervisory executives, little and big, and there are many who attribute the chaos attendant on its lingering demise during '32 and '33 to this cause. However, during its years of affluence, the company was careful to swing its supervisors from one section to another and give them an extremely valuable cosmopolitan outlook and experience that accounted for a trading of ideas—one territory to another—reflecting favorably in gross receipts as well as other departments of their operation.

Most circuits born of Paramount-Publix took unto themselves many of the operational procedures which had proved of value in conducting the affairs of the mammoth outfit efficiently and proficiently. They also employed much of the "brass" and no small quantity of the "tin."

Having been trained in an "itemized" rather than "unitized" school of supervision, it was quite natural that a modicum of the company's sins should be adopted, along with the multitude of its virtues. Outstanding among the former was the brain-stifling, initiative-destroying, effort-corroding bane of excessive supervision.

Shrinkage of Reliable, Experienced, Dependable 'Brass'

Unfortunate though it be, it must be admitted that, through the years, there has been a consistent shrinking of available experienced, capable, reliable and dependable "brass" in the field of exhibition. Age, the Grim Reaper, lures to other fields and plain old jealousy have served to deplete the field to a point nearing extinction. In many instances the "tin" has acquired the status and polish but has, in most instances, proved to be sorely lacking in the array of mental molecules essential to competent and judicious exercise of administrative direction. With the genuine "brass" almost gone, the "tin" frequently assumes a Janus attitude—with one face portraying humble and polite servility to the salary source and the other depicting supercilious abstraction that discourages contribution or comment, to those he supervises. Like eunuchs strutting the halls of a sultan's harem, they wear the mantle of authority while being unable to mentally comprehend or physically comply with the wants, needs or desires of their charges.

There is and always has been need for capable, competent and sincere administration of supervisory edict over theatres. No manager, however experienced and efficient, is proof against error or, because of constant association and encounter as well as over-familiarity, guilty of condoning laxness or fault in behavior or conditions to a degree warranting correction. The well-trained "theatre sense" of a competent visiting supervisor detects such lapses instantly and—depending on the degree of competence—can, through constructive suggestion and adroitly presented criticism, effect necessary changes, repairs, replacements, etc., without detracting an atom from the aggressiveness, self-confidence or dignity of the manager. Such a supervisor is always careful to create an atmosphere of friendly personal interest that induces the manager to lay his entire bundle of business worries (and frequently those of a personal and domestic nature), indecisions and confusions on the table for advice. In such an atmosphere the supervisor is not only in position to analyze concisely, and intelligently present understandable advice, criticism or solution, but is enabled to accurately gauge the mettle, calibre and potential of managerial material.

Despite the skimpiness of remaining "brass," enough exists in the upper areas of executive authority to guide the effort of supervisory appointees along lines they themselves followed in building the industry's formerly unsurpassed structure of proud manpower: to make them capable of doing a bangup job of constructive supervision—or, at least, to erect such restrictive barriers as will make them incapable of public or private (family) display of their incompetence. With efficient manpower shriveling consistently, and other industries waving better wages and working conditions to lure the better men from our ranks, there is no requirement of greater importance facing owners and top-bracket executives. The maintenance of our position as leaders in the field of mass entertainment—and we MUST maintain it if we are to succeed, or even survive—is 100 per cent dependent on the type and character we hold at the helms of our little and big theatres. Now, more than ever before, we need the kind of supervisor who will visit every house under his jurisdiction; who will listen to the manager's problems attentively, analyze and consider carefully and provide with equal fervor, both constructive criticism of errors and praise and encouragement of effort and accomplishment.

Theatre Fundamentals

We need supervisory talent sufficiently backgrounded in theatre fundamentals to determine the actual *cause* for most of the errors, mistakes, omissions and oversights in theatre operation. Such men can transmit to even the neophyte managers the kind of knowledge that will effect correction *at the source* and thereby prevent recurrence.

By all means we should get away from the expensive and superfluous overlap of supervisory authority where contradictory decisions and conflicting advice and instruction confuse and stultify rather than explain and inspire. The evidence pointing to the foolhardiness of continuing the top-heavy supervisory structure—in today's comparably small circuit operations—is abundant. That the cost is tremendous, both in misspent dollars and discouraged and destroyed manpower, is brutally obvious and a cause for wonder about our survival by those with whom

(*Continued on Page* 20)

Kids Observe Rules Of Safety, Get Tickets

Tom Grace, manager, Eastwood Theatre, East Hartford, Conn., has a new tie-up with his local chief of police, with a number of guest tickets given weekly to school children demonstrating public safety measures. Under the tieup, police officers on duty at various intersections near schools report the names of outstanding youngsters weekly, with the latter getting guest tickets and Grace receiving numerous newspaper breaks.

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KEEP POSTING





"The motion picture good enough to sell itself has not yet been made."

Martin Quigley



NATIONAL *Screen* SERVICE

Jackson . . .

(*Continued from Page* 18)

theatres do business. That petty jealousies, between factional heads of single departments, is responsible for the withholding of customer-attracting, money-making ideas, germinated in the minds of capable underlings, has been related to me times over by chaps who experience had taught to fear retaliation from "tin" authority for the slightest infraction of authoritative boundaries. Let me tell you of a few instances that give reason to dispute whether theatres of today are being blessed with supervision or cursed with "stuporvision":

In one circuit there have been three managers transferred to outlying theatres and one discharged because they had the temerity to discipline janitors who were not performing their work satisfactorily. The janitors were members of a Union and complained to the business agent who, inturn, took the matter up with some labor relations officer of the company. Instead of standing his ground and backing the authority of the manager, the labor department officer chose the easiest way—so far as his job was concerned—and arranged for punitive measures to be taken against the offended managers instead of the offending workers. The effect of the decisions on every one of the circuit's managers is obvious and certainly not conducive to the building of the self-confidence necessary to administrate the affairs of a well-operated theatre.

Another chap with a swell promotional idea had his ears banged down because he discussed it with a publiicty head before bringing it to the attention of the promotional executive. No, the idea was never put into effect, despite the fact that the company was, at the time, negotiating for a more expensive national deal that held far less promise of effective box-office results.

Departmental Rights

In another city two minor department heads encountered a situation that lent iself admirably to plans already under consideration for expansion. A phone call to a higher executive resulted in a bluntly administered rebuke for invading the departmental rights of still another executive. Eventually, the executive with the precisely correct title got around to caring for the matter but at a cost 150 per cent above that offered the first negotiators.

When the scheduling of three conflicting attractions—set to play concurrently—came to the attention of a city manager of a fairly large circuit, he considered it wiser to let the booking department discover its own error because a previous complaint had resulted in some unpleasant correspondence and unwarranted reprimand. He went ahead and spent company funds for necessary advance advertising, front, etc., and just waited for the correction that came a few days later.

Before me are many other similar instances garnered from the managers of theatres. But these come closest to leading the "stuporvision" league.

The field of managerial incumbents today is replete with fellows who never had the opportunity to school themselves—or to be schooled—in the fundamentals of precisely efficient theatre operation. They need the time and attention of some supervisor capable of intelligently explaining away some of their erroneous conceptions about the "right and wrong" of their jobs. Their entire vista of the theatre, and its social and economic functions is distorted and confused. They mean well and can do well if the powers that be will only see to it that they are given the right kind of basic instruction in the principals underlying a good job of theatre management.

It'll take time and patience and there'll be little time for gin rummy or golf for the fellows who undertake the task. They'll have to spend more time in those hot under-stairs offices than they do in the rug-covered, air-conditioned ones. They can't be had at a dime-a-dozen and they're not as plentiful as cherries at a cocktail bar.

But one of them can do—and do better—what three or four are doing now and they're worth their weight in gold to the present success and future growth of theatres anxious to hold leadership in the race for the vanishing dollars of America's amusement seekers.

BOX-OFFICE SLANTS

Intruder in the Dust

(*Continued from Page* 17)

are difficult to predict. But it is so unusual in most respects that a great deal of controversial word-of-mouth is certain to be generated, and this should reflect itself at the box-office. It clearly deserves to be a notable success. Whatever the outcome, one fact is irrevocable: It is a superb motion picture of which Producer-Director Clarence Brown and, incidentally, Hollywood—can well be proud.

Germany Year Zero

(German Dialog—English Titles)

Superfilm Documentary Drama 75 mins.

AUDIENCE SLANT: (Adult) A thorough, stark and dramatic documentation of postwar Germany, with the degradation of a boy of 12 as the plot focus.

BOX-OFFICE SLANT: The Rossellini name and its own quality make this a good bet for art houses and satisfactory for serious audiences elsewhere.

Cast: Ernst Pittschau, Ingetraude Hinze, Franz Gruber, Edmund Meschke, Erich Guhne. **Credits:** Produced, written and directed by Roberto Rossellini. Music, Renzo Rossellini. Photography, Robert Juillard. English titles, Charles Clement. Introduction by Quentin Reynolds.

Plot: Contributing heavily to the support of himself and his impoverished family by the legal and illegal devices of the street, a 12-year-old boy finally follows its cold dictates to the extent of poisoning his burdensome, bed-ridden father. Rebuffed by his adviser, he commits suicide by jumping from a high building.

Comment: Roberto Rossellini, producer-writer-director of the critically widely acclaimed Italian films, "Open City" and "Paisan" and of the much heralded forthcoming "Stromboli," took his cameras to Berlin two years ago for a picture about postwar Germany. That picture has been brought here now, not without a European festival prize of its own (Locarno), and is, due to its own quality as well as to such advance selling points, a very good bet for the art houses and satisfactory for serious audiences elsewhere. Using as a plot focus the degradation of a boy of 12, Rossellini documents thoroughly, starkly and dramatically Germany back at the beginning, civilization destroyed—at the year zero. Against a tremendous backdrop of devastated buildings he manipulates his characters through starvation, boredom, blackmarket, stealing, prostitution, perversion, juvenile delinquency. This documentation is somewhat at the expense of the immediate plot, which does not always progress clearly. Some strands seem to be forgotten—evidence, perhaps, of censorship—and some developments come unexpectedly. Robert Juillard's photography is excellent, aided at every turn by Renzo Rossellini's forceful musical score. The cast has been assembled by Roberto as usual from non-professionals of the locale, and they speak entirely in German. The boy, played with great poise by Edmund Meschke, is, according to Rossellini "the prototype of the German child who has survived the catastrophe of his native land. Whether he excites pity or horror I do not know. I simply reproduced the truth as I saw it."



TRI-STATES WINNERS IN HOLLYWOOD. Managers of Tri-States Theatres who won top honors in the A. H. Blank 70th Anniversary contest were entertained in Hollywood for a week, including a luncheon at Paramount. Among their hosts were Ray Evans and Jay Livingston, composers of Buttons and Bows, To Each His Own, Golden Earrings and other song hits, and William Demarest, comedian of "Riding High" and "Red, Hot and Blue." Left to right, above, are: Robert Leonard Paramount Theatre, Des Moines; Ira Crain, Bonham, Fairbury, Neb.; Betty Hensler, Uptown, Des Moines; Evans; Livingston; Demarest; William Miskell, Tri-States district manager, Omaha, and Mrs. Miskell.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

BUFFALO

The Buffalo film industry helped Columbia Manager Phil Fox observe his tenth anniversary as the company's manager here and his twenty-fifth with Columbia. He was honored at a luncheon at the Westbrook Hotel, attended by a large number of exhibitors and exchange employes. Fox started with Columbia in 1924 as a booker in Boston and was promoted, successively, to New England salesman, Boston sales manager, Albany manager, then Buffalo manager.



Phil Fox

Owner - Operator Max M. Yellen of the 20th Century Theatre, is now a member of the Jewish Center's board of directors. . . . Paramount Inspectress Doris Clarke flew to Chicago to visit her father who is ill. . . . Also in Chicago was Charlie Kosco for the 20th-Fox sales meeting. . . . Mike Simon planed to New York for a Paramount sales meeting. . . . Center Manager Eddie Miller and Shea Advertising Director Eddie Meade weekended in Allegheny State Park.

Manager Robert B. Corris of the Rochester Auditorium is running for councilman on the Democratic ticket. . . . Robert Worder is the new assistant manager of the Syracuse Paramount. . . . Manager Lester Pollock of Loew's in Rochester was entertainment chairman for the annual firemen's benefit show. . . . Bill Brett and Bill Rosenow will close their Skyway drive-in Oct. 31. . . . Republic's Michael A. Jusko and bride, the former Janice Schuchert, are on a motor honeymoon to Montreal and the New England states.

Manager Richard T. Kemper of the Erlanger has been named a member of the Buffalo Athletic Club sports night committee. . . . Robert Demming, who at one time managed a number of Buffalo theatres, has bought a home near East Aurora.

Dead: Beatrice Mabel Mansfield, 73, who played character roles in the early movies 50 years ago, in Binghamton. . . . Projectionist William H. Wheeler, 59, of the Cataract Theatre, Niagara Falls, and business agent for Local 21, IATSE.

MINNEAPOLIS

Although retail sales in South Dakota are down nine per cent this year according to a bankers' survey, Minnesota Amusement Co. reports that receipts for its theatres in the area are "dollar for dollar" with last year. . . . Harry Chapman, who recently left the Paramount sales staff over the company's car fleet policy, has rejoined the staff on special assignment. . . . William Levy, owner of the Heights in suburban Columbia Heights, has recovered from a siege of pneumonia.

A fight for product is seen at Valley City, N. D., as the city's third theatre nears completion. The new Valley City stand is being built by a local wealthy contractor and is being backed by John Redmond and associates of Chicago, builders of Penney stores throughout the country. Sim Heller and associates own and operate the Piller and Rex, present theatres in the city.

Deaths: H. O. Mugridge, about 65, pioneer exhibitor in the northwest and later a distributor, at Evanston, Ill., following an illness of several years. He was an exhibitor at Bismarck, N. D., Crookston and Thief River Falls, Minn., before taking over distribution of Mascot product in that territory. . . . Art Briggs, owner of the Bisbee, Bisbee, N. D., recently in Superior, Wis.

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NEW ORLEANS

Republic Office Manager Frank J. Barry became a father for the second-time last week when another boy, Frank J. Barry, Jr., was born to his wife. . . . Universal Office Manager Eddy Stevens is on a two weeks' vacation.

Lake Charles, La., will have two new first-run theatres in the near future. Scheduled to open Oct. 14 was the Pitt owned by T. A. Pittman, who is also owner of several other theatres in the state including the Fox in Sulphur, La., the Rex in Baton Rouge and the Pitt in New Orleans. The second house to open in Lake Charles soon is the Lyric, owned by Mrs. W. L. Paternostro, who also owns the Delta in Lake Charles.

On With the Dance

Morris Rosenthal, manager of Poli, New Haven, sold local auto concern idea of sponsoring Square Dance contest on stage every Thursday night for three weeks. Cash prizes will go to winning teams.

HARRISBURG

Newest theatre in President Mark Rubinsky's circuit is the $175,000, 700-seat, one-story brick Uptown at Fourth and Schuylkill Streets which was opened last week. It is the first new theatre built in Harrisburg in 12 years; it is also the first to provide a parking lot for patrons in the rear of the house with space for 50 cars. Offices of the Rubinsky circuit will be moved from the Capitol to the new Uptown.



Mark Rubinsky

Milan N. Torodov, traveling circuit manager for Rubinsky theatres, is celebrating his twenty-first anniversary in show business. He began here with Loew's Regent in 1929, then was with the State, then to Allentown for the J. B. Rossheim theatres, returning here in 1947 when he joined Rubinsky. . . . Manager Ed Warner of the Dallas in Dallastown was here last week distributing a cooperative program through city merchants.

The Rubinsky Lyric at Willaimstown has installed 200 new seats. . . . Dr. Samuel Goldstein of the Paxtang, Ira L. Schiffman of the Rialto and National and Walter Yost of the Yost circuit left for Philadelphia on business and pleasure in the new car of MGM Salesman Frank Jelenko. . . . Paramount's Harry Dressler was a recent visitor here. . . . Florence Steigleman, Colonial cashier, is relieving at both the State and Rio in addition to her regular job.

Loew's Assistant Manager Ken Steckline is back on the job after a vacation at home "getting acquainted with his new son." . . . Marie Neidig is new at Loew's where she replaces Dorothy Yaun.

CLEVELAND

Associated Circuit President Myer Fine has donated use of his Heights Theatre for the Genevieve Akers Memorial Fund preview to be held Nov. 1 at 8:30 P.M. Miss Akers, secretary to 20th-Fox branch manager I. J. Schmertz and her sister lost their lives in the Noronic steamship fire in Toronto Harbor. . . . Warner Salesman Dave Kaufman and his wife became grandparents recently for the first time when a son was born to their daughter, Mrs. Stafford Barr of Hewlett, N. J. . . . A daughter was born this past week at Mercy Hospital, Toledo to Herbert Hoglan, owner of the Genoan Theatre, Genoa, Ohio, and Mrs. Hoglan.

Warner Ohio Assistant Zone Manager Dick Wright last week celebrated his 20th aniversary with Warner Bros. He started with the circuit on Oct. 6, 1929 as manager of the Pittsburgh Olympic.

Frank Gross, pioneer independent exhibitor, is a patient at Mount Sinai Hospital where he was operated on last Thursday for a lung ailment. . . . Jack Gertz, president of Theatrical Enterprises has acquired the Theatre Poster Inc. franchise for the areas served by the Cleve-

(*Continued on Page 22*)

REGIONAL NEWSREEL

(Continued from Page 21)

land and Cincinnati exchanges.

Nick Lubich of Oliver Theatre Supply Co. and Laura Kramer were married last Saturday. . . . Realart Pictures has moved into its new 7th floor Film Bldg. location. . . . A complete face lifting job has been completed at Paul Gusdanovic's LaSalle Theatre.

PHILADELPHIA

Paramount Exploiteer Bill Brooker was installed as the new commander of Variety Post 713, American Legion, last week at Palumbo's. Other officers installed were Sylvan Cohen, senior vice-commander; Richard L. Brown, junior vice-commander; Jack Harris, adjutant; Norman Silverman, finance officer; William Weinstein, chaplain, and Joe Reilly and Louis Cohen, sergeants-at-arms.

Jerry Levy, Columbia booker, wound up the vacationists at that exchange. . . .Clint Weyer, Mike Felt and Jack Beresin are among the new directors of the Philadelphia Eagles pro football team. . . . Murray Diamond and Max Bernstein, Fox-Ware Premuims, will move into their own showrooms on Vine Street as soon as remodeling is completed.

Warner Clerk Mary Scully who has been out for several months due to a serious hip injury, is back at her desk. . . . The Cinema, Atlantic City, has reverted to a foreign film policy with the opening of Eagle Lion's "Quartet."

SAN FRANCISCO

A "Hollywood Star Show" was presented at the Civic Auditorium in San Francisco to obtain funds to build the Santa Clara Youth Center. Among the stars who donated their talents were Jack Carson, Wayne Morris, Robert Alda, Wallace Ford and many others. . . . The San Francisco unit of Paramount is leading the Western Division in the current sales campaign.

The "Confidential Legislative Report" prepared by Hulda McGinn, public relations representative for California Theatre Owners Association, is being distributed to the more than 350 members of the organization. In it, is revealed all the proposed, passed and rejected legislative

What's in a Name?

The Wolfe put in an appearance and was quickly followed by the Shepherd down Kentucky way recently. Theatres by those names were opened, the former by M. C. Hughes and J. F. Carnahan in Campton and the latter by Denzil Herbershoff in Shepherdsville.

of 1949 at the Sacramento State Capitol.

R. A. Long, traveling auditor for Warner Bros. from the New York home office, visited the local exchange. . . . Paramount Manager Neal East is attending a company sales meeting at New York's Plaza Hotel. . . . Paramount Salesman Jack Stevenson is reported by coworkers to be increasing his muscles at the local Institute of Body Building. . . . Eagle Lion Booker Min Levy will travel to Sun Valley on her vacation. She will attend the PICCITO convention being held there.

Variety Club's annual golf tournament conducted by Tent 32 is set for Oct. 25 at the Lake Merced Club. Freddie Dixon, last year's chairman, is again acting as head of the contest. Prizes are being offered at the door and for the contests.

NEW HAVEN

Due to injuries suffered by Walter Kessler, manager of Loew's Ohio in Columbus, John DiBeneditto, assistant manager of the Poli, Bridgeport, is being sent to Loew's Broad in Columbus as temporary manager. Bob Ritzert, assistant at the Globe, Bridgeport, moves to the Poli as temporary assistant manager and Dave Lee of the Bijou, New Haven moves to the Globe as temporary assistant manager. Ruth Bolton, relief manager on the Poli circuit, moves to the Lyric, Bridgeport, as manager.

Vaudeville is heading back to various Connecticut theatres. Latest is the Bridgeport Lyric which will open a one-day continuous policy with a screen hit starting Sunday, Oct. 23. The Palace, New Britain, is going into a two-day continuous policy and Klein Memorial, Bridgeport, into a reserved seat policy on Sunday night. . . . Paramount Manager Jim Darby is presenting local stage show in form of fashion show.

Alice Fox, secretary at the Poli, Bridgeport, is in General Hospital there for an operation. . . . Paramount Manager Henry Germaine went to New York to attend annual sales convention. Ben Simon, 20th Century-Fox manager, returned from New York where he attended company sales meeting.

Projection room changes in Bridgeport call Thomas Colwell from the Hi-Way to the new Beverly; Joseph Kaplan from the Stratford to the Hi-Way and William Towle to the Stratford.

CHARLOTTE

Bob Ingram of Atlanta, Ga., Southern division manager of Columbia, was honored by Charlotte movie film leaders at a luncheon at Hotel Barringer Oct. 6. Ingram is being honored nationally with a "Bob Ingram Dirve" sales campaign in which all Columbia exchanges are participating.

For many years Ingram was Charlotte manager for Columbia. Several years ago he took over the Atlanta branch office, and later was made Southern Division Manager.

The luncheon in his honor was in charge of Columbia Charlotte Manager H. D. Williamson.

LOS ANGELES

Mrs. T. A. Jensen of the 29 Palms Theatre at Twenty-Nine Palms, was in on a booking and buying trip. . . . Don Gutman of the San Pedro Drive-In Theatre is doing his own buying. He was formerly associated with Calpac. . . . The contingent of Tri-States Theatre managers arrived for week's stay in Hollywood as prize in the circuit's recent A. H. Blank 70th Anniversary Drive. They include William Miskell, Omaha theatres district manager; Robert Leonard, Paramount theatre, Des Moines; Ira Crain, Bonham Theatre, Fairbury, Neb., and Betty Hensler, manager of the Upton, Des Moines, one of the few women managers in the country.

Paramount Manager Al Taylor and Charles Kranz, Realart franchise holder in Los Angeles, left for New York for their individual company meetings. . . . Clyde Eckhardt is in

MGM EXECUTIVE TRAINING GROUPS 'LEARN THE ROPES' IN NEW YORK





Since the policy was instituted last year of picking men from its field staff for executive training, two MGM Executive Training Groups have thus far been brought to New York for four-week courses during which they visited all MGM executives and gained an insight into all phases of company operation, including distributor, exhibitor, theatre operator, accounting etc. Their schedule also included visits to the MGM Records department, National Screen Service, and the Dale Carnegie Institute. When the courses were completed, the company had, as it will have in the future when additional groups are brought to the home office, men thoroughly fit for promotion as the occasion arises. In photo at left the first group is seen at a meeting with Loew theatre executives. L-R: Ansley B. Padgett, Atlanta; John E. Murphy, out-of-town Loew theatre operation head; Louis Marks, Cleveland; Michael J. Ford, Chicago; H. Russell Gaus, Los Angeles; Joseph R. Vogel, Loew vice-president in charge of theatre operations; Louis J. Weber, Dallas; Gene Picker, Loew metropolitan circuit head; Philip F. Gravitz, New Haven; Oscar Doob, Loew theatre executive. One of the first visits of the second group (photo at right) while in New York was to attend a sales cabinet meeting under the direction of William F. Rodgers, MGM vice-president and general sales manger; the picture includes only a portion of the cabinet which attended this particular session. Seated are Jay M. Eisenberg, liaison between legal and sales departments; John P. Byrne, eastern sales manager; Rodgers; Charles M. Reagan, of the home office sales department, Edward M. Saunders, assistant sales manager. Standing, l-r, is the second group: William Madden, Boston; Harold Zeltner, Chicago; "Connie" Carpou, Oklahoma City; Woodrow Sherrill, Kansas City; C. E. "Pete" Prince, Washington, and Max Shabason, Pittsburgh.

REGIONAL NEWSREEL

the Good Samaritan Hospital recovering from a major operation and is reported doing nicely. . . . Lippert Productions' Sam Decker left for San Francisco to attend company's sales convention.

Elaborate premiere inaugural opening was given the Fox West Coast's new 1,200-seat, first-run Crest, in Sacramento. Governor Earl Warren participated in the ceremonies with Fox West Coast President Charles P. Skouras acting as host.

Tent 25, Variety Club of Southern California, held its annual election of crew officers last Tuesday night at a special dinner meeting at the Ambassador Hotel. Dr. Stafford L. Warren, dean of the school of medicine at the University of California, was honor guest and speaker.

BOSTON

Business meeting of the Boston Publicity Club was held Tuesday evening, Oct. 11. Plans for programs for the coming season were then announced. Club will have speakers mainly from city newspap ers' editorial rooms twice monthly. Luncheons will be held each Monday noon. . . . "Live" entertainment is to be installed at the Copley Square according to announcement from its owner John Costello.

That pulchritudinous singer Betty Ann Grove now appearing on television in many programs is a Boston girl and had her first encouragement at the local RKO theatres and then with Ruby Newman at the Somerset. . . . Paul Longo operates his Medford Drive-In theatre, Meadow Glen, near Boston, with an invitation preview Friday night.

Dead: W. E. J. Brown, father of Loew's Poli New England Theatres Publicity Director Lou Brown, Sunday, in Washington, D. C.

LOUISVILLE

The swan song of vaudeville has been sung at the National, for the present at least. The house has been darkened for remodeling, with no reopening date set and no announcement as to future operating policy. . . . Even though there has been a little deviation from the normal summer weather, no announcement has yet been received regarding the closing of any of the under-skyers for the season. In fact, two new projects in the area contemplate openings within the next couple of weeks. They are the Preston Highway Drive-In on Preston Street Road here and the Twin Theatair Drive-In at Jeffersonville, Ind. . . . There seems to be a notable increase in the number of double feature programs being presented at th drive-ins in the immediate area.

Foster Brooks, well known in Louisville radio circles, has reportedly signed a contract with Columbia Pictures and rumors have it he will soon be seen in Gene Autry movies. . . . As something a little extra in the way of entertainment for the ladies on hand for the KATO convention, the organization arranged for a ladies' luncheon at the widely known Pendennis Club here.

WASHINGTON

Milton Berle headed a variety show on Oct. 7, at Uline Arena, for the benefit of Shrine charities. . . . Loew's Capitol Theatre offered a full vaudeville bill of eight acts, starting Oct. 13.

Paramount Manager A. C. Benson was scheduled to attend the three-day Paramount sales meeting in New York, this week. . . . Mrs. Sara Young, 20th Century-Fox booker, entertained her sister, Mrs. Minna Leavitt, of Brookline, Mass. . . . At last report, Booker May Feldman was in first place in Screen Guild's playdate drive. . . . New biller at 20th Century-Fox is Helen Alexander.

Penny Adams, daughter of MGM Manager Jerry Adams, was one of a number of children who drank a solution from an old garden spray, found in a neighbor's basement. After a visit to Children's Hospital, all the children are in good condition, but it was a pretty frightening experience for their parents.

Life of Riley

Riley Day, in honor of the Hoosier poet, James Whitcomb Riley, will be celebrated in 100 or more Indiana theatres during the week of Oct. 7. Gov. Henry Schricker proclaimed the period Riley Week because it marks the 100th anniversary of Riley's birth.

KANSAS CITY

Theatre owners of the Kansas side cooperated with the Association of Insurance Agents last week in observance of Fire Prevention Week. The association furnished 17 movie shorts which were shown at local theatres during the week. . . . Television comes to Kansas City when WDAF-TV goes on the air regularly beginning Oct. 16. . . . Bob Shelton and Jack Braunagel of the Commonwealth circuit were out last week looking over some of the company's theatres. . . . Gretchen Brown of the Commonwealth office is on vacation. . . . Francis Meyers of the Civic Theatre, Brookfield, Mo., was seen on the row last week. . . . Lawrence Lehman and his wife are vacationing in southern California, leaving Ted Wynn in charge at the Missouri. . . . Charles Horstman, New York, in charge of projection for RKO theatres, was in town looking over the set-up at the Missouri Theatre. . . . Spike Jones, in town for a one-night concert, took time out to drop in on Manager Jimmy Nixon at the renovated Orpheum; Jones' concert for Pla-Mor in the Music Hall was a sell out.

PITTSBURGH

The Dale Theatre, Johnstown, Pa., one of the two houses in that town operated by L. L. Chamberlain, burned this week. The damage was quite severe and it will be six to eight weeks before the house will reopen. . . . A request to lease property opposite the County Airport for a drive-in theatre was rejected this week by the County Commissioners Office.

Mrs. Marjorie Skerba, booker for 20th Century-Fox, has resigned effective October 15 to assume home duties. She will join her husband in Albuquerque, N. M., where they were married this Summer. . . . Three communities in Allegheny County will vote on Nov. 8 on the question of legalizing Sunday movies. They are Aspinwall, Pleasant Hills and Harmar Township.

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REGIONAL NEWSREEL

(*Continued from Page 23*)

Mr. and Mrs. M. A. Rosenberg, theatre owners, have announced the engagement of their daughter, Millie, to Leonard B. Wechsler, of McKeesport, Pa. He is the son of Jerry Wechsler, former Warner salesman here and now manager of that company's Cleveland Branch. Rosenberg was President of the AMPTO of Western Pennsylvania for many years.

The beautiful New Majestic Theatre, Ellwood City, Pa., operated by Biordi Bros., opened this week with gala festivities, which were attended by a number of exhibitors and distributor representatives.

TORONTO

The "United Front" conference of the entire Canadian industry drew some 50 delegates to the two-day meeting Oct. 12-13 at the Chateau Laurier in Ottawa, with Famous Players Canadin President J. J. Fitzgibbons presiding as national chairman of the sponsoring group, the National Committee of the Motion Picture Exhibitors Ass'n of Canada. This conference was virtually a sequel to the all-industry meeting of American organizations in Chicago last month. The decisions of the Ottawa meeting will be brought before regional and other Dominion groups for ratification. Among the 50 delegates were 19 officers and members of the National Exhibitors' committee. Others were from the Canadian Motion Picture Distributors Ass'n, the Ass'n of Motion Picture Producers and Laboratories of Canada, newsreels and the press. Foremost among the delegates was Motion Picture Ass'n of America Vice-President Francis S. Harmon. On closing day Famous Players Canadian gave a luncheon for the assembly.

Toronto Tent No. 28 of the International Variety Clubs paid tribute to the memory of Roly Young, film reviewer of the Toronto *Globe and Mail* who died suddenly not long ago. The members raised a memorial fund of four figures which was presented privately to his mother.

For the third time in three months the Skyway Drive-In at Hamilton, Ont., was burglarized on Oct. 6. Manager P. A. Claus reports the safe was smashed, $500 in cash and $60 worth of cigarettes taken. The under-skyer is a Famous Players Canadian situation.

DALLAS

Phil Isley, Dallas theatre owner, and his wife were injured in a car accident last Tuesday near the outskirts of Houston. Isley's right arm was broken and Mrs. Isley had some teeth knocked out and received a hip injury. Isley told Houston police the car struck a boulder on the edge of the highway and rammed into a culvert. The Isleys are parents of Screen Actress Jennifer Jones.

Last week the 1,350-seat, $350,000 Campus, Denton, was opened with Raymond Willie and James O. Cherry, Interstate executives, attending from Dallas.

Nine Dallas theatres carried on Sunday, Oct. 8 films of the University of Oklahoma-University of Texas football game at State Fair's Cotton Bowl. The Jamieson Studios of Dallas are making the grid shorts. . . . One hundred and fifty Dallas film men, representing all major film row groups here, attended the banquet given last week at Town and County Restaurant, for J. B. Underwood who was honored on his completion of 21 years with Columbia. Wallace Walthall, National Screen Service executive, was toastmaster.

George Bannan, Warner Brothers exploiteer, was called to Milwaukee by the death there of his brother, Jack Bannan. . . . When Sigma Delta Chi, national journalistic fraternity, meets here in November, delegates will be entertained at a barbecue at the Boys Ranch at Bedford. The Boys Ranch tumbling and boxing teams, says James O. Cherry, head of the ranch, will entertain the visitors with a show.

White Elephant Sale

San Francisco's Film Colony girls this week palmed off their "white elephants" for a good cause—the Variety Club Heart Fund, and incidentally had a lot of fun. The girls threw a party to which each one brought some useless article which was auctioned off with the proceeds going to the local Variety Club's humanitarian project.

SALT LAKE CITY

Film Classics Manager Dave McElhinney has moved the branch office to its new quarters in the Film Center Building. . . . Fox Intermountain District Manager Jack McGee returned from a Montana selling trip. . . . Lou Sorenson has been relief manager in nearby Intermountain Theatres spots. . . . Manager Bob Workman of the Twin Falls, Idaho, theatre and Mrs. Workman visited friends at the Capitol here. . . . Capitol assistant Herb Schoenhardt is back from vacation. . . . Paramount Manager Frank H. Smith is in Chicago and expected to go from there to New York.

MGM Manager Carl Nedley is one of the company managers who won a trip to Europe in a recent sales contest. . . . John Denman has been transferred by Fox Intermountain from manager of the Pocatello, Ida., Chief to Great Falls, Mont., and been succeeded at the Chief by Bob Litito, formerly of the Aladdin in Denver. . . . Back-office employes here will elect officers this week, Don Campbell of Columbia, in charge of union affiliations, announced.

Columbia Western Division Manager Jerry Safron spent several days here in his swing about the country to launch Columbia's 13-week sales drive. Manager William Seib gave a luncheon in his honor at which Intermountain Theatres Vice-President and General Manager Tracy Barham was one of the speakers.

Dead: Claude Hawks, theatre operator with a chain of houses in Utah and Nevada, died here Oct. 7 after a lingering illness. His widow, two sons and a daughter survive.

PORTLAND

Some 50 outstanding progressive exhibitors of Oregon are now making extensive plans and preparations to be the largest delegation of exhibitors at the PCCITO conference at Sun Valley.

Among the veteran exhibitors will be Mr. and Mrs. M. W. Mattacheck of McMinnville; Mr. and Mrs. William Graeper Jr. of Portland; Mr. and Mrs. A. West Johnson, Eugene; Mr. and Mrs. B. A. Stover, Bend; Mr. and Mrs. W. H. Hibbert of Sheridan; Mr. and Mrs. Rollin G. Kuhn, Lebanon; Mr. and Mrs. Robert A. McKevitt, Oceanlake; Mr. and Mrs. Leo Pallay, Portland; Mr. and Mrs. Robert White, Portland; Mr. and Mrs. Howard Bell, Portland; Mr. and Mrs. Harry Moyer, Portland; Mr. and Mrs. Chas. Whitehead, Corvallis; Mr. and Mrs. Ray Grombacher, Portland; Mr. and Mrs. I. Geller, Portland; Mr. and Mrs. Jesse Jones, Portland; Mr. and Mrs. Kenneth Piercy, Prineville; Mr. and Mrs. John Matlock, Pendleton; Mr. and Mrs. Robert W. Mattacheck, McMinnville; Mrs. Lana McKevitt and Mrs. Leonard Kruse; Newport; Mr. and Mrs. Oscar George Heppner; Mr. and Mrs. Cliff Daugherty, Heppner; Mrs. Kenneth Cockerline and guest, Portland; Mr. George Gessler and party of six, Sweet Home; Miss Blanche Eagin, Heppner; Mr. W. D. Thrall, Junction City; Mrs. Golda Woolman, Drain.

They will all be joined on their special cars by exhibitors from the State of Washington, headed by James Hone, managing secretary of the Alaska Washington group; LeRoy Johnson and L. O. Lukan and numerous others. An equal number will go direct to Sun Valley from the states of Montana, Utah, Idaho, Nevada, directed by Chairman Rotus Harvey of the PCCITO trustees.

Tom Shearer of B. F. Shearer Equipment Company returns from convention of Theatre Equipment Manufacturers Association. . . . Mr. and Mrs. E. Van Gortel have sold their Twisp and Winthrop theatres to Charles Nelson. . . . MGM Seattle Manager Sam Davis is leaving for New York. . . . Frances Seeger of 20th Fox is back at work following hospitalization. . . . RKO Exploitation Director Terry Turner was the guest of Seattle Manager Ed Lam. . . . Universal Assistant General Sales Manager Al O'Keefe, from New York and Western District Manager Barney Rose conferred with Seattle Manager George De Waide. . . . Buck Smith of Favorite Films and Jack Engerman of Screen Guild were in Wenatchee.

ALBANY

The first dinner meeting of the Albany Variety Club took place Monday evening. Kings for a day were the Warner Theatre gang. . . . A meeting was held at the Statler Hotel, Buffalo, Warner Zone Manager C. A. Smakwitz presiding. Among those attending were: Max Friedman, buyer and booker, Joe Weinstein, booker, Gerry Atkin, publicity director, and Ralph Crabill district manager. . . . The following drive-in theatres will close this week: Riverside, Ogdensburg; the Fonda Drive-In, the Sunset, Massena, and the Sunset, Canton.

Shirley Cohen, contract clerk at Universal, is vacationing in Canada. . . . Fox Typist Jean Mann resigned to join her husband who is in the Navy and stationed in Virginia. She is being replaced by Nan Elevy. . . . A luncheon was held at Keeler's the past week to open the Bullwinkel Playdate drive, honoring Columbia Manager Jack Bullwinkel. Among those attending were: Saul Ullman and Joe Saperstein, Fabian Theatres; Charles Gordon, Olympic, Uitica; John Cooney, Union Square, Pittsfield, Mass.; Neil Hellman of the Hellman Enterprises; Harry Lamont, Lamont Circuit; George Thornton, Saugerties, Sam Rosenblatt, American Theatres; Charlie Dortic, salesman, and Bill Hanley of Columbia.

Rose Lossi recently joined the Universal staff. . . . Warner Contact Manager Jim Faughnan is convalescing at Memorial Hospital after a recent operation. Neal Coogan of home office is pinch-hitting for him. . . . Betty Gila is a new employee at RKO.

The Warner Club held its annual election and the following are the new officers: Mildred Belkin, president; Harry Aarnove, vice-president of entertainment; J. P. Faughnan, vice-president in charge of welfare; W. Foley, vice-president of membership; Catherine Katzel, secretary; Leo Drexler, treasurer. Miss Belkin will represent the Albany unit at the National Warner Club meeting in New York on Oct. 15.

REGIONAL NEWSREEL

DENVER

Donald Booth, formerly with Warner Bros., has been made branch manager for Lippert Pictures, while Carl Hallstrom, formerly 20th Fox booker and salesman in Salt Lake City, has been made manager of the new Lippert exchange in Salt Lake City, according to District Manager Tom Bailey. Joe Clark, reported having joined Monogram as salesman, announces he will stay on as a Lippert salesman. These four flew to San Francisco to attend a Lippert sales meeting.

About 30 were entertained at luncheon at the Rocky Mountain Screen Club by Columbia Manager Robert Hill, on the occasion of the visit here of Columbia Division Manager Jerry Safron. Also at the luncheon was Sammy Seigel, western division exploitation manager.

Sid Weisbaum, long ago on Denver's film row as manager for FBO, visited here and rounded up a number of oldtime friends and entertained them at lunch. Weisbaum is now in the theatre business in San Francisco.

Mr. and Mrs. Cy Lee (Poppers Supply Co.), missed being named state champions in the duplicate bridge tournament by just half a point. . . . Paramount Salesman C. J. Duer has been named branch manager for Monogram, succeeding Clarence Olson, who has returned to United Artists as local manager. . . . Ross Bluck fell as he was getting into his car and suffered two fractures on the lower leg.

Tom Smiley, General Manager for Realart Colorado Co., leaves for the New York Realart sales meeting on Oct. 25-26. Smiley has just added Favorite Films product to the company's wares. . . . More giveaways this month are again in high gear with its 10 Fox theatres while six of the Wolfberg theatres continue their cash nights.

CHICAGO

George Busch, veteran RKO booker, has shifted to north side salesman with Will Doerr, formerly of Republic, succeeding him on the booking desk. Doerr will also handle RKO's 16-mm. . . . Hank Porter has shifted from National Screen to Screen Guild's sales staff. . . . The Alliance circuit held its annual managers' meeting in Indianapolis at the Lincoln Hotel Oct. 7. . . . The Warner Club elected John P. Fields, manager of the Stratford, president, with Dan Mahoney of the Veronica vice-president, Veronica Raidoby, secretary, and Harry Burdett, treasurer.

Warner's Partheon at Hammond, Ind., is spotting vaudeville in some bills during the fall months . . . 20th Century-Fox held a sales meeting here at the Drake, Thursday and Friday. . . . The Oriental Theatres Entertainment Corporation has filed injunction proceedings against Essaness in an effort to enjoin them from operating the 4,000-seat Oriental.

Fred A. Joyce, formerly with the Selznick publicity office, has opened his own public relations office in Chicago. He is now handling "G.I. Joe" and "Love Happy." . . . Will J. Harris , director of stage productions at the Oriental, will create and produce a stage spectacle for the 42nd annual automobile show here Feb. 18-26.

The Chicago film trade is actively boosting for a 1950 world trade fair here at which I. S. Arnolf, president of the Chicago Convention Bureau, hopes to get exhibits from many nations. . . . The second television show at the Coliseum, with Eddie Cantor heading the show, is said to have broken last year's 150,000 attendance. Two hundred television sets are on display, all of them reported in use.

Mrs. Abraham Saperstein, widow of the late independent theatre operator, heads the Parent-Teacher Ass'n activities in the Chicago area. Mrs. G. C. Jacobs is head of the P-TA's film activities in the northwest territory.

Backing Kiddie Shows

The Chicago Parent-Teachers Association is getting behind kiddie movie shows and has obtained permission from Superintendent of Schools Hunt, to sell tickets for any children's program that may be given this fall. Will Holden, district supervisor for Balaban and Katz northwest theatres, is planning to play children's films at morning shows at the Gateway. If that is successful, other houses in that territory will be used.

VANCOUVER

The 10 per cent discount on U. S. money is causing plenty of confusion at border points. Some theatres at Blain and Bellingham, which cater to the Canadian trade, are cashing Candian funds at par while others are refusing to take Canadian money at all. . . . Canadian Pacific Railroad is to introduce shipboard movies as a feature of its fast Vancouver-Victoria-Seattle daylight run ships, converting a lounge into a movie theatre and giving a one-hour free show. Idea is to popularize ship travel as against airline competition.

Grosses of drive-ins are exceeding operators' expectations. At least 10 more drive-ins are expected to be built next year in British Columbia and about 25 throughout the three prairie provinces. . . . The new 335-seat suburban Main Theatre being built by George Miller, will open on Thanksgiving Day. It will be in competition to the recently constructed Odeon Fraser.

Monogram-Allied Artists Manager Harry Page announced a sales drive from Oct. 1 to Dec. 31 and area exhibitors are giving it hearty support. . . . Famous Player Supervisor Maynard Joiner went to Ottawa to represent the British Columbia Association at the meeting of the national committee of Exhibitors Association of Canada, Oct. 12-13 at the Chateau Laurier Hotel, Ottawa.

Vancouver Island now has more female theatre managers than any place in Canada. They are: Sheila BeJay, Rio, Victoria; Mrs. L. Smythe, Odeon, Duncan; Mrs. L. Warren, Qualicum Beach, and Ella Pearson at the Oak Bay Theatre in Victoria.

OMAHA

The Cozy Theatre at Everly, Ia., is back in the hands of A. F. Palmquist who owned it some years ago. He purchased the house, closed since July, at a sheriff's sale and plans to reopen it Oct. 16 as the Everly. . . . Waldo Waybill has purchased the Joy Theatre at North Bend, Neb., from Blanche Colbert.

J. D. Warnock, Battle Creek (Ia.) exhibitor, is back from a fishing trip in Wisconsin. . . . Frank Good, Red Oak (Ia.) exhibitor, spent a couple of weeks in Chicago. . . . Howard Brooking, Oakland (Ia.), attended the Republican National Farm Conference at Sioux City.

Ira Crane, who was Tri-States Theatres manager at Fairbury before being transferred to Des Moines, flew to California—his award for top honors in the recent drive. . . . Paramount Manager M. E. Anderson went to New York City for a company meeting, and Ledger Clerk Regina Healy is vacationing in Denver. . . . Mr. and Mrs. Carl White, Quality Theatre Supply Company, and Mr. and Mrs. Wesley Mansfield, Tama (Ia.) exhibitors, took in the supply dealers meeting in Chicago, then went on to Detroit.

Minor Harris, Palmer (Neb.) newspaper publisher, paid his first visit to film row. He is a member of the board operating the theatre at Palmer. . . . George Baker has sold his part interest in the Page at Shenandoah, Ia., to Commonwealth Theatres, Kansas City. . . . Eagle-Lion District Manager Harold Beecroft, was in town.

MGM employes held a weiner roast across the river in Council Bluffs. . . . R. D. Goldberg has installed a Cycloramic screen in his State Theatre, next plans one for the Dundee.

OKLAHOMA CITY

R. L. Barton Theatres, Oklahoma City, is sponsoring an 11 weeks' cash night program, with the help of merchants, and the Dockum Motor Co. A new automobile will be given away, at the end of the 11 weeks. . . . Rodeo Theatre, Oklahoma City, is sponsoring a merchants cash night every Thursday night.

Mrs. Charles W. Gentry, mother of movie star Cathy O'Donnell, is recovering from a stroke suffered July 6.

The North Main Theatre, Houston, one of Interstate's pioneer neighborhood houses, had its formal reopening Friday after having been remodeled and redecorated.

The 89er Theatre opened in Kingfisher last week. Don Abernathy and J. Phil Burns are principal stockholders of the Marsy corporation, which owns the theatre.

Olmos Amusement Company, San Antonio, has been granted a 50-year charter, with $40,000 capital. Incorporators: John C. Carson, Louis Santikos and John L. Santikos.

Ollie Brownlee, formerly manager of a Malco theatre at Memphis, Tenn., will take over in Ft. Smith, Ark., as city manager of Paramount's Joie and Hoyt's. Brownlee was manager of the Strand at Memphis since 1947. He formerly was city manager for Malco in Ft. Smith, in 1936 and for Paramount Publix in 1929-31.

Remmel Young, city manager of Malco, will continue to manage Malco's Temple, Plaza Fort and Malco theatre, Ft. Smith after the formal split of the Paramount and Malco interests.

(*Continued on Page 26*)



REGIONAL NEWSREEL

(*Continued from Page* 25)

. . . One of the largest theatres in North Texas, Interstate's Campus at Denton, opened there Oct. 5.

Oklahoma use tax collection for the month of July, 1949, for theatres shows four returns and $47 tax, as compared to these returns, and $46.63 tax. An increase of .79 per cent.

MILWAUKEE

Fox Wisconsin Amusement is putting on All-American Premieres at about 75 Wisconsin theatres during October, having started the first week of the month at the Fox Palace with "Father Was a Fullback." Ads heralded the show as "The All-American Premiere of All-American Comedy."

Clarence Olson, with First National's exchange here many years ago, has been appointed United Artists Denver manager. . . . Tom Mormand, former owner of the Rex at Racine, is reported to have been named manager of the Moonlite at Hammond, Ind. . . . Joe Woodward of the local Delft Theatre circuit office, is again in Mt. Sinai Hospital with an infection. . . . Mar Monday of the 20th-Fox inspection department is convalescing at her home after an operation.

The local Variety Club is moving into its new quarters in Hotel Wisconsin. A meeting of the directors and members was held on Oct. 7. . . . Screen Guild's local office is undergoing a face-lifting process with new windows and lettering. . . . National Theatres Dan Michalove was here from New York last week; also Bill Ainsworth of the Oconomowoc and Shawano, Wis., theatres. . . . The Standard Riverside here again had vaudeville as its main feature last week. . . . The remodeled Grand at Wausau, Wis., has reopened with new main floor, new seats throughout and new heating and ventilation system, Manager Lawrence Belyz announced.

INDIANAPOLIS

Conditions were back to normal Wednesday at the Lyric Theatre, where an afternoon crowd Tuesday became panicky as escaping gas seeped into the theatre. One patron was slightly injured in the scramble for the front exit. The gas entered through the ventilating system after a crew of the local gas and coke company cut off a service line which formerly served the English Hotel now being razed.

The first new theatre to be built in Indianapolis in many years, the $150,000 Arlington, held its formal opening Thursday night. Its cyclorama screen is the first of its kind in the middle West. The house is operated by the Capitol City Theatre Corp. . . . Marcie Maxwell, on temporary duty at Columbia, succeeds instructress Norma Baldwin who is on leave of absence. . . . Republic's Manager Jack Dowd spent most of the week calling on circuit executives in Louisville, Ky., and Chicago.

A farewell party for Gordon Craddock, who leaves Eagle Lion for a southern post, was held Saturday, Oct. 1, with a cocktail party at the home of Peggy Zimmer, and a dinner afterwards at the Indianapolis Atheneum Turners Club. . . . Warner Office Manager Robert Halliday flew to Englewood, N. J., over the weekend to attend the wedding of his sister. . . . United Artists Cashier Mary Long succeeds Jack Anderson as office manager and head booker.

Kenneth Law is remodeling his Cozy at Argos, Ind. . . . Don Hammer, widely known in film circles, is the new manager at the State, Terre Haute, Ind.

Here's Another Reason

Popcorn is a fine daily diet for aiding in the prevention of tooth decay, Dr. Robert G. Kesel, the man who discovered the ammoniated tooth powder which is getting such a dental play these days, declared in Milwaukee this week. Dispatches did not say whether popcorn-selling theatres, sensing a new way to boost popcorn sales, were contemplating adding dental services for a small additional admission.

ATLANTA

Parmaount Salesman E. G. DeBerry has resigned to fill the same post at the Warner exchange. . . . A. F. Harton, formerly of Lawrenceville, Va., has been appointed manager of the New Drive-in at Orlando, Fla. . . Charlie Richelieu of the Royal at Tarpon Springs, Fla., has taken over the Vogue at New Port Richey, Fla., and will install new seats. . . . Mr. and Mrs. Howard Underwood, owners of the Dreamland Drive-In, Largo, Fla., have closed the house for some weeks and are vacationing at their former home in Anderson, Ind. . . . Dana Bradford has moved from Wometco's Grove to manage the Rosetta in Little River, Fla.

Lester Sipe, former Carolina theatre owner, now living in Florida, was a visitor in his old home town, Charlotte. . . . Owner O. T. Kirby of the Palace and Kirby, Roxboro, N. C., is home after hospitalization for an eye operation. . . . Back from trips to Chicago are Mr. and Mrs. Frank Strange of the Charlotte Theatre Supply and Atlanta Capital City Supply's Oscar Howell.

Theatres opened recently: Rockwood Amusement's 786-seat Roxy, Russellville, Ala., with Lee Gault as city manager; the Kuhl Co. of Orlando, Fla., its second drive-in, 500 cars, at Prairie Lake, Fla., with Jim Partlow as manager; Earl Kretzchnar's 426-seat Hanceville at Hancevlile, Ala.; Corinthian Outdoor Theatre Co.'s second drive-in at Sylacauga, Ala., with O. L. Redfern, who formerly operated a circuit out of Parris, Ala., as manager; J. G. Snelgrove and Q. H. Juhan, Jr.'s under-skyer at Sylvester, Ga.

New Theatres

Atlanta—Phil H. Kaplan, a new theatre at Macon, Ga.

Washington—Sam Roth, a new theatre remodeled from a building on New York Avenue, N.W., here just off 14th Street.

Denver—Black Hills Amusement Co., a 700-seater to cost $125,000 at Sturgess, S. D.; Gus Daskalous, a 400-car under-skyer to cost $60,000 at Las Vegas, N. M.

Milwaukee—Darlington Theatres, a 450-seater at Shullsburg, Wis., for Harry Melchoir's subsidiary; a new theatre has been started at Park Falls, Wis.

Providence, R. I.—Nathan Yamins, a 600-seater on County Street, Somerset Center.

Arkadelphia, Ark.—Cupp Theatres, a 400-car ozoner at Fifth and Main.

Gatesville, Tex.—Skelton Bros., a 300-car under-skyer near here.

Columbus, Neb.—Platte Theatres, Inc., an open-airer on the U. S. 30-81 cut-off north of Columbus.

Houston, Tex.—Claude Ezell & Associates, a 650-car drive-in to cost $100,000 on Shaver Street here.

Minneapolis—M. L. Baratz, Minneapolis, a 1,000 seater in Suburban Richfield.

Artesia, Tex.—T. E. Brown, a drive-in on West Highway 80 near Artesia.

Hammond, Ind.—Peter Paulis, a 1,000-seater and store in this city's Hessville district.

Mena, Ark.—R. B. Bell, a modern theatre at Sherwood and Mena Street.

Cuero, Tex.—John Monroe, a drive-in here for operation by the Griffith circuit.

NEW YORK

Montague Salmon, managing director of the Rivoli, sailed for London Friday with Mrs. Salmon, to revisit the city of his birth which he has not seen for 10 years. He's expected back in Gotham during November. . . . Ira Wit, motion picture word slinger on *Variety,* has donned cap and gown to teach a course on motion picture industry organization at the Dramatic Workshop. The lectures will be in English. . . . Bill Brand and his wife will be given a dinner dance to celebrate their 40 years of wedded life. Throwing the party at the Hampshire House on Oct. 15 will be their four children Mrs. Beulah Levine, Mrs. Charlotte Levine, and George and Allan Brandt.

Filmrowite Joan Roche got her driver's license tihs week. Pedestrians beware. . . . Exhibitor Dave of Elizabethtown, the New York Elizabethtown, was a film row visitor. . . . Sidney Drier has taken over the 600-seat Parkside in Brooklyn from Shanlon Theatres, headed by Alexander Shanley, who runs theatres in upstate New York. . . . United Artists' Roslynd Lipson lost her uncle. . . . Henry Hyman, well known on the row, where he made weekly visits to sell neckties, died this week of a heart attack.

Dead: Mrs. Mary Thacher Morris, 85, mother of Virginia Nixon Morris of the Paramount advertising department, last Saturday in New York City.

HARTFORD

Mrs. Ruth Bolton, formr assistant manager at the Loew Poli, New Haven, has been named manager of the recently reopened Loew-Poli Lyric, Bridgeport. David Lee was transferred from student assistant at the Loew-Poli, Bridgeport, to Mrs. Bolton's former post. . . . Other appointments: Dorothy Bregnetti, candy girl at the Eastwood; Robert Rainville and Gerard Brunelli, ushers at the Warner Strand; Genevieve Clifford, cashier at the Eastwood, succeeding Dorothy Christiano; Tony Latino, service staff, Warner Strand; Mrs. Jean Chenail, manager, Taconic, Williamstown, Mass.; Michael Mancini, manager, Dreamland, New Haven; Louise Giorgio and Viola Keislich, cashiers, Loew's Poli, New Haven; Geraldine Doucett, candy girl, Crown, Hartford.

Bob Handy, operator of the Strand, Montpelier, Vt., has bought the Twin Cities Drive-In between that city and Barre from John Gardner of the Colony, Schenectady, N. Y., and Projectionist Claude Watkins of the Strand, Albany. . . . Harry Post has closed the 500-seat Astor, East Hartford, which Kurpen and Harris of Hartford had been operating. . . . Eddie Sokolowsky, former Connecticut theatre operator, and his brother-in-law, Henry Gaska, owners of the Capitol, Lowell, Mass., have leased the 800-seat Park, Nashua, N. H., on a 10-year lease, with Sokolowsky to manage it, Gaska to continue managing the Capitol.

Manager Tommy Grace of the Eastwood, East Hartford, announced election results from the stage. . . . Wethersfield Webb Playhouse Assistant Manager Bill Daugherty was out ill.

Dead: Felix J. Gadbois, 88, for many years doorman at the Marlborough, Marlborough, Mass.

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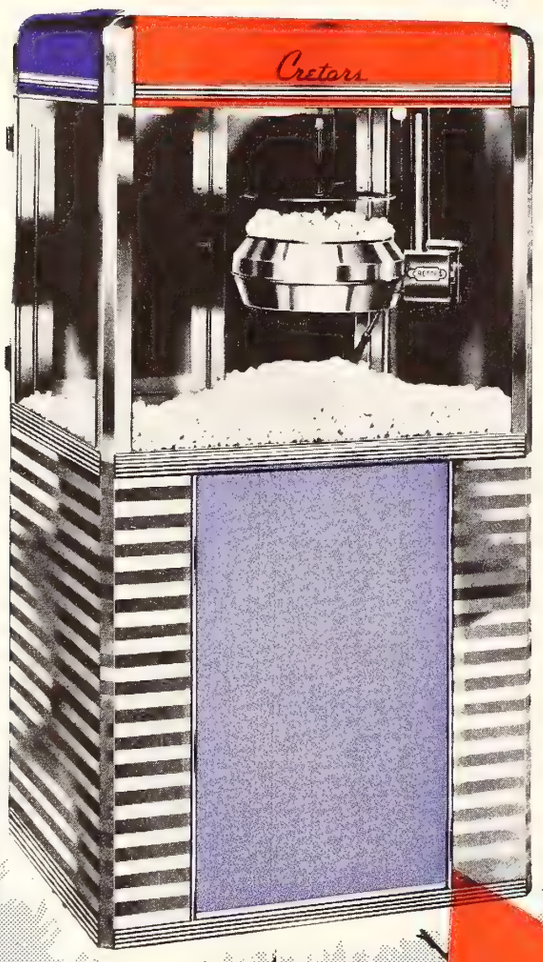
A SECTION PUBLISHED EVERY FOURTH WEEK BY SHOWMEN'S TRADE REVIEW

AARON NADELL
Technical Editor

MODERN

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NEW Hollywood Model 48



Cretor's Hollywood Model 48 has a new design, but that old time durability and efficiency! Beautifully constructed of striped stainless steel, with eye-catching lucite top of sky blue and cherry red. Transparency of colors when lit makes this the "hit of the show". Welded steel frame and sidewalls assembled by Cretors craftsmen assure you of life-time service. Easy-to-slide drawers, for raw and waste corn, a handy cash drawer and a large storing cabinet are added money savers that eliminate the need for other equipment. Modern heating element keeps corn appetizingly warm and the popping temperature is controlled by an automatic thermostat. The New Hollywood Model 48 has a surprising capacity of 18 oz. of raw corn per popping. Pops corn right before the customer's eyes . . . creates desire and stimulates sales.

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I. A. Notes

News of the Locals and Men Who Put Shows on the Screen

Robert Burns and Ira Jacobsen, members of Local No. 110, Chicago, were singled out for thanks and praise by Barton Kreuzer, hea dof RCA's theatre television activities, in an address before the Tesma-Teda Convention in Chicago, for their cooperation with RCA engineers in installing a complete theatre television system in the Grand Ball Room of the Stevens Hotel during the 11½ hours between 2 A.M. and 1:30 P.M., September 28th. Kreuzer reminded his hearers that they had used the same ball room for their annual banquet and dance the night before, and had seen no video equipment in it. At the conclusion of his address a boxing match appeared by television on the 15x20-foot screen.

Frank H. Abbott, member of Local No. 307, Philadelphia, since 1938, is now a practicing attorney associated with Frank Murdock, the I. A.'s general counsel, with offices in Philadelphia. Abbott received his B. S. in Electrical Engineering from Villanova in 1941, and completed his legal training at Temple University in June of 1949.

When Clarence O. Fehling, member of Local No. 219, Minneapolis, and a practicing attorney in Minneapolis since 1925, decided to move to Arizona, he went back to work as a projectionist under the jurisdiction of Local No. 294, Phoenix. While thus employed he prepared for his Arizona bar examinations, and is now practicing law in that state.

In harness to the last, Leo Weiss, charter member and former secretary of Local No. 160, Cleveland, died of heart attack while on his way to work at the Loew's Stillman Theatre, where he had been projectionist for the past 19 years. He was 61 years old. His widow, Anna, survives him.

Local No. 244, Newark, New Jersey, has voted 54-51 to remain under IA administration. Because of disputes among the membership, the local has been operated directly by the IA national office for the past four years.

Local No. B-153 has been formed in Louisville, Kentucky, and has organized approximately 150 ushers, cashiers, and other house employees of Louisville's downtown theatres, according to Acting President Chester Demaree.

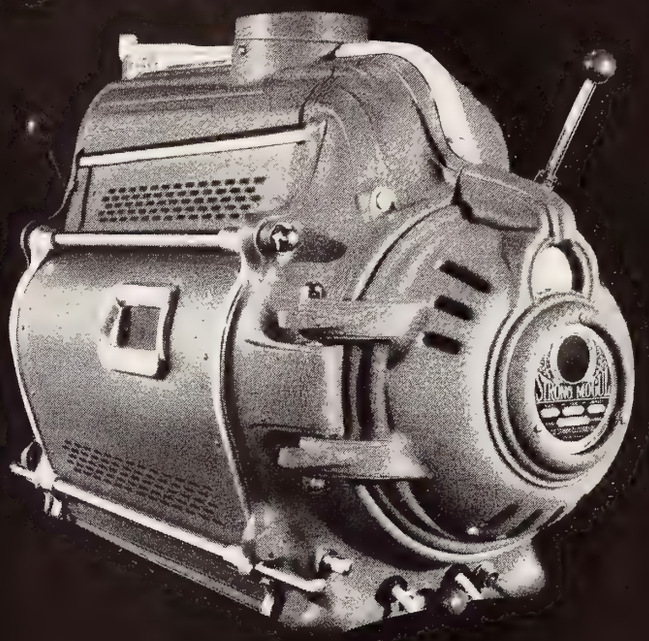
Local No. 171, Pittsburgh, celebrated its fortieth anniversary with a night club party. The two charter members present, Clyde Cain and Arthur Williams, are still active projectionists.

Wallace J. Yutzy, Robert N. Gretton and G. L. Hoover of Local No. 219, Minneapolis, took time out for a trip to Chicago to check on the latest television developments.

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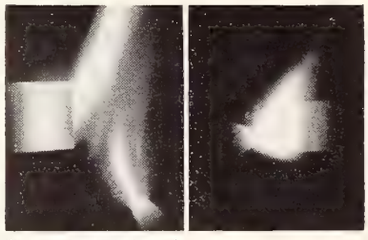
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FORUM REPORT

Every Theatre Needs the Best In Projection and Sound

Even Smallest House Can Afford It and Will Profit By It, Council Insists

"In every theatre of every size the quality of the projection and sound equipment should be given first consideration, regardless of cost.

"No compromise with quality is permissible at any point. That has been one of the troubles with this business—putting a dollar ahead of the quality of the show.

"The smallest theatre can afford equipment of the best quality. It doesn't have to pay as much as the larger house. It doesn't need the same size light source to fill its screen, or equally large amplifiers to fill its auditorium.

"But people who go to the smallest theatre are entitled to see and hear as good a show as those who go to the largest.

"Even the smallest theatre can afford to give it to them, and will profit by doing so."

In these words one member of the Projection Advisory Council summed up the opinion of the overwhelming majority of the Council members, who this month discussed quality vs. cost of projection and sound equipment. This Councilor practices exactly what he preaches. He is Supervisor of Projection and Sound for a large circuit that includes both de luxe large-city show-cases and some exceedingly old shooting galleries. He follows a consistent policy of giving his audiences in every theatre the best show science can provide. His circuit is highly successful.

The majority of the Council members participating in this month's meeting agreed with him absolutely.

Price Difference Trivial

"The difference in price between the best equipment as compared with poorer apparatus is so small," added another member, "that we see no justification for not putting the best in all of our theatres.

"Furthermore, the best is not always the most expensive. There are instances where second-price equipment actually gives better performance. Sometimes the only difference between the second-price and the first-price item is in gadgets that we don't want anyhow.

"But we never buy on price. What we are looking for is the best performance regardless of price. We like to save money, but top performance comes first. If there are two or three different makes of apparatus that will all give top performance, naturally we pick the best buy for our money, but we do not compromise with the quality of our show in any theatre. For instance, we would not think of putting anything except the best projection lens in even our very smallest house."

The majority in support of these views was stronger than two-thirds of all the members participating.

The Council considered the question of what kind of projection equipment to install from the points of view of (a) most important theatres; (b) the less important and (c) least important theatres. They considered such detailed items as arc lamps, generators, rectifiers, projector heads, soundheads, amplifiers, loudspeakers, screens and lenses. The overwhelming majority of the members are agreed that there are no such things as less important or least important theatres when it comes to choosing equipment; and no such thing as less important or least important equipment items. On this last point some members offer a slight qualification with respect to screens only as will be noted further on.

COUNCIL MEMBERS

ROBERT P. BURNS
Balaban & Katz Corp.

COL. FRANK CAHILL
Warner Brothers Circuit

G. CUTHBERT
Famous Players Canadian

C. A. DENTELBECK
Famous Players Canadian

ROCCO DILIONE
Walter Reade Theatres

HARRY J. GLENN
Wm. K. Jenkins Theatres

IRL GORDON
Skirball Brothers Theatres

PAUL HARRINGTON
Ruffin Amusement Co.

C. HORSTMANN
RKO Theatres

A. C. INCE
Griffith Theatres

LESTER ISAAC
Loew's Incorporated

I. F. JACOBSEN
Balaban & Katz Corp.

NATHANIEL LAPKIN
Fabian Theatres

L. E. POPE
Fox Midwest Amusement

HARRY RUBIN
Paramount Pictures

LEONARD SATZ
Century Circuit

J. C. SKINNER
Interstate Circuit

BILL TONEY
Tri-States Theatre Corp.

Other typical majority comment:

"It is just as important to give good projection and sound in the smallest theatre we have as in the largest, and patrons are just as conscious of the quality of projection and sound in the one theatre as in the other. There is no substitute for quality. Regardless of the importance of the theatre, quality should be the first consideration. I do not feel that any theatre is more important or less important, but try to keep the standard of projection and sound the same regardless of size of the house or of what admission is charged.

"After selecting equipment on the basis of quality, naturally we are then interested in buying quality at the lowest possible cost.

"The only exception I make is screens. Rather than the most expensive screen I prefer to buy a good standard screen at less money and replace it more often. Cleaning and refinishing screens is expensive, never restores the screen to its original quality, and tends to lessen the size of the perforations and thus affect the higher frequencies of sound."

One Standard for All Theatres

Still another member of the majority adds:

"Our circuit has one standard for all theatres and we endeavor to maintain them all accordingly. No matter what projection or sound equipment we buy for any of our houses, we consider quality only and cost no object."

On the other side of the question, there is a small minority view summed up by one Councilor as follows:

"In the most important theatres, top quality equipment only on all items, as long as the price asked is the normal market price for it. 'A' houses must present pictures in the best possible manner and quality should not be sacrificed in any respect. In less important theatres I use top quality lamps and screens to assure a good picture, but can get by if necessary with rebuilt projectors, lenses, soundheads, amplifiers, and loudspeakers. In the least important theatres I use the cheapest equipment throughout, except for a screen of best quality."

And roughly intermediate in opinion between the majority and the minority is the Councilor who explains his system as follows:

"All equipment is bought on a quality basis with attention to reliability, expected span of use, interchangeability and good

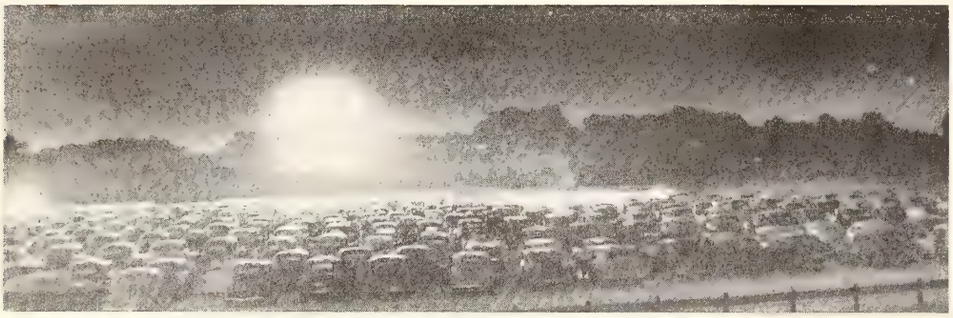
(*Continued on Page E-13*)

The DRIVE-IN THEATRE

Centrally Placed Refreshment House Forms Focus of Drive-In Design



They crowd in long before dark to wait for the show, to get a snack at the centrally-located "patio" or to let their kiddies play with the slides, teeter-totters and swings. The stockade fence in the picture entirely surrounds the theatre site.



Capacity business on opening night. Theatre is illuminated and screen blank because opening festivities, including fireworks, are still under way. Refreshment-and-rest-room building, called the "patio," can be seen brilliantly lit up to right of the screen.



Up to 10 attendants are needed at this island snack bar, which serves from all four sides. Bar is closed after hours by letting down windows here seen hinged up to ceiling. Car-to-car refreshment service is also available for those patrons who prefer it.

Durwood Theatres' 1949 drive-ins are centered around the refreshment building, called the "patio." In order to locate this building in the exact middle of the parking area, and still keep the most desirable projection arrangements, a separate projection building is provided several ramps nearer the screen. This arrangement proved so successful in the company's new Skylark at St. Joseph, Missouri, here pictured, that it is being copied in Durwood's two other new open air theatres, at Leavenworth, Kansas, and Jefferson City, Missouri.

Further to facilitate access to the refreshment building a central "aisle," six feet wide, extends down the whole center of the theatre, with the patio placed midway along its length.

The St. Joseph Skylark occupies 15 acres and accommodates 500 cars. Its twin box offices are set far back from the highway to provide an adequate hold-out area. Entrance and exit are completely separate. A stockade-type fence surrounds the entire site.

The front sign structure, refreshment patio, projection building, twin box offices and storage building are all of steel and concrete construction. The screen presents a picture 60 feet wide. A large play area in front of the screen is equipped with slides, swings and teeter-totters. Chairs and loudspeakers are provided at the rear of this area so parents can watch their children and the show at the same time.

The heart of the theatre, the patio, is permanently open on the side facing the screen. Here the flat roof extends out several feet to provide protection against weather. Patrons coming for refreshments can continue to watch the picture through the wide opening and hear the sound through conveniently placed speakers. The counter is a four-sided island that serves from all four sides, and is staffed by as many as ten attendants, to eliminate any waiting in line for refreshments. Baby bottles are warmed. Windows stretching from counter-top to ceiling are hinged outward to the ceiling when the counter is in use; and hinged down and locked to the outer edge of the counter when the theatre is closed. The patio cannot be closed in any other way. Rest rooms are located in the patio, not in the projection building, and a telephone booth has been put there for patron convenience. Additionally, car-side refreshment sales service is provided.

There are four changes of program each week and two shows a night—three on Saturday night. Admission is fifty cents each for adults. Children under 12 accompanied by adults are admitted free, regardless of whether they come in cars or afoot.

Ed Durwood is President and Stanley Durwood Vice President of the company, which operates 16 indoor theatres in Kansas and Missouri. Kenneth Malchose, former manager of the Durwood Orpheum Theatre in St. Joseph, has been transferred to manage the St. Joseph Skylark.

Compartmented Storage Bins

A new line of compartmented metal bins suited to storing marquee changeable letters, or refreshments, or projection room and janitor room supplies, and for general storage purposes, has been brought out by Lyon Metal Products, Inc. Bins measure 6½" high by 3' wide by 1' deep. They are provided with 8 shelves, all of which except the bottom one can be adjusted up or down at 1½" intervals provided shelf dividers are not used. Dividers, if used can be adjusted horizontally along the width of each shelf at 1" intervals. Other available accessories include shelf boxes and sloping bins and dividers. Finish consists of baked-on green enamel.

Washable Plastic Wallpaper

Stain-resistant wallpaper of washable plastic, available in a wide range of designs, is a product of United Wallpaper Inc. Twenty-four new varieties have just been added to the line, including 15 patterns and 9 plain tints. The material is said to resist almost every known stain, and to have been tested with thousands of soap-and-water washings without showing any trace of deterioration.

Black Light Lamps

Ultra-violet lamps for illuminating fluorescent murals and signs, and for other black light applications, have been announced by George W. Gates and Co. They are essentially low pressure mercury arcs, delivering long-wave ultra-violet through filters that eliminate almost all visible radiation.

Aluminum Ladders

Lightweight aluminum ladders in several models, including extension ladders reaching to 40 feet, have been put on the market, at $2.42 per foot for straight types and $2.52 per foot for extension types, by Zero-Lite Products. Ladders are made of aluminum throughout, have heavy rubber feet and ribbed rungs.

Flood of New Projection Aids Presented at TESMA Exhibit

Arc Lamps, Screens and Drive-In Speakers Lead Parade of Improved Equipment for Presenting Better Pictures and Sound

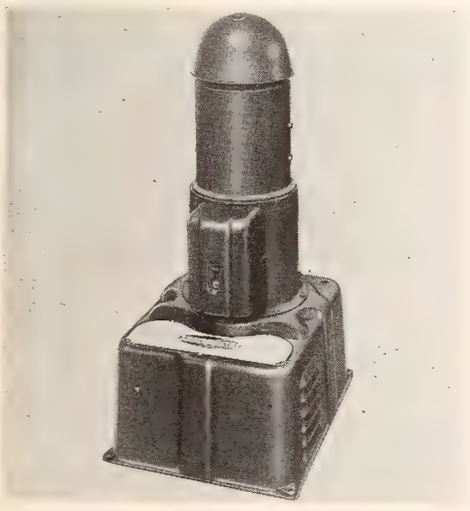
New equipment for projection and sound constituted the star exhibits at the Chicago Tesma-Teda convention of September 28th-30th. An account of that convention, and of the many other items of theatre supply and equipment displayed there, will be found elsewhere in this issue of Showmen's. New projection and sound items, described here, accounted for nearly half of all the displays unveiled—a surprising number of new and original items.

New lamps, new screens and new drive-in speakers led the parade of projection and sound displays.

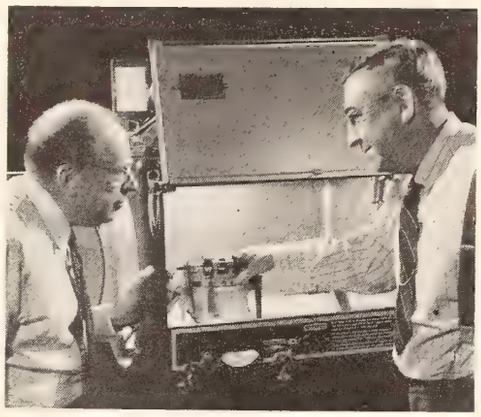
Prominent among the new lamps shown was the Strong Electric Corporation's "Mighty Ninety" pictured on this page and described in detail elsewhere in this issue. C. S. Ashcraft Manufacturing Company also demonstrated their new Super-high lamp (STR for September 17th, Page E-25). And among others were the latest model Forest Electronic lamp (STR for May 28, Page E-18), the newest Motiograph-Hall (STR for February 5, Page E-17) and the very new Brenkert Supertensity. Ballantyne and Robin arc lamps were likewise on display.

New Kinds of Screens

A wide variety of news screens was exhibited; some of the conventional perforated type, but made of new and superior plastics whereby they can be shipped folded instead of rolled (they will not crease); and some of entirely new materials. Among the latter were the Starke Cycloramic, woven of three plies of chemically-impregnated cotton (STR for September 17th, Page E-28) and the Nu-Screen Corporation's Glascreen of woven glass fabric (STR for August 20th, Page E-20). Williams Screen Company was represented at the Ballantyne booth by a new seamless screen (distributed by Ballantyne) claimed to be practically tear-proof and rupture-proof, to recover automatically from dents and depressions, and to be immune to expansion or contraction caused by moisture. RCA showed a new Snowhite with an entirely different perforation pattern and heavier weave; Da-lite Screen Co., Radiant Manufacturing Corp. and Raytone Screen Corp. were all represented by new and superior products. The whole trend in screen development appeared to be (a) toward the use of new and different materials, such as woven glass or chemically-impregnated cotton or (b) toward the use of conventional materials of superior quality, that is, the newer and better plastics.



One of the new motor-generators displayed by Motiograph. It is rated at 70-140 amperes and vertically mounted to minimize floor space required. A 115/230 ampere model, horizontally built, was also displayed.



Harry H. Strong, President of Strong Electric Corporation (left) and Harold Plumadore, business Agent of Local No. 228, Toledo, Ohio, inspect the newest Strong lamp, the "Mighty Ninety" just unveiled at the Tesma-Teda Trade Show. Lamp is described in detail elsewhere in this issue.

Drive-In Equipment Items

Continued expansion of drive-in projection and sound equipment was also a prominent feature among the Tesma exhibits. The popularity of drive-ins as a new and prospering factor in show business is doubtless one reason why so many of the new lamps shown this year have either water cooled or specially air-cooled positive carbon holders (The Huff positive carbon cooler was also on display; DeVry Corporation, as will be noted later, demonstrated a projector mechanism with forced air cooling of the aperture; and Century Projector Co. had a new water-cooled aperture.)

Numbers of new in-car speakers were shown: among others, Autocrat, Inc., Die-cast Aluminum Speakers, Inc., Drive-In Theatre Equipment Co., Drive-In Theatre Manufacturing Co., and DX Radio Products Co., offered models not previously introduced. A trend was evident in direction of using larger speaker cones, for better sound quality, in the later models of in-car speakers.

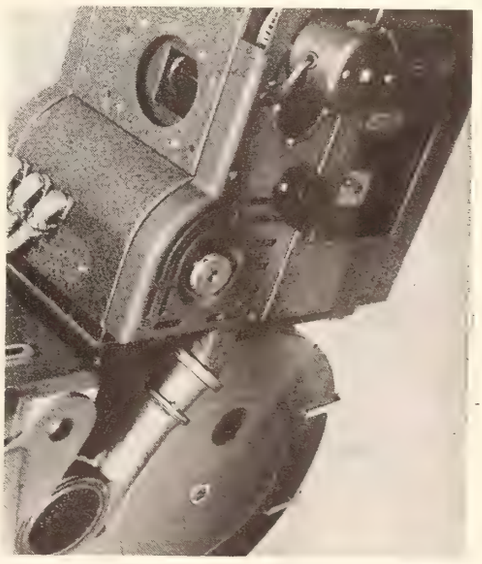
Whitney Blake Company showed a number of moisture-proof underground wires and cables for the most economical wiring of drive-ins, and coiled cords for connection to in-car speakers.

The blower-equipped projection port for drive-ins, (STR for August 20th, Page E-24), designed to keep dust, rain, flies and bugs away from the projection lens, was displayed by Drive-In Theatre Manufacturing Co.

Air-Cooled Projector Mechanism

DeVry Corporation showed their new "Koolite" system in which the DeVry Model 12,000 combination projector-soundhead is fitted with two small, motor-driven fans. An air blast is directed over the aperture rails and past the film face, while the exhaust unit both removes heated air from the projector and additionally cools the shutter blades. The tested result, according to the manufac-

(*Continued on Page E-17*)



DeVry 12,000 projector-soundhead with air-cooled aperture. Air blast cools film face and aperture rails and (after it has been exhausted from projector) also cools the shutter blades.

Circuit Heads Use Lobby Television To Cultivate Future Patronage

Often heard in motion picture exhibitor circles is the question "What can television do for me?" An interesting answer comes from the Walter Reade Theatre circuit—one of the pioneers in lobby television. Their answer, in essence, is:

"Very little from an immediate box-office dollar and cents return; tremendous from the more important aspects of prestige, establishing a reputation among patrons of progressiveness, and most importantly, getting patrons used to the idea of coming to their neighborhood motion picture theatre for the best in current television."

This latter point, according to the Walter Reade organization, is where the eventual payoff will be. In the not too distant future when full theatre screen television will become an actuality for the average movie house, the average patron will accept it as a matter of logical development.

It was with this long-range thought in mind that the Walter Reade circuit installed a television set in its Park Avenue Theatre, New York City, back in 1946—the first time a television set had been installed in a modern American theatre as a day-in and day-out lobby service for patrons. This same thought was behind the quick installation of additional 20-inch screen sets (at that time the largest on the market and a novelty to most patrons) in circuit houses in New Jersey—even in such small towns as Freehold, with a population of only a few thousand.

It was also the motivating thought when the Reade circuit remodeled its Majestic Theatre in Perth Amboy last winter, and built a television room into the theatre at great cost. A set projecting onto a six by eight foot screen was used and the area furnished with living-room comfort—again the first time such a lounge designed solely and specifically for television had ever been built into an American Theatre.

A second such installation has been made in the circuit's St. James Theatre in Asbury Park, N. J. Smaller, twenty-inch-screen sets in special lobby installations are also operating in nine other theatres—the Mayfair and Paramount in Asbury Park; the Strand in Freehold, the Carlton in Red Bank, Paramount in Long Branch, Community in Morristown, Strand in Plainfield, and the circuit's two drive-in Theatres in Woodbridge, N. J., and Kingston, N. Y.



Mounting television set above exit door is one way used by Reade circuit to provide lobby video when other space is not available. Folding chairs were placed along one side of lobby to accommodate patrons. Installation here shown was in the Majestic Theatre, Perth Amboy, N. J. It was subsequently replaced by a specially-built, de luxe television lounge.



This television lounge at the Paramount Theatre, Asbury Park, N. J., has SRO during many broadcasts of special interest. Walter Reade circuit officials say such lounges help educate patrons to look to their motion picture theatre for video entertainment, and prepare them to expect large-screen programs in the auditorium when those become available.

The circuit's progressive television interest reflects the personal interest in theatre television of Walter Reade, Jr., who is co-chairman of the national Theatre Owners of America committee on television, and who has been prominent in the industry's activities furthering the development of theatre television. It is his opinion that installation of large screen television in the average motion picture theatre in television reception areas is only a matter of developing equipment that is within the price range of the average theatre, and developing programs that will be suitable for theatre presentation.

Therefore, according to the Reade organization, lobby television is the only available means of preparing theatre patrons for this development—in effect bridging the gap until full-screen television becomes an everyday reality.

TV Free to Non-Patrons

The Reade organization has been making its television facilities free to the public—not patrons alone, but open to everyone—for special attractions like world series, and public events such as the Presidential inauguration. It has also, particularly in the case of its six by eight foot installations, been using lobby displays to list the programs to be shown in the big lounges.

The circuit's officials say it is impossible to determine the effect of television on the boxoffice. While the lounge in Perth Amboy might be full to its 200 person capacity on a night fights are telecast, there is no sure way of knowing whether the patrons came to the theatre because of the movie, the television facilities, or the combination of both. Only one thing is clear—there are 200 persons in the lounge watching a fight who might not otherwise have been at the theatre.

Several types of television patrons have identified themselves. There are husbands who bring their wives to the theatre to see the movie while they themselves watch sports events. There are others who come early to watch such variety programs as the Milton Berle Star Theatre and then go in to see the picture. There are still others who like to catch a few minutes of television while waiting for the "break" that will enable them to get seats in the theatre auditorium and see the film from the beginning. And there are also children who count on the late Saturday afternoon kiddie shows as a definite part of their Saturday movie and video entertainment.

There are too, of course, occasional patrons who ask at the boxoffice when a certain television program will be shown, or whether the program will be on the theatre's set. However, these are very few. All in all, Reade executives have concluded that figuring an actual boxoffice return on a television investment is—as was stated—practically impossible.

Actually, a lobby television installation is summed up by them as an investment for the future plus the fact that it provides an additional exploitable service for patrons. In that way, they believe, it very definitely pays off.

Link Between Still and Moving Pictures on View at Rochester

George Eastman House, Rochester, New York, which will be opened to the public this fall as a photographic museum, will display among other exhibits a set of still photographs projected in sequence by Eadweard Muybridge in 1880 to constitute a motion picture. The photographs, showing a horse race, were made by lining up a number of cameras alongside a racetrack, and stretching strings across the track. When a horse galloped past, it broke the strings one after another, causing the cameras to take a succession of still pictures. Muybridge's "projected pictures of horses in motion amazed audiences," Eastman Kodak Company reports in announcing the exhibit.

Protective Varnish

A new plastic-base varnish for lounge furniture that is said to be totally resistant to burning cigarettes and even to naked flame has been put on the market by L. Sonneborn Sons, Inc. The material is further rated as acid- and stain-resistant. It can be applied over wood, masonite, metal, tile and composition materials; and with the help of priming coat to such non-porous surfaces as glass.

Emergency Power Plant

A 5-KW diesel-driven electric generator, so quiet and vibration-free that it can be operated without bolting down, according to its manufacturer, has been brought out by D. W. Onan & Sons. The smooth operation is the result of opposed-cylinder design and integral shock mountings, the maker explains. Either 50 or 60 cycle output, in all standard voltages, can be supplied.

YOUR BEST SHOW-SELLING MEDIUM



WAGNER

CHANGEABLE COPY DISPLAYS

COLORFUL PLASTIC LETTERS

5 Colors — 5 Sizes

4″ — 6″ — 8″ — 10″ — 17″

Shock-proof

Only Wagner letters can be stacked without warping—only Wagner letters are pressure-adjustable from easy slide to hurricane-proof. BY A SIMPLE ADJUSTMENT OF THE BARS, WAGNER LETTERS CAN BE LOCKED IN PLACE SO THAT THEY WILL NOT SLIDE NOR BLOW OFF THE BOARD.

ALUMINUM LETTERS

The world's largest range of sizes, styles and colors. Patented slotted method of mounting prevents freezing to sign.

SINGLE PANEL FRAMES ANY SIZE

Another Wagner exclusive. Because of their much stronger construction, Wagner Window-Type frames can be built in larger sections than is possible with any other design. Vitally important with drive-ins. The most economical to maintain. Lamps, neon and glass replaced in any section without disturbing other portions and WITHOUT REMOVING FRAMES.

Announcing the new WAGNER

LUMINOUS COLOR-LITE PLASTIC LETTERS

4″ and 6″ sizes in lively flaming red. Present a BRILLIANT NEON-LIKE APPEARANCE with NO SPECIAL ILLUMINATION.

Only a few of the many Wagner Products

USE COUPON TO REQUEST CATALOG ON EFFECTIVE SHOW-SELLING EQUIPMENT

WAGNER SIGN SERVICE, INC.

218 S. Hoyne Ave. Chicago 12, Ill.

Please send BIG free catalog on Wagner theatre display equipment, the largest line in the world.

NAME _____

THEATRE _____

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The MERCHANDISE VENDOR

Custom-Built Refreshment Stand For Medium-Sized City Theatre



Custom-built refreshment stand specially designed for a suburban theatre of 1,850 capacity with patronage consisting largely of industrial workers and their families.

Pictured here is a specially designed, custom-built refreshment stand recently installed in the Walter Reade Majestic Theatre, Perth Amboy, New Jersey. It embodies novel and original features, notably the rotary plastic covers over the candy display. These can be revolved back and out of sight under the display, leaving the candy open to the patrons to serve themselves, or, rotated forward in their metal grooves, they cover the display with clear transparent plastic when it is desired to have attendants hand out the merchandise.

The Majestic is a theatre of 1,850 capacity, located on the main street of a municipality suburban to New York. Patronage is drawn largely from industrial workers and their families. The house recently was remodeled to the extent of a new facade, a rebuilt lobby and mezzanine, and a redecorated auditorium ceiling. The new stand was designed for the remodeling by Edwin Gage, company Secretary; LeRoy Blumenhein, Director of the Concession Department, and William I. Hohauser, Inc., Architect.

It Compels Attention

The most brilliantly lighted, decorative and ornate object that greets the eye of the entering patron, the refreshment stand is located where it directly faces the entrance doors. Its length is 18 feet 6 inches, but the fact that the ends are curved results in an overall counter space of approximately 21 feet. Popcorn is sold from a Manley machine at one end; and cola drinks, root beer, orange crush and ice cream from the other end. The nut counter is adjacent to the popcorn machine; the center of the counter, which has the roll-back plastic covers, is devoted to candy bars. Distance from the floor level to the top of the counter is 2 feet 5 inches, and to the tops of the glass cases 3 feet 6 inches. Both are lower than customary, so that patrons will reach down and not up for their merchandise.

Wood, Metal and Plastic Used

The stand itself and its large backboard are bleached wood veneer. The base of the stand is protected against scuffing by being formed of a 4-inch strip of black formica ¾-inch thick. The canopy above the stand is made of flexmetal and studded with downlights that spot the merchandise. This canopy is supported in part by poles which stretch up from the counter top and are painted to match the bleached wood veneer.

Two spacious cabinets are built into the backboard for storage, and there is additional storage space under the counter. The two glass-windowed display spaces built into the upper rear wall are used for advertising, display of unusual merchandise; or for decoration, as with flowers.

Trouble-Free Popcorn Bag

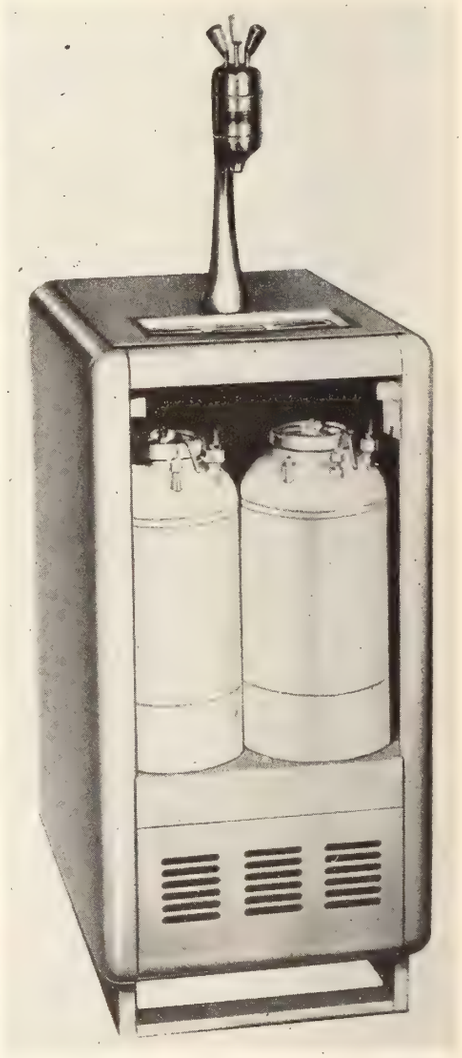
A popcorn bag that does not rustle or rattle, cannot be blown up and exploded, and cannot be filled with water and dropped from a balcony, has been put on the market by Hi-Land Paper Products Division of Grand Bag and Paper Company. A sample sent to STR is of soft, cloth-like texture, with advertising printed on it. Its porosity is such that although it can be blown up it cannot be made to explode; when the expanded bag was struck it collapsed noiselessly. It would not hold water, which sieved through it instantly. The bag is marketed under the trade-name "Blow-Pruf".

Apple Juice Machine

A novel beverage can be dispensed to your patrons—real apple juice squeezed out before their eyes—by means of a juicer perfected by Southern Cross Manufacturing Corp. It is rated to supply 110 five-ounce drinks from each bushel of good quality juicing apples.

New Carbonic Dispenser Offers Three Beverages

J. H. Rasmussen and Company's new carbonic dispenser offers choice of plain soda water and two flavors at a dispensing rate of 10 to 20 gallons per hour (depending on incoming water temperature). A jet type carbonator produces a drink of exceptionally high carbonation and elimi-



nates need for positive water pressure. The mixing faucet is self-cleaning. Height of the unit is 36″ and its other dimensions are 25½″ deep and 18″ wide. It contains a ¼ h.p. compressor, a heat exchanger, a carbonator and two 2¼ gallon syrup tanks.

Tesma Presents Parade of New Aids to Showmen

Equipment Stressed as Never Before; S. H. Fabian Praises Manufacturers and Dealers for Helping Theatre Industry

A striking testimonial to the vastly increased interest of equipment manufacturers in the theatre field, as well as of theatre owners in equipment and furnishings for their operations, the Joint Tesma-Teda Trade Show and Convention this year easily surpassed all former records. In fact, in number and still more in variety of exhibits, the motion picture equipment industry trade show in 1949 began to take on some of the aspects of the really large industry trade shows, such as the chemical industry or the radio industry customarily stage at Grand Central Palace in New York. If still not as large in actual number of companies represented, Tesma-Teda displays this year were at least as varied, and possibly even more so.

Exhibits Overflowed Booths

Tesma-Teda presented about 110 exhibits, overflowing from the 90 booths available to tables set in odd corners. More than one booth was (by courtesy of the company renting it) used also by other manufacturers who applied too late and could not obtain one of their own. Since almost all the exhibits included at least several items, and some of them dozens of items, it is safe to estimate that from 1,000 to 2,000 different articles for theatre and drive-in use were put on exhibition at the Stevens Hotel during September 26th-28th.

A striking number of these items were entirely new, while a still larger number incorporated novel improvements not previously shown to the public—a further testimonial to the interest of manufacturers in developing and improving practical aids to successful theatre operation.

The Theatre Equipment and Supply Manufacturers Association elected new officers. Their names, and the pictures of most of them, appear elsewhere on this page.

The Theatre Equipment Dealers Association again chose Ray G. Colvin of St. Louis to head their organization, but altered his former title of President and substituted the designation Managing Director. Mr. Colvin also serves as Secretary and Treasurer. Directors chosen by Teda to serve during the coming year are: Tom Shearer, of B. F. Shearer and Co., Chairman; K. R. Douglas of Capitol Theatre Supply Co.; H. J. Ringold of Ringold Theatre Equipment Co.; Jack L. Rice of J. M. Rice Co.; Ray Busler of United Theatre Supply Co.; John P. Filbert of John P. Filbert Co.; Harry Sorenson, Modern Theatre Equipment Co.; Ernie Forbes, Ernie Forbes Theatre Supply Co.; Joe Hornstein, Joe Hornstein, Inc.; F. A. Van Husen, Western Theatre Supply Co.; J. Eldon Peek, Oklahoma Theatre Supply Co.; Nash Weil, Wil-Kin Theatre Supply, Inc., and W. E. Carrell of Falls City Equipment Co.

Gael Sullivan told a huge audience gathered in the Stevens Hotel's Grand Ball Room that the theatre industry has four important problems, the most important being its own internal public relations.

"Most of our troubles are due to ourselves; we have washed our linen in the front yard," Sullivan declared. "We've got to start from inside before we can do a good job outside."

The industry's second problem is taxation and its third censorship—"we can be censored into weakness," he asserted, if held up to ridicule by any local authority that chooses to take such a stand.

As to television, it could be "good competition," Sullivan believed, if this industry faces up to it and grows with it.

Showman Praises Manufacturers

S. H. Fabian, who addressed the gathering on the subject of television, agreed.

"Television will enhance the value of the theatre to the community," he contended. "The theatre now will bring people not only great pictures, but great events the moment they happen. Television and motion pictures can produce, in the theatre, the finest entertainment and information available anywhere."

Fabian told the assembled equipment manufacturers and theatre dealers that when they urge showmen to keep theatres up to date and in perfect condition, they are not only serving themselves but rendering a genuine service to the industry.

(*Continued on Page E-21*)



New Officers and Directors of Theatre Equipment and Supply Manufacturers Association (clockwise): F. J. Wenzel of Wenzel Projector Co., H. B. Engel of GoldE Manufacturing Co., W. D. Matthews of Motiograph, Inc., L. W. Davee of Century Projector Corp., Roy Boomer, Secretary; Oscar Neu of Neumade Products Corp., President; J. R. (Bob) Hoff, Jr., of Ballantyne Company, Vice President; C. S. Ashcraft of C. S. Ashcraft Manufacturing Co., H. H. Strong of Strong Electric Corp., V. J. Nolan (sitting back from table) of National Carbon Co. and L. E. Jones of Neumade Products Corp. New Directors not shown in this picture are: William Gedris of Ideal Seating Co., J. F. O'Brien of RCA, E. J. Vallen of Vallen, Inc., and Erwin Wagner of Wagner Sign Service, Inc.

Average of 47 New Theatres a Month Attained by Industry This Summer

New theatre projects reported by SHOWMEN'S TRADE REVIEW during the months of July, August and September, 1949, totaled 142, or an average of slightly more than 47 per month. The new projects were not evenly distributed through the summer, however. To the contrary, the total figure was dragged down by a severe slump in August, when only 21 new projects were reported, as against 67 in July. September marked a sharp recovery, with 54 new projects, almost touching the July level.

Throughout the summer, drive-ins led indoor projects in the ratio of better than 2 to 1, for a three-month total of 45 new indoor theatres and 97 new drive-ins. The approach of the winter season did not change the ratio. In the month of September, STR reported 17 new conventional theatre projects and 37 new drive-in projects.

The approach of the winter season did not even adversely affect drive-in projects in Northern states. September's reports include 1 in Canada, and not less than 4 in Wisconsin. In fact, Wisconsin's September drive-in total equalled Florida's—4 in both states; and was exceeded nowhere except by Texas with 7.

Drive-in projects reported during September had an average capacity of 607 cars—apparently showing a trend toward reduced size, since July's average capacity was 693 and August's 636. There is no discernible trend with respect to total costs —September's drive-ins were built or planned to an average cost of $94,300 per theatre, as against $82,608 for July and $168,000 for August. There seems to be a definite trend, however, in the direction of lower cost per car. So far as both capacity and cost figures for the same theatres are available, they are: July, $210 per car; August $264 per car and September, $180 per car. Two of September's outdoor projects—in Arkansas and in Florida, check in at average costs of only $100 per car.

Indoor theatre projects reported in September show a declining average in both number of seats and cost per seat. Seating capacities are down from 1,042 in July to 1,000 in August and 687 in September, and so far as detailed figures are available, in average cost per seat from $286 in July to $140 in September. It would appear that the overall summer trend, both for drive-ins and for indoor houses, is in the direction of lower costs per patron unit. Some part of this trend may well be accounted for by the current slight easing in the supply of building materials and of labor.

September Projects Widespread

September's new drive-ins are distributed throughout the country as follows: Texas, 7; Florida and Wisconsin, 4 each; New York, 3; Alabama, Missouri and New Mexico, 2 each; and one each in Arkansas, California, Illinois, Iowa, Kansas, Louisiana, Minnesota, Mississippi, North Carolina, North Dakota, Oregon, Pennsylvania and Vancouver.

September's new indoor theatre projects are distributed as follows: 2 each in Illinois, Kansas, Utah and Wisconsin; one each in Arkansas, California, Georgia, Indiana, Missouri, New Jersey, New York, North Carolina and Texas.

Two new remodeling projects were reported in September—in Connecticut and Vermont.

Air Devices Sues Competitor, Alleging False Advertising

Air Devices, Inc., New York, has filed a complaint against Anemostat Corporation of America in the United States District Court for the Southern District of New York. The complaint, filed September 29, 1949, alleges that defendant has resorted to false and misleading advertising, as well as other unfair trade practices, in connection with the defendant's manufacture of air diffusers. Air Devices, Inc., seeks damages in excess of $100,000, as well as injunctive and other relief.

Emil J. Wienke Passes

Emil J. Wienke, Chief Projection Design Engineer for Motiograph, Inc., died last month at the age of 68 after a prolonged illness. He had been with Motiograph since 1921, and patented numerous improvements in projector design that were incorporated in Motiograph models.



"You Get the Most Uniform Light with Super-Snaplite"

If you're up against a really tough projection problem—put in Super-Snaplites. When the picture has to be really big . . . really sharp . . . really brilliant—Super-Snaplites have proven the answer the world over.

Complete information is available through your theatre equipment dealer. Ask for Bulletin 206.

f/1.9 . . . . . The fastest lens commercially available for 35-mm projectors.
Scoops in the most light—projects it where you want it: on the screen.
Gives more uniform illumination, even when the lamp is slower than f/1.9.

HARD COATINGS . . . Transmit about 30% more light than a similar uncoated lens.
Improve contrast, add zip and sparkle, especially on long throws.

HERMETICALLY SEALED . . . . Never needs to be taken apart for cleaning.
Lasting top performance is yours—no oil or dust can enter the lens.



KOLLMORGEN Optical CORPORATION
2 Franklin Avenue
Brooklyn 11, New York

W. E. Sound Activities Turned Over to Altec

Users of Western Electric Company loudspeakers, microphones and disc reproducing equipment henceforward can obtain maintenance parts and service through Altec Lansing Corporation, and through Graybar Electric Company, which will act as distributor for Altec in sales and service, as formerly for W. E. Western Electric Vice President F. R. Lack announces that his company has withdrawn entirely from commercial activities in those fields; and has concluded an agreement with Altec Lansing as of October 1st for the protection of present and future users of equipment of W. E. design.

Commenting on the announcement, Altec President G. L. Carrington says:

"This development will enable both Altec Service and Altec Lansing to round out and expand their interacting activities, not only in the motion picture field but in the audio industry generally. The addition of these splendid Western Electric products to our present line of sound apparatus enables Altec to supply all branches of the audio industry with their essential technical equipment."

Industrial Product Short Good Show for Workers Who Make It

Shorts featuring industrial products can be good entertainment in communities where such products are made.

MOVIES ARE ADVENTURE, one of a series of public relations shorts put out by the motion picture industry, ran for a full week at the Orpheum Theatre in Gardner, Mass., instead of the three days originally planned. The "magic theatre chair" referred to throughout the picture was made by the Heywood-Wakefield Company which has its headquarters in Gardner.

Manager Dana Kennon exploited the short (which ran with Come To The Stable) by featuring it in his local newspaper advertising and through the editorial columns under the heading, "Hollywood Salutes Heywood-Wakefield." The Heywood-Wakefield house organ, SHOP NEWS, ran an editorial article in the issue that went on the streets the day before the short opened.

Added Drive-In Revenue from Children's Miniature Trains

Miniature trains, some of them with capacities of as many as 48 paying customers per ride, are now offered to drive-ins in a variety of types by Miniature Train and Railroad Company. Track gauges are 12, 14, 15, and 16 inches, according to the type of train ordered and the choice of the user. Designs are ultra-modern; one locomotive is an exact scale model of one of the latest G. E. diesel locos; all locomotives and coaches are of the streamliner type. Drive is by gasoline motors through fluid clutches and some models have air brakes on every wheel, making for faster and smoother starting and stopping and therefore more rides per hour. Track comes in 10-foot straight sections and in curved sections, allowing ample latitude in laying out the route of the "railroad."

Every Theatre Needs the Best In Projection and Sound

(*Continued from Page E-5*)

design. Unhandy, small, hard to clean, cluttered-up, flimsy units are not even considered. We do not believe in cheap bargains of assembled units of various makes that cannot be properly matched without use of shims, etc.

Span-of-Use Principle

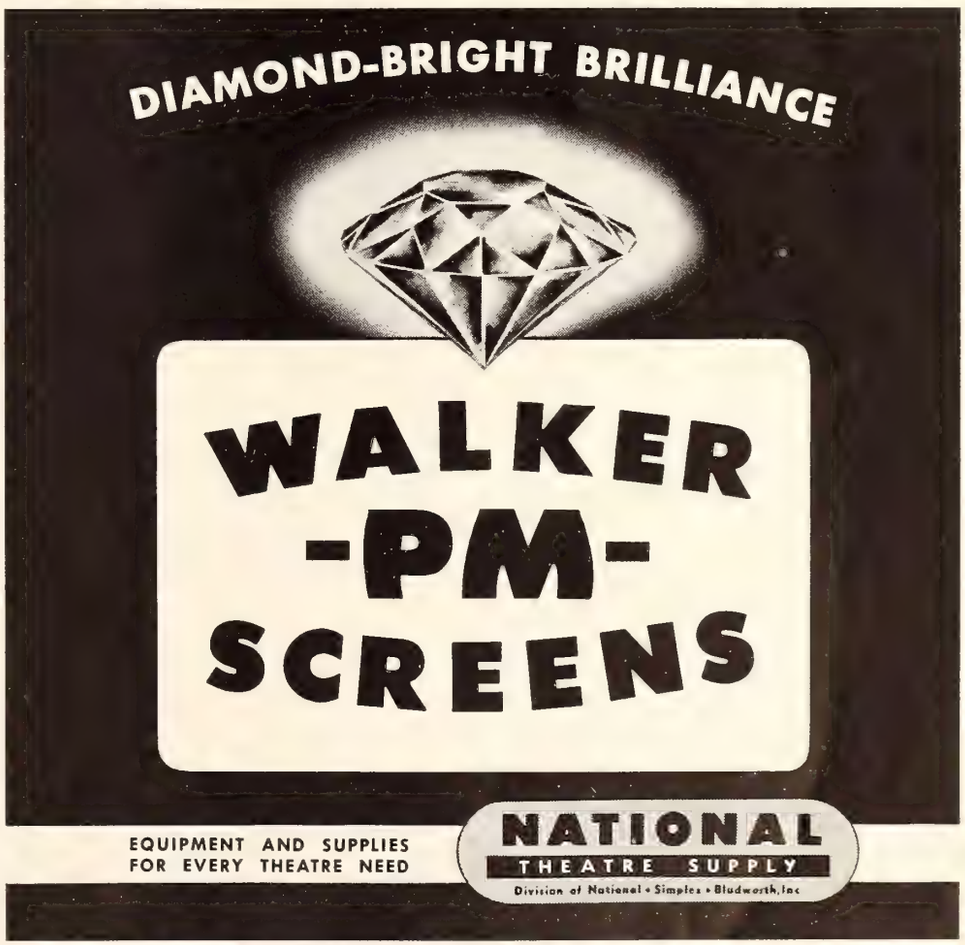
"We have an expected-span-of-use for each item. It is figured on hours of operation, not on so many years. Our theatres are considered as falling into three classes: first run, grind houses and night houses. Mechanisms are all the same type, so they can be interchanged. After one-half its useful life on the first run, a mechanism is thoroughly reconditioned and sent either to a grind house or a night house. This keeps the first run theatres in tip-top shape, and the grind houses and night houses receive frequent change of mechanisms, so that none operates with obsolete models. As older equipment nears the end of its useful life, it is traded in.

"Sound is bought as a unit. We do not shift this equipment to other theatres, but replace it after its expected span of use.

"Screens are bought according to situation—some cheap, some expensive. Our greatest problem is puncture. Usually the screen is damaged before its span-of-use is reached."

Eastman Kodak Co. to Build 600-Seat, $200,000 Theatre

Eastman Kodak Company will build a 600-seat, $200,000 theatre at Rochester, New York, adjoining George Eastman House. Its facade will match the Georgian architecture of the photographic center. Seating will be of the stadium type. The theatre will be used for showing motion pictures, teaching special phases of photography, and for lectures.




OUTDOOR REFRESHMENT CONCESSIONAIRES FROM COAST TO COAST OVER 1/4 CENTURY
NOW SPECIALIZING IN REFRESHMENT SERVICE FOR DRIVE-IN THEATRES
SPORTSERVICE Corp. JACOBS BROS.
703 MAIN ST. • BUFFALO, N. Y. • WA. 2506

FOREST RECTIFIERS
For Every Size Theatre
9-11 WEST PARK ST. NEWARK 2, N. J.

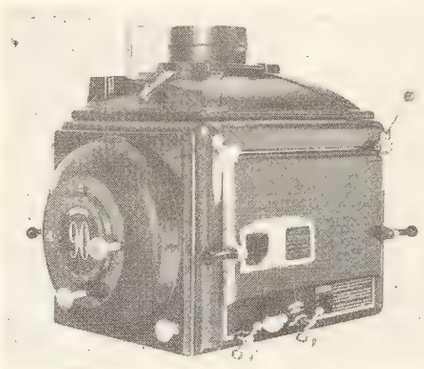
New Strong Lamp for More Screen Light

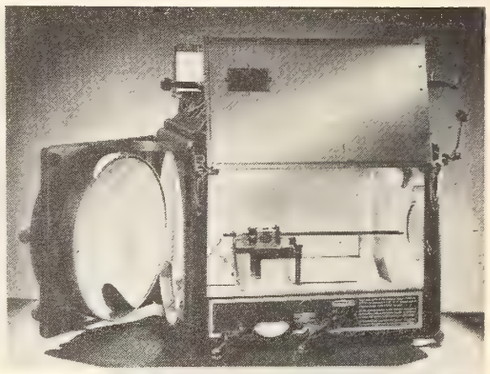
LATEST 90-AMPERE MODEL HAS FORCED-AIR COOLING OF POSITIVE MECHANISM, AUTOMATIC CONTROL OF CRATER POSITION, AND RATED OUTPUT BEGINNING AT 21,000 LUMENS

Latest of the new lamps designed to meet the ever-increasing necessity for more screen light—and latest product of Strong Electric Corporation—the new arc lamp pictured here is built around a design that incorporates forced-air cooling of the positive carbon feeding mechanism, an exceptionally large enclosure making for cooler operation, automatic and independent feed of both carbons with automatic positioning of the crater, and an f/1.9 optical system to match the latest and most efficient projection lenses.

The lamp was placed on public view for the first time on September 26th, at the Tesma-Teda convention in Chicago.

Designated the "Strong Mighty Ninety," the new lamp normally burns 90 amperes with a 9-mm. x 20" plain high intensity rotating positive and a 5/16" x 9" copper-coated negative. It is designed, however, to take an 11-mm. negative and ⅜" copper-coated positive and burn at 115 amperes; and, additionally, to utilize up to 130 amperes whenever certain very recently developed carbons become commercially available.







Forced air cooling of positive carbon feeding mechanism, controlled air flow stabilization of the arc, and operation in a chamber measuring 20,000 cu. in., enable this lamp to deliver 21,000 lumens at 90 amperes, according to the manufacturer; and up to 26,000 lumens at 130 amperes. Reflector is 16½" in diameter, f/1.9 in speed. Component subassemblies are readily removable as units, facilitating cleaning and maintenance.

Rated Output 21-26,000 Lumens

Rated output, according to the manufacturer, is 21,000 lumens at the standard 90-ampere trim, up to 26,000 lumens at 130 amperes.

Feeding of both carbons, and positioning of the arc crater, is automatic; controlled by a bi-metal tube, sensitive to radiant energy, which was specially developed for Strong Electric Corporation. The tube is out of sight in these illustrations. Also out of sight—located outside the lamp along its left-hand side—are the two small carbon feed motors. Although the action of each of these motors is independent of the other, both are controlled reciprocally by the feed-governing circuit in such way that when one carbon speeds up the other slows down and the crater is therefore always maintained in optimum location with reference to the reflector.

Cooler operation, and therefore more light within the limits of the heat-tolerance of the film, is promoted by two innovations. The first is the enlarged size and emptiness of the enclosure, which has an air content of 20,000 cu. in. The second is the controlled, forced blast air cooling. Each of the two carbon drive motors is fitted with a blower. Channels in the lamp casting conduct forced-draft air from these blowers to a nozzel which in these pictures is concealed behind the right rear corner post of the lamphouse. The air stream initially cools the positive carbon feeding mechanism and thus assures lower operating temperature. It also and further serves to stabilize the burning of the arc, to assure complete combustion of any black soot, and to carry white smoke away from the reflector where it might otherwise be deposited to the detriment of optical efficiency.

Optics Match Fastest Lenses

The reflector is eliptical, 16½ inches in diameter, and has a rated optical speed of f/1.9. Thus the latest and most highly developed projection lenses can be used with the "Mighty Ninety" lamp without the loss of light that is unavoidable when the best lenses are used with older lamp optics of lower speed. The reflector and its tilting mechanism are integrally mounted to the back door, providing maximum accessibility for cleaning.

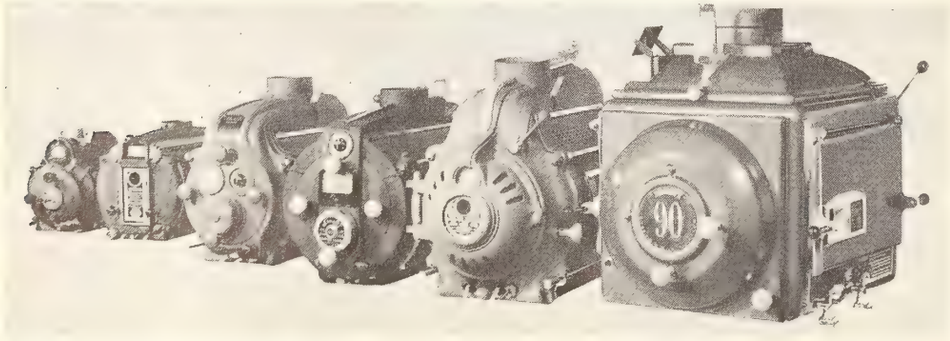
Operating Details

A sloping chute, which can be seen just under the negative carbon and running parallel with it, collects copper drippings. The arc imager can be seen just behind the chimney. A 0-150 scale ammeter is located below dark-glass window. Manual controls for the two carbons are mounted on either side of it, but normally will not need adjustment.

To the right of the positive control there is a current selector which is set to the number of amperes at which it is desired to burn the arc. With this selector switch in the desired position, the rectifier or motor-generator power supply is adjusted up or down to attain the desired gap length, normally 5/16th inch. To lengthen or shorten the gap, when desired, adjustment is normally made at the power supply and not at the lamp.

Unit Design Aids Maintenance

Cleaning and servicing are greatly simplified by the unit-type construction used throughout the lamp. One of these pictures shows removal of the positive carbon holder. This can be done in a few seconds, without tools, by turning three wing screws a quarter turn each. Other component parts are similarly removable as units. An automatic trimming light further facilitates trimming, cleaning and maintenance. Normal burning is, as already noted, completely automatic once the arc has been struck, by means of controls needing very little maintenance.



Parade of progress of Strong lamps through the years, with the "Mighty Ninety," the latest and most advanced model, at the extreme right of the line.

Modulated Modernism in Design For A New England Theatre

Neo-Classical Trimming, Living Flowers, Modulate Severity of Style's Demands

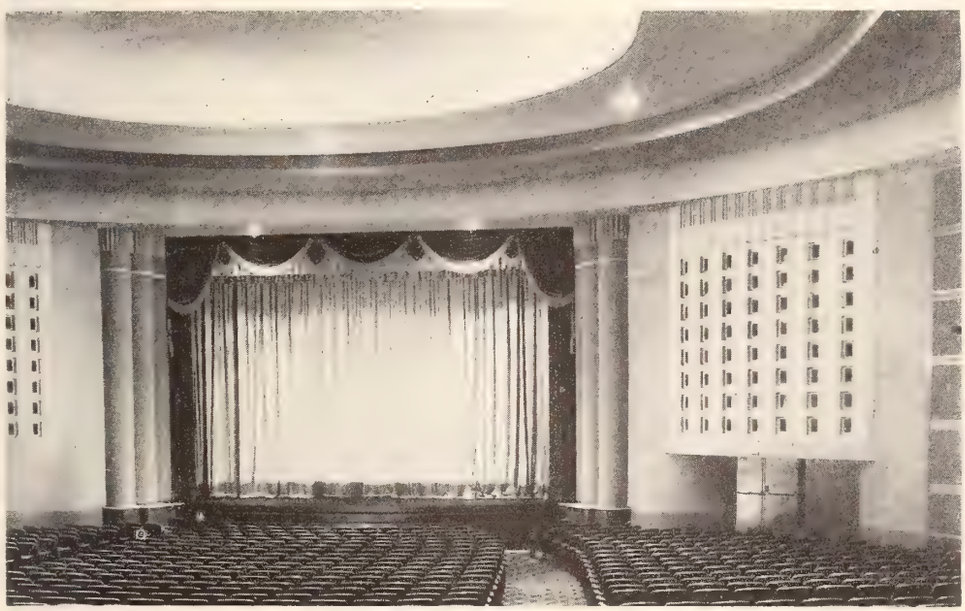
Although ultra-modern both in basic design and in abundant use of such materials as glass and chrome, Loew's newest theatre, the Poli, Norwich, Connecticut, is softened and made more gracious and homelike by means of occasional wooden panels, live flowers, draperies, and domestic type furniture and lamps; and given a touch of the less austere and more familiar through addition of neo-classical pilasters at the screen opening and in the foyer. Soft tapestry is used over much of the acoustical plaster. The foyer is brightened with tapestry in green and gold, and the lounge with tapestry in red and green.

The house is named for the late S. Z. Poli, pioneer New England theatre builder and one-time owner of the Poli circuit. Elaborate ceremonies featuring the opening of the new theatre were attended by his widow; by his daughter, who is now the Marchioness de Gerine; by the Lieutenant Governor of the State of Connecticut, and by outstanding celebrities including Frank Sinatra. At least 35,000 persons are estimated to have attended the well-advertised opening display, although the total population of Norwich itself is only 23,000. However, the city is located in a closely-populated area, with many surrounding towns and suburbs to help supply patronage for the new house.

The facade of the Poli, not pictured here, presents mosaic tile pilasters at either side of the entrance. Recessed into the tile of these pilasters are large, aluminum-frame attraction boards. The ticket window is at the right as the patron enters. Marquee and its changeable letter attraction board are curved outward and arc as far as the curb line; while the marquee soffit and its incandescent lighting sweep inward to all-glass entrance doors located approximately ten feet inside the building line. The arrangement creates the effect of an outer lobby of which the street itself forms part.

The very spacious inner lobby (completely visible over its full length through the plate-glass entrance doors) is walled with marble, with bevelled mirrors carrying modernistic chrome and crystal appliques, with relieving panels of walnut and ebony wood, and with banks of green plants and living flowers. There is no advertising of any kind along these lobby walls. Flooring is non-slip tile set in geometric designs. Lighting is indirect, from coves at either side of the ceiling, from coves alongside the few wall mirrors, and from a few downlights.

At the far end of the lobby, the patron turns left to enter the foyer. Set in this corner, equally visible the length of the foyer and the length of the lobby, is a large, semi-circular, brilliantly-lit refreshment stand. It forms the common focal point of both lobby and foyer areas.





AUDITORIUM (above) is entered through doors at the head of each aisle. Four curving steps across the whole width of the screen opening lend an illusion of intimacy, while strictly functional lines are tempered by old-fashioned drapery at proscenium opening and neo-classical pilasters. FOYER (left) is walled with panelled mirrors alternating with panels of homelike wall paper. Refreshment stand is at the corner where patrons turn from the lobby into the foyer.

Foyer Is Homelike

In the foyer side wall opposite to the lounge door are the doors to the auditorium aisles; and at the end opposite the candy stand (not seen in this picture) are neo-classical pilasters similar to those at either side of the auditorium screen opening. Except for the doors, foyer walls present panels of mirrors alternating with panels finished in homelike wall paper. Some of these carry framed pictures. Foyer lighting, other than the blaze at the refreshment stand, is from a single ceiling trough located at the opposite side from the entrances to the auditorium, and from large, domestic-style table lamps.

The auditorium seats 1,387. Lighting is partly indirect, partly by downlights. There are no fixtures. The strictly functional screen opening is devoid of proscenium but graced with old-fashioned tasselled draperies. Four curving steps that sweep across the whole width of the screen opening and lead upward to the screen platform add an illusion of intimacy. There is an elaborate air-conditioning system, said to have cost $100,000. The screen is the new Glascreen.

Lounge Strictly Modern

The lounge is strictly modern in decor. It has heavily-upholstered, very comfortable furniture, a rubber tile floor, large table-style reading lamps, metal sand urns, and a ventilated telephone booth for the convenience of patrons.

The Poli is owned by Berkman Brothers, well-known Norwich builders, who designed and constructed it throughout. They incorporated many refinements, including fireproofing of the wood used in its construction. Operation is entirely in the hands of the Loew circuit, under lease, with Joe Boyle as manager.



HARRY HOLLAND — Owner, Bishop Theatre, Bishop, Calif. —says:

"Happily, I endorse the excellent qualities of RCA Service rendered me over a period of many years. In my recently rebuilt theatre I am continuing with the dependable RCA Sound and Service."

To get the benefits of RCA Service—write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, N. J.

This Christmas . . . Everyone will Enjoy the Added Beauty of Your Lighted Tree in MOTION!

KASSON ELECTRIC CHRISTMAS TREE TURNER



IDEAL for holiday lobby displays, the "Kasson" will prove a thrilling eye-catcher during the Christmas season. Holder is water-proof, permitting watering of tree to keep it fresh. Unit is sturdy, dependable, built to last for years. Double, built-in outlet for tree lights. A.C. only. *Write us for complete information!*

GENERAL DIE AND STAMPING CO.
Dept. 72, 266 Mott St., New York 12, N. Y.

DRIVE-INS!

Seat pedestrian-patrons in

"American"

Outdoor Theatre Chairs



Cradle-form seats and deep-curved backs insure comfort. Back and seat slats are solid wood. All parts durably finished for outdoors—hardware treated for rust-resistance. (Also available for attaching to risers.) Write for details.

AMERICAN SEATING COMPANY
Grand Rapids 2, Michigan
Branch Offices and Distributors in Principal Cities

Maintenance Memos for *Managers*

NOVEMBER, 1949

1. Does some staff member watch picture and sound at all times and report faults promptly to the projection room? Are you told of faults that occur in your absence?
2. Have you made a regular schedule for progressive changes in the timing of your outdoor lighting to conform to seasonal changes in daylight?
3. Time for another careful inspection of carpet throughout the theatre? Shift badly worn sections to places where traffic is light for the sake of economy.
4. Time now to consider the types of refreshments that sell best during winter weather and place your orders for them so they will be on hand in ample time?
5. If your balcony is not open during matinee performances do you nevertheless have an usher check it regularly as a safety measure and to prevent abuses?
6. Does the staff always remember to put out rubber mats PROMPTLY when weather turns stormy? Impress them with the need for conserving the life of your carpets.
7. Time again to have all sump motors thoroughly inspected for brush and commutator condition, condition of bearings, and lubrication? Don't delay needed repairs.
8. Have sump pumps themselves thoroughly inspected for condition of all washers and packing. Authorize any repairs needed to conserve power and prevent leaks.
9. Have you a schedule for thorough periodic inspection of all bare wooden floors? Splintered, loose or uneven boards can lead to expensive law suits.
10. If you have an unused organ be sure oil is kept on all metal parts, organ loft swept and cleaned occasionally, organ inspected often for damage by rodents.
11. Remind employes who change the marquee letters that they are never to stand on, or rest the ladder against, any frail or brittle parts of the marquee.
12. Is your own projection equipment damaging prints? Consult with projectionists and authorize whatever repairs to equipment may be needed to prevent this.
13. Have you been careful to avoid inflammables in your planned Thanksgiving Day decorations, or if not to have such materials flame-proofed? Take NO chances on safety.
14. Has the cleaning staff been warned never to use brass polish, but only machine oil, on top plate of ticket machine? Are newly-hired cleaners so warned?
15. Do you yourself watch all lighting to make certain faulty tubes or bulbs are always replaced promptly—that "dead eyes" and flickering fluorescents do not annoy your patrons?
16. Are you compelled to use deodorants in rest rooms? If so, are you certain you have exhausted every possible alternative resource of ventilation and cleanliness?
17. Will a relief engineer in your theatre know where to find every size and type fuse he may need in an emergency, and just what type and size to use at every point?
18. Is plumbing causing trouble—does water drain slowly anywhere because of clogged or partly clogged pipes? Don't risk expensive flood repairs; fix plumbing immediately.
19. Make certain that cleaning crew does not waste electricity; that they turn off work lights as soon as cleaning each part of theatre has been completed.
20. In projection room fires, projectionists are expected to operate safety devices and then get out—to save their lungs. Are switches properly located for this?
21. Do you watch changeovers for any alteration in brightness of picture and volume of sound? Insist that projectors be accurately equalized in both respects.
22. Time to have the box-office change-maker overhauled? How long since it has been cleaned, adjusted, oiled and had all its working parts inspected?
23. Outdoor electric boxes take a heavy beating from winter weather. Have them all examined, any rust removed, and sanded and repainted as may be necessary.
24. Have you made arrangements for complete, regular, expert inspection and maintenance of all furnace and heating equipment throughout the winter months?
25. Do you have buzzers and phones between office, floor and projection room checked periodically to keep them in perfect working order for every need or possible emergency?
26. Check occasionally on opening theatre to make sure porter staff always turn off automatic urinal and toilet flushing devices when cleaning is completed.
27. Listen to sound carefully when size of the audience changes. Do your arrangements for keeping sound volume setting adjusted to size of attendance work out well?
28. Time to re-examine roofs, gutters, leaders, water tank, etc., for any signs of rust or other fault that might lead to leaks under pressure of winter weather?
29. Have you set up a regular, fool-proof routine whereby every fire extinguisher in the theatre will be inspected and refilled at the intervals specified on its label?
30. Are all the theatre's extra keys kept locked up at all times, but properly tagged so every one can be identified readily whenever it may be needed?

Flood of New Projection Aids Presented at TESMA Exhibit

(*Continued from Page E-7*)

turer, is to reduce aperture temperature from 1350° F. to 450° F., using a high intensity arc lamp at 70 amperes with no film in the aperture. The manufacturer further states that with this method of cooling test loops of film have been run through the aperture for more than 3,000 revolutions without showing any sign of film damage.

Projection lenses of the latest types were presented by Kollmorgen Optical Corporation, including their sealed-construction, six-element, coated f/1.9 Super-Snaplites. The recently reorganized Projection Optics Company, which is now under the presidency of Fred E. Aufhauser, also exhibited a full series of projection lenses; and Bausch and Lomb put forward their new Super-Cinephor and Cinephor series.

Motor-Generators and Spotlamps

The large and varied display of Motiograph, Inc., included their very new Hi-power motor-generator sets, with output ratings ranging from 70 to 230 amperes; the smaller model being vertically mounted to reduce the amount of floor space occupied. The manufacturers claim that these generators are available at prices equivalent to current prices for rectifiers of comparable amperage rating. J. E. Robin and Co. showed an entirely new model motor generator with the motor mounted above the generator and coupled to it by belt drive, again requiring a minimum of floor space.

Capitol Stage Lighting Co. had on exhibit an entirely new 1,000-1,500 watt incandescent spotlamp, complete with fingertip control of six gelatines and fadeout dowser, iris, and masking shutter. Murch Electric Corporation showed a small incandescent spotlamp; and also presented the latest Murch factory-built glass projection port, which permits glassing in projection ports with optical glass, coated or uncoated as desired, without need for having the frames tailor-made to order.

Projection Accessories

Ace Electric Manufacturing Co. demonstrated a new reel-end alarm in which only a harmless ball-bearing comes into contact with the film; a new film splicer which can do perfect work on shrunken film because the pins are adjustable, and a new dry scraper for removing film emulsion for splicing.

Neumade Products Corp. offered a new wire brush film scraper, for effective removal for splicing not only of the emulsion but also, the manufacturer asserts, of the binding layer that holds the emulsion to the celluloid. It was developed in cooperation with Eastman Kodak Co.

LaVezzi Machine Works showed a new line of removable film trap doors for three models of Simplex projectors—the Standard, Super and E-7. Wenzel Projector Co. exhibited new, improved projector magazines.

Edward H. Wolk showed a completely new film cabinet in which each section, when a reel is inserted, becomes an independent self-closing and self-locking unit.

Kneisley Electric Company presented an improved line of arc supply rectifiers and completely enclosed rectifier switches in which burning of contacts is reduced because oxygen is excluded from their enclosure. Continental Electric Co. put on display an expanded line of photo-cells and rectifier tubes.

Acousticon Division of Dictograph Products, Inc., returned to the theatre hearing aid field for the first time since the war with a booth at this Tesma exhibition.

And 16-mm. projection was represented by Victor Animatograph's new Envoy model sound projector, and their Auditone two-way speakers which are manufactured by Altec Lansing and utilize 15-inch cones.

Three More Fremont Floor Tiles

Fremont Rubber Company has added three new colors to their line of floor tiles —a bright red, a verdi-green and canterbury blue. The addition brings the Fremont line to a total of 10 standard, 7 de luxe, and 3 grease-proof colors.

- Super Hi-Up Tube adds 10 feet to the reach of the operator. Makes cleaning of screen, walls, cornices, box fronts, frescoes easy and safe.
- Super Floor Tool goes right up to walls and baseboards eliminating unsightly strip for moths to work in.
- Super Spotlight sees the dirt in dark places before you do. Saves houselights.
- Super Metal Shod Tool keeps air conditioning units free of clogging, unsanitary dirt. You can clean 100 air filters in 10 minutes with a Super.
- Super Screen Brush insures top presentation of pictures by keeping screen bright and sound holes free of dirt.
- Super Blower boosts popcorn boxes, candy wrappers, and other litter out from under seats and down the aisle for easy disposal, leaving areas free for cleaning.
- Keep clean the easy, economical, modern Super way. Write for specifications. Ask your supply dealer.

Anybody On Your Staff Can be a Star With a SUPER

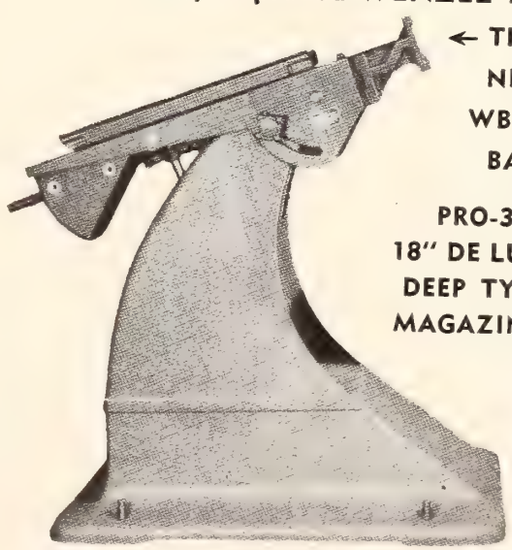


There is no trick to cleaning theatres with the Super Specialized Theatre Cleaner although it seems like magic the way the Super gets the dirt any place and every place.

Super engineers studied every detail and problem of modern theatre cleaning before they designed the Super and its wonderful tools. They have produced a cleaner built to meet your every special requirement—efficiently and quickly.

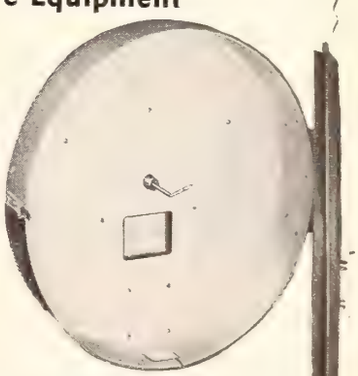
National Super Service Company, Inc.
1951 N. 13th ST., TOLEDO 2, OHIO
National Super Service Company of Canada
TORONTO, ONT. VANCOUVER, B. C.

New, Improved WENZEL Theatre Equipment



← THE NEW WB-600 BASE

PRO-31 → 18" DE LUXE DEEP TYPE MAGAZINES



Send for complete descriptive circulars, giving full details of the new WENZEL products.

Manufacturers of:
Projectors, Sound Heads, Bases, Magazines, Sound Systems, Replacement Parts, Accessories, etc.

WENZEL PROJECTOR CO.
2505-19 S. State Street Chicago 16, Ill.



J. A. CHRISTENSEN—Owner and Manager, Arcade Theatre, Salt Lake City, Utah—says:

"Sound service is essential for patron satisfaction. For many years RCA Service has done an excellent job for us."

To get the benefits of RCA Service—write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, N. J.

DRIVE-IN EXHIBITORS

PREPARE!

Now is the time to buy on the S. O. S. LAY-AWAY PLAN to avoid delaying your opening. We will take your order with small deposit for delivery next Spring or whenever you say.

At S. O. S. you are assured of top quality at lowest possible prices. Specially priced REBUILT LIKE NEW DeVry Equipments with Dual Sound Projectors, Stands, Magazines, Lenses, HI Arcs, Rectifiers and HI power Amplifier.

AVAILABLE ON TIME PAYMENTS

for 200 car theatres.....$1,595
for 300 car theatres..... 1,995
for 500 car theatres..... 3,250

Other Makes New and Rebuilt Outfits Available at Equally Attractive Prices

SPECIAL SPEAKER SALE

In-A-Car speakers, per pair including junction box $15.97

Write for Details on Time Payment Plan and 1949 Catalogue featuring Drive-In Section

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EQUIPMENT PROGRESS
Read the Advertisements in
SHOWMEN'S TRADE REVIEW

Maintenance Memos for *Projectionists*

NOVEMBER, 1949

1. Will your projection room heating and ventilating arrangements be adequate during the coming winter? If not, why not ask for minimum needed improvements?
2. Do you carefully watch your screen during changeovers and take effective steps to correct any discrepancy in screen light or other fault that patrons can see?
3. In electrical troubles, fuses may blow as fast as put in until fault is found and cured. Are you sure you have a sufficient supply of every type for every trouble?
4. If maintenance of the curtain machine is part of your responsibility have you set up a regular schedule for inspecting, cleaning, lubricating and adjusting it?
5. Do you carefully listen to monitor during changeovers and promptly remedy any discrepancy in sound volume or other fault that patrons can hear?
6. Do you keep a running inventory of carbons and spare parts, ordering replacements in step with use to make sure you will always have an adequate supply of everything?
7. Are all fire extinguishers always fully charged, always ready for emergency? (Order extra carbon tetrachloride for cleaning, never deprive the extinguisher.)
8. Do all members of the projection staff make it an iron-clad rule never to place anything on port shutter sills that could prevent shutters from closing?
9. Time again to blow dust out of amplifiers, rectifiers, motor-generators? Use a bellows, vacuum cleaner, or vacuum cleaner operated in reverse to serve as blower.
10. If there is any possible way your projection room could be locked from outside while you are in it—have that lock removed. Take NO chance of being locked in with a fire.
11. If projection room floor needs re-painting ask to have it done. Explain that walking on bare concrete scuffs harmful, abrasive dust into expensive equipment.
12. Have you a standard, periodic routine for inventory of the projection room's supply of needed tools to make sure all of them will be on hand when wanted?
13. Have additions to projection room equipment threatened any wiring, fuses or switches with overload? Report any such condition; ask to have it remedied promptly.
14. If fire should drive you out of the projection room—are your emergency port shutter and power cut-off switches located where you can operate them without delay on your way out?
15. Do you and all other members of projection staff make every effort to observe quiet in the projection room at all times to avoid annoying balcony patrons?
16. Are you thoroughly familiar with Underwriters' and your own local safety codes, and have you checked projection room and its fittings for any non-conformance?
17. Do you make it a practice to mop up any dripping or leaking oil the moment it appears; to investigate cause of such occurrence and remedy it without delay?
18. Have you set up a regular schedule for inspection, lubrication and needed adjustment of carbon feed motors in all projection, spot and effect lamphouses?
19. Have you a standard routine for checking all oil cups, grease cups, oil reservoirs and other lubricating points to make certain that none are ever overlooked?
20. Are your equipment items, fuse clips, switches and spare parts cabinets all so marked that a relief man in your projection room will never be exposed to doubt or delay?
21. Have you and other members of projection staff rehearsed yourselves thoroughly in every detail of what to do and not do in every variation of emergency?
22. Do you maintain the projection room bulletin board in up-to-date condition, removing obsolete notices, etc., so they will not obscure new reminders?
23. If you are compelled to play the monitor so loud it creates apparent echo in the theatre have it moved to a location where you can hear it at lower volume.
24. Have you inventoried all blueprints, instruction books, etc., and ordered replacements for any found missing? Even though you don't need them yourself, a relief man might.
25. Do you sometimes forget to inspect rectifiers, motor-generators or other items located outside the projection room? Why not set up a routine schedule for looking after them?
26. Are your arrangements for emergency light in power failure in good shape? If you will rely on flashlights, do you regularly check their batteries, spare batteries and bulbs?
27. Do you keep complete records showing repairs and replacements made and cost of each as a check on economical maintenance of apparatus under your care?
28. When any changes are made in projection room wiring or equipment wiring do you make sure they are recorded on your blueprints for permanent future record?
29. If you have two amplifying channels do you use them alternately to make sure both are always in working order ready for instant operation whenever needed?
30. Do ceiling or walls painted in pale colors keep the projection room too bright for really critical observation of the screen? If so, have you asked for re-painting?

Useful Idea for Drive-Ins



Drive-in snack shop, developed by Sweden Freezer Mfg. Co., makers of frozen custard machines, in daily operation on Elliott Avenue, Seattle. Three types of service are offered—direct from sales window to car as pictured, by itinerant vendors to adjacent parking area, and at tables inside "Freeze Shoppe." Operation is unconnected with any theatre; it was developed as part of a comprehensive program for testing both freezers and service methods from the point of view of the purchaser of the company's machines.

Altec Marks 12th Anniversary With First All-Out Sales Drive

For the first time in its history Altec Service Company is staging an all-out sales drive, covering all Altec services and all equipment manufactured by Altec-Lansing Corporation. The drive started September 12th, the 12th anniversary of the company's existence, and will continue for 12 weeks. Valuable cash prizes will be open to all Altec sales representatives, inspectors, field and business managers, and division chiefs. L. D. Netter, Jr., has been named the drive captain. He is being assisted by "Mo" Morris, Product Sales Manager, and by a committee headed by Altec's Treasurer, Paul Thomas.

Altec's newly announced television sets and recently-announced miniature microphone will be featured in the new sales campaign, in addition to Voice of the Theatre speaker systems, amplifiers, lounge music systems, and service and parts contracts.

Screen "Floating" in Colored Light Tried Out in France

"Floating" screens are giving "excellent" results in three theatres in Bordeaux, France, according to the British publication Ideal Kinema. The screen is surrounded on four sides by a light trough lamped with concealed sources in four colors—yellow, green, red and blue. Colors and intensity can be controlled from the projection room.

New In-Car Heater for Drive-Ins

A new in-car heater for drive-in theatres is being introduced to exhibitors along the Eastern seaboard by Murry Lafayette, who was formerly with Warner Brothers and 20th Century Fox theatres in the Albany, New York, area, but is now General Sales Manager for National Heaters, Inc., of Glendale, Calif.

Audio Engineers Meet In New York October 27-29

October 27th-29th have been set as the dates, and the Hotel New Yorker in New York as the place, for the Fair and technical sessions planned by the Audio Engineering Society. Magnetic recording and audio testing methods will be the highlights of the session. Standardization, interchangeability and uniformity of magnetic records are to be explored with the help of discussions from the floor. Factors involved in testing sound circuits for frequency, harmonic and modulation distortion will also be canvassed, and the discussion will extend to the measurement of such transients as pulses and square waves.

The Fair will display audio-frequency equipment produced by some 35 manufacturers and covering a wide range of magnetic recorders, new loudspeakers, etc.

Theatre Sales of Popcorn Featured at NAPM Meeting

A special panel devoted to sales of popcorn in motion picture theatres will be one of the highlights of the fifth annual convention of the National Association of Popcorn Manufacturers, scheduled for the Palmer Hotel, Chicago, October 24th-26th.

Theatre popping vs. off-theatre popping; direct operation; merchandising ideas, noise factor and greater use of vending machines will be among factors discussed in detail at the theatre sales panel, which is slated for 10 A M. October 25th.

According to NAPM's Executive Secretary, Thomas J. Sullivan, there will be at least 60 separate exhibits and 500 registrants at the convention, an increase of 50 per cent over the previous record totals.

American Seating Advances Bersie in Promotion Relay

Following a policy of filling vacancies from within its organization, American Seating Company has advanced three of its executive employes in a series of relay promotions. Hugh G. Bersie, Phi Beta Kappa graduate of Northwestern U., who has been with the company since 1945, is now Director of Products. Replacing him in his former post of Transportation Product Manager is Kenneth J. Barclay, graduate of the U. S. Naval Academy and a destroyer captain during the war; and he in turn has been replaced by John J. (Jack) Keating, his former assistant, a graduate of Michigan State College and also a Naval officer during the war.

Television Attracts Millions At Canadian National Exhibit

Displays of television (which has not as yet been sanctioned by the Dominion government) were an outstanding attraction at the Canadian National Exhibition in Toronto, and drew audiences estimated at a total of 2,300,000 persons. Marconi-Dumont (a Paramount affiliate), Cossor, Ltd., Canadian General Electric, Northern Electric, RCA-Victor, Westinghouse, Admiral and Philco were among the manufacturers who exhibited their TV equipment.

GET THE FINEST TODAY

MOTIOGRAPH

BE GLAD FOR YEARS TO COME

For a beautiful, rock-steady picture
—Motiograph Double-Shutter Projectors

For lifelike sound
—Motiograph 100 — 150 — 250 — 500 Watt Sound Systems

For exceptionally good tone quality and minimum servicing
—Motiograph In-Car Speaker Equipment

For a brilliant picture, steady light, more light at less cost
—Motiograph 75/115 amp. H.I. Reflector Type Arc Lamps

For a dependable source of arc current
—Motiograph Hi-Power 115/230 amp. Generator Sets

See your **MOTIOGRAPH** *Dealer or write for free literature*

MOTIOGRAPH INC.
4431 W. Lake St. Chicago 24, Illinois

HOLMES, SWEET HOLMES!

Rebuilt (like new) Holmes Educator 35mm. Portable Sound Projectors. Dual outfit, $550; single, $350. Send for 1949 catalog—chock-full of values in 16 and 35mm. equipment and supplies; also Chair Bulletin #15.

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ADLER "THIRD DIMENSION" SILHOUETTE LETTERS
— PLASTIC AND CAST ALUMINUM —
"REMOVA-PANEL" Glass-in-Frame Units
ADLER SILHOUETTE LETTER CO.
3021 W. 36th St., Chicago - 1451 B'way, N.Y.C.

Working Theatremen Need, Use and Rely on SHOWMEN'S TRADE REVIEW

Do YOU know why over 2000 theatres now use the AUTOMATICKET

STUB ROD CONTROL BOX*



• You should—it's the world's only thoroughly proved TICKET COLLECTION CONTROL SYSTEM

Quickly pays for itself in the thefts it halts

For full information write
GENERAL REGISTER CORP.
LONG ISLAND CITY 1, NEW YORK
or your theatre supply dealer.

*Covered by U.S. Patents



MRS. ANN R. KANTNER—Manager, New Pittsburgh Drive-In Theatre, Turtle Creek, Pa.—says:

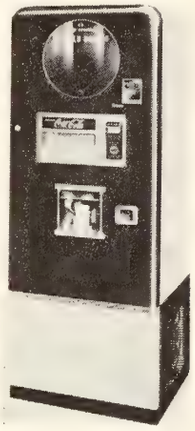
"In our business sound is important. So it's RCA 100%."

To get the benefits of RCA Service—write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, N. J.

RUBBER MATS
FOR THEATRES
Matting, Link Mats & Mechanical Rubber Goods
LORRAINE RUBBER ENGINEERING CO.
286 FIFTH AVENUE, NEW YORK CITY

New Beverage Dispenser, Cole-Spar, Now on Market

A new 3-flavor beverage dispenser, whose features include a built-in coin changer, hermetically sealed tanks and compact proportions—important factor for theatre installations—has been put on the market by Cole Products, Chicago. One of the stock machines has been in service for some time at Chicago's Northcenter Theatre. Rollin K. Stonebrook, managing director of the theatre, declared that on the basis of the first ten weeks operation of the machine it ran up a $245.00 week as compared with a top gross of $133.00 for the dispenser it replaced at the Northcenter.



$245.00 weekly gross reported for this 3-beverage dispenser.

The new dispenser is named Cole-Spar and serves a choice of 3 popular, nationally advertised soft drinks. Automatic, controlled mixing turns out a freshly mixed, cooled drink served in a sanitary paper cup in only 5 seconds, the sponsors of Cole-Spar claim.

The Cole-Spar 3-Flavor Hermetic dispenser may be purchased direct or installed and serviced without charge on a percentage-of-profit sharing arrangement with the theatre. The manufacturing firm which developed and builds the Cole-Spar, is headed by Albert Cole, president, and widely regarded as the Dean of the automatic beverage cup dispenser industry.

Low Cost Animation Motors Now Available

Gale Dorothea Mechanisms now offers light duty, 32 r.p.m. display animation motors at prices ranging from $5.50 to $4.00 each, depending on the quantity ordered. They come equipped with two electrical connections—a 6-foot cord that plugs into any standard outlet, and a 4-foot cord terminating in a light socket that takes any standard bulb. Motors are said to have been built especially for animating displays, to be quiet in operation, and of long useful life. One end of each motor shaft terminates in a crank that can readily be used to convert rotary motion into rocker arm motion for oscillatory-type displays.

Alexander Smith Cuts Price And Profits as Costs Go Up

A policy of reducing prices in the face of rising costs has cut Alexander Smith & Sons Carpet Company's net profit on common to $1,123,560 for the six months ending June 30, 1949, as compared with $3,736,709 for the corresponding period of 1948. Despite its policy of cutting costs and profits, however, Alexander Smith experienced a reduction in consolidated net sales of 16.1 per cent during the first half of 1949 as compared with 1948.

SMPE's Record Convention

A record number of technical papers, requiring morning, afternoon and evening meetings during all five days from October 10th to October 14th, inclusive, was presented at the 66th Semi-Annual Convention of the Society of Motion Picture Engineers at the Hollywood Roosevelt Hotel in Hollywood.

Among the highlights was a technical talk on television by the inventor of the RCA system, Dr. Vladimir K. Zworykin. Dr. Zworykin spoke at a special meeting held in the Carnegie Assembly Hall of the Mt. Wilson astronomical observatory.

Other paper addresses and discussions dealt with motion picture lighting, lenses, film emulsions, color photography, sound recording and related topics. Eastman Kodak Vice President Edward P. Curtis spoke on "Motion Pictures on the International Scene." An estimated 300 motion picture engineers from all over the United States, and six from Europe, attended the gathering.

Altman and Tanney Donate Projectors to Israel

Ted Altman, nephew to William Fox, donated twenty 35-mm. portable sound projectors to Israel for the instruction and entertainment of Israeli soldiers, STR learns, at the suggestion of J. A. Tanney, President of S.O.S. Cinema Supply Corp., who himself gave five 35-mm. sound projectors. The donations were made through Material for Israel, Inc., of 250 West 57th Street, New York, which had appealed for projectors, record players, amplifiers and any other equipment suitable for entertainment or instruction of troops.

Hild Floor Machine Co. Occupies New Building

Hild Floor Machine Company, manufacturers of floor maintenance equipment, have moved into a new building of their own at 740 West Washington Boulevard, Chicago 6. It is at the corner of Washington Boulevard and Halsted Street, and includes a giant, two-story glass-walled "show case," an air conditioned demonstration room, and two factory wings. The company is a pioneer in the development of equipment for shampooing carpet on location.

Joe Maharam Engaged to Marry

Joseph Maharam, President of Maharam Fabric Corporation, will marry Roslyn Silverman of New York City. Maharam Fabric Corporation has pioneered since 1898 in the introduction of soft and beautiful fabrics into theatre decor. Joseph, present head of the company, is a son of its founder, Louis Maharam.

Caccavelli to Chicago for Superior

Superior Electric Company, manufacturers of dimmers and voltage regulators, have named R. J. Caccavelli to the post of Sales Manager of their Chicago office. He has been with the company for seven years, in the engineering, sales and service departments.

Tesma Presents New Aids for Showmen

(Continued from Page E-11)

"Our business was built on a partnership of fine pictures and fine theatres," he explained. "If Hollywood puts out fine pictures, and if we keep our theatres in fine condition and improve them constantly, we can stand up to any competition."

Congressman Carl T. Curtis of Nebraska, member of the House Ways and Means Committee, told the gathering that luxury excise taxes almost certainly will be reduced next year, and that it is up to the theatre industry to see that admission taxes are included in any favorable changes that are made.

Drive-In Give-Aways Deplored

George M. Peterson, drive-in expert, decried give-aways and free admissions for children as harmful to the outdoor theatre in that they convey the impression of a second-class operation. He advised, instead, adding beauty to the outdoor theatre, and reducing its overhead burden by such devices as swimming pools, games, cocktail lounges, and other additional services to the public. Sale of refreshments in drive-ins, he noted, has already been built up to a highly profitable operation.

The convention was entertained by a "genuine theatre television" program piped into the Stevens over co-axial cable and not available nor visible elsewhere. It consisted of a six-round boxing match between professional middleweights, specially staged for the convention at NBC's Chicago studios, and presented on RCA's 20-foot theatre television screen. In an address preceding the showing Barton Kreuzer, head of RCA's theatre television activities, revealed that the equipment is in commercial production and that RCA Service Company field engineers have already been trained in installing and servicing it.

Much New Equipment Shown

New equipment items displayed at the Tesma trade show that relate to projection and sound, including drive-in projection and sound, are described elsewhere in this issue of STR.

Wagner Sign Service presented a novel addition to their line of multi-colored, multi-size plastic marquee letters—a series of iridescent pink plastic letters in 4" and 6" sizes which the theatre itself can assemble in any desired combination to form advertising or directional signs. The letters, of Tenite plastic, are mounted to rails of clear Plexiglas plastic by means of an adhesive furnished with them. The rails carrying the message thus assembled can be mounted by means of clips or suspended by a bead chain. These mounting devices are also supplied by Wagner. The theatre can thus produce for itself, at substantially nominal cost, highly attractive signs reading "Popcorn" or "Television Lounge" or "Admission 65 Cents" or whatever other message it may wish to convey. The Plexiglas mounting rail being transparent and nearly invisible, the letters appear to stand individually in mid-air.



Highly attractive and eye-catching advertising and directional signs can be assembled by the theatre at almost nominal cost by means of these new Wagner Sign Service letters, demonstrated at the Tesma convention. Letters are iridescent pink plastic in 4" and 6" sizes, mounted by means of adhesive to a transparent and nearly invisible plastic rail.

Adler Silhouette Letter Company's display featured their new 17", 2-tone "Lok-Lip" safety letter (STR for September 17th, Page E-27) in addition to that company's interchangeable marquee letters from 4" to 24" in height. Theatre Specialties, Inc., showed their full line of marquee letters and display cases; Poblocki and Sons featured specially designed poster cases and "inner service" marquees; Young's Picture Framing Co. had poster cases and tripods on display.

"Turn-Key" Drive-In Featured

The large Ballantyne Company exhibit which showed dozens of items of apparatus and equipment, featured the new Ballantyne "turn-key" drive-in theatre package (STR for September 17th, Page E-20) whereby the would-be drive-in owner merely places his order and returns in three weeks or so to find his new theatre finished, equipped, and ready to operate any time he turns the key and lets himself in.

Other drive-in facilities were extensively featured. A new in-car heater was shown by National Heaters, Inc. Valley Steel Products Co. had playground equipment for children on exhibition in addition to their Vendcar for selling refreshments in open-air theatres. Autocrat, Inc., showed not only in-car speakers with a switch to summon the refreshment vendor and their new Thermocrat in-car heaters but also a new Crosley chassis "Concession Car"—a small automobile fitted with a hot compartment for sandwiches, a warm compartment for popcorn, cold compartments for ice cream and beverages, and a carbonator, in addition to provisions for candy, cigarettes and similar items.

Calumet Coach Co., Supurdisplay, Inc., and Walky Service Company also exhibited carts and carriers equipped for peddling warm and cold refreshments in open-air theatres.

New Popcorn Machines

The great practical importance of sales of refreshments—and especially popcorn—in indoor as well as outdoor theatres was

(Continued on Next Page)

at TOA and TESMA Conventions
...THE RESPONSE WAS
Amazing!
TERRIFIC!
SENSATIONAL!
THE BALLANTYNE
Turn Key
DRIVE-IN PLAN
Was Accepted and Acclaimed Far Beyond our Expectations!

It was the talk of the show from beginning to end. Never was a new idea so eagerly and enthusiastically accepted both by circuits and individuals. Orders have been coming in at a rapid rate . . . by phone and wire . . . from coast to coast. Contracts are being signed now for Fall, 1949 and 1950 construction, but because of the rush of orders we must accept them on a first-come first-served basis.

We urge you not to delay. Get the complete details from your nearest Ballantyne dealer, or write direct. Sold only through authorized Ballantyne dealers.

THE BALLANTYNE CO.
1707 Davenport St., Omaha, Nebraska

COMPLETE STAGE LIGHTING EQUIPMENT
CAPITOL STAGE LIGHTING CO.
527-529 WEST 45th STREET
NEW YORK 19, N. Y.

"Built to Excel — IDEAL CHAIRS — Not Just To Compete"
IDEAL SEATING COMPANY of GRAND RAPIDS



A. P. STEWART—Owner, Franklin Theatre, Durham, New Hampshire —quarter-century independent exhibitor and 19-year RCA Service customer—declares:

"Your sound service is my sound investment."

To get the benefits of RCA Service—write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, N. J.

Rejuvenate

YOUR THEATRE TO REJUVENATE YOUR BOXOFFICE

Send your rough sketches or plans for free estimate & color rendering

Wall Coverings ● Painting ● Ornament Plaques
Luminaries ● Stage Curtains ● Curtain Tracks
Curtain Controls ● Draperies ● Tufted Panels

NOVELTY SCENIC STUDIOS, INC.
32-34 W. 60th ST., N.Y. 23, N.Y.
Masters of the Art of Decoration

Amazing New Kind of POP CORN SEASONING



NONE OTHER LIKE IT

Make your pop corn the best tasting in town with this great new seasoning. Looks like butter. Tastes like butter. Gives pop corn that rich, buttery goodness. Powerful sales stimulator. Write today. I'll send full details without obligation. Low price. Also facts on my super, patented "Volumized" pop corn, as well as complete popping supplies. Write HOWARD C. SMITH, Pres., today.

AMERICAN POP CORN CO. SIOUX CITY, IA

Keep Up With the Times
Read the advertisements in
SHOWMEN'S TRADE REVIEW

New Aids for Showmen

(*Continued from Page* E-21)

stressed by the large number of exhibits devoted to that growing aspect of theatre business. C. Cretors Co. presented a line of popcorn machines—with or without associated candy counters— varied enough to meet the needs of any theatre from the smallest "shooting gallery" to the largest drive-in. Manley, Inc., featured their Stadium Model (pictured on Page E-8 of STR for September 17th) with its rated capacity of 30 bushels of popped corn per hour. Supurdisplay showed a butter dispenser for popped corn; and West Coast Sheet Metal Works popcorn warmers both as single units and built into candy stands. Candy stands with or without popcorn provisions were also offered by Sinicrope & Sons and Supurdisplay.

Lion Manufacturing Company presented a large-size, cup-dispensing Coca-Cola machine. Other dispensers for carbonated and non-carbonated beverages were exhibited, some in full operation, by Anderson & Wagner, Inc., Carbonator Supply Co., and Norge Division of Borg Warner Corporation.

Other Novel Items

Among novel items brought before visitors to the convention was the product of Balch Glass Exit Door Release, a new device whereby a clear glass door remains locked until released by the weight of a person approaching it from inside. And there were fluorescent posters, advertising coming attractions, supplied by Midwest Poster Exchange and illuminated by the ultra-violet equipment of Black Light Products.

A number of mechanisms associated with the sale of tickets were shown. General Register Company's Automaticket control boxes were displayed in new finishes of gleaming silver and gold. Theatre Control Corporation and GoldE exhibited new ticket boxes (the former with automatic registering devices) and Coinometer Corporation presented a new and highly compact coin player machine.

(*Continued on Page* E-23)

Heywood-Wakefield Comfort



Displayed by B. F. Shearer Company at the recent international convention in San Francisco, these Air-Flo chairs, leaders of the Heywood-Wakefield line, feature spring-base design, reclining action, coil spring seat and back construction, and sponge rubber arm caps.

ADVERTISERS' INDEX

Equipment & Maintenance Sec.

Adler Silhouette Letter Co. **E-19**
3021 W. 36 St., Chicago 32, Ill.

American Pop Corn Co. **E-22**
Sioux City 6, Iowa

American Seating Co. **E-16**
9th & B'way, Grand Rapids 2, Mich.

The Ballantyne Co. **E-21**
1707 Davenport St., Omaha, Neb.

Capitol Stage Lighting Co. **E-21**
527 W. 45 St., N. Y. 19, N. Y.

Century Projector Corp. **E-23**
729 7th Ave., N. Y. 19, N. Y.

C. Cretors & Co. **E-2**
620 W. Cermak Road, Chicago 16, Ill.

F & Y Building Service **E-18**
328 E. Town St., Columbus 15, O.

Forest Mfg. Corp. **E-13**
9 W. Park St., Newark, N. J.

General Die & Stamping Co. **E-16**
266 Mott St., N. Y. 12, N. Y.

General Register Corp. **E-20**
36-20 33rd St., Long Island City 1, N. Y.

Ideal Seating Co. **E-21**
517 Ann St., Grand Rapids, Mich.

Int'l Projector Corp. ..... **Back Cover**
55 LaFrance Ave., Bloomfield, N. J.

Kollmorgen Optical Corp. **E-12**
2 Franklin Ave., Bklyn. 11, N. Y.

Lorraine Rubber Engineering Co. **E-20**
286 Fifth Ave., N. Y., N. Y.

Motiograph Inc. **E-19**
4431 W. Lake St., Chicago 24, Ill.

National Carbon Co. **E-4**
30 E. 42 St., N. Y. 17, N. Y.

National Super Service Co., Inc. **E-17**
1951 N. 13 St., Toledo 2, O.

National Theatre Supply **E-13**
92 Gold St., N. Y., N. Y.

Novelty Scenic Studios, Inc. **E-22**
32 W. 60 St., N. Y. 23, N. Y.

RCA Service Corp. ..**E-16, E-18, E-20, E-22**
Front & Cooper Sts., Camden, N. J.

S.O.S. Cinema Supply Corp. **E-18, E-19**
602 W. 52 St., N. Y. 19, N. Y.

B. F. Shearer Co. **E-23**
2318 Second Ave., Seattle 1, Wash.

Sportservice, Inc. **E-13**
703 Main St., Buffalo, N. Y.

Strong Elec. Corp. **E-3**
51 City Park Ave., Toledo 2, O.

Wagner Sign Service, Inc. **E-9**
218 S. Hoyne Ave., Chicago 12, Ill.

Wenzel Projector Co. **E-17**
2505-19 S. State St., Chicago 16, Ill.

While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission.

Local Fuel Oil Shortages

Local shortages in fuel oil supply are expected for this winter by the refining industry, not because oil is scarce but because local dealers are not stocking up in advance this year, industry officials declare.

Because dealers did not follow their former custom of filling their tanks during the summer, the industry fears that the first cold weather will bring a rush of orders too great for shipping facilities to handle! Spokesmen for Shell Oil, Gulf Oil and Atlantic Refining Company have issued public warnings.

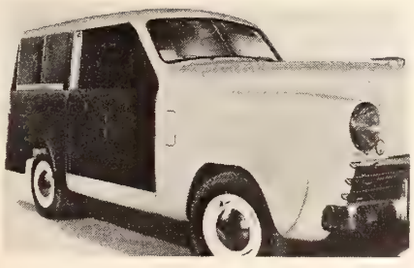
New Aids for Showmen

(*Continued from Page E-22*)

Theatre housekeeping was exemplified by the products of National Super Service Co., Inc., including shampooing and vacuum devices and special, attachable tools for both; by the electric hand driers of Electric-Aire Engineering Corp. and National Dryer Corp., and by the sand urns, long-handled dust pans and waste receptacles of Atlas Products Co. Mystic Adhesive Products distributed samples of their plastic, waterproof, multi-colored tapes designed for all kinds of patching, repairing, weather stripping and sealing. Joseph Sklar presented a wide variety of usher's and especially usherette's uniforms.

Air conditioning was represented by the booths of U. S. Air Conditioning and of Reynolds Manufacturing Co. Stagecraft by the draperies and designs of Knoxveille Scenic Studios and the curtain control machines and tracks of Automatic Devices Co. Vallen, Inc., also showed curtain tracks and machines.

Lobby size television was offered by Trad Television Corp—pictures up to 3x4 feet in size; and by Tele-Video Corp. Division of Reeves Soundcraft Corp., with pictures as large as 7x9 feet. Auditorium-size television, on a screen measuring 15x20 feet, was demonstrated by RCA, with a special program transmitted over an untappable coaxial cable circuit from the NBC studios in Chicago and not visible anywhere except in the "theatre" of the Stevens Hotel ball room.



Concession car for sales of refreshments in drive-ins, shown by Autocrat, Inc., at the Tesma exhibition, consists of a Crosley chassis; and body fitted with hot compartment for sandwiches, warm compartment for popcorn, cold compartments for ice cream and beverages, carbonator, and compartments for candy, cigarettes and additional items.

New 30-Gallon Ice Cream Fountain Now in Production

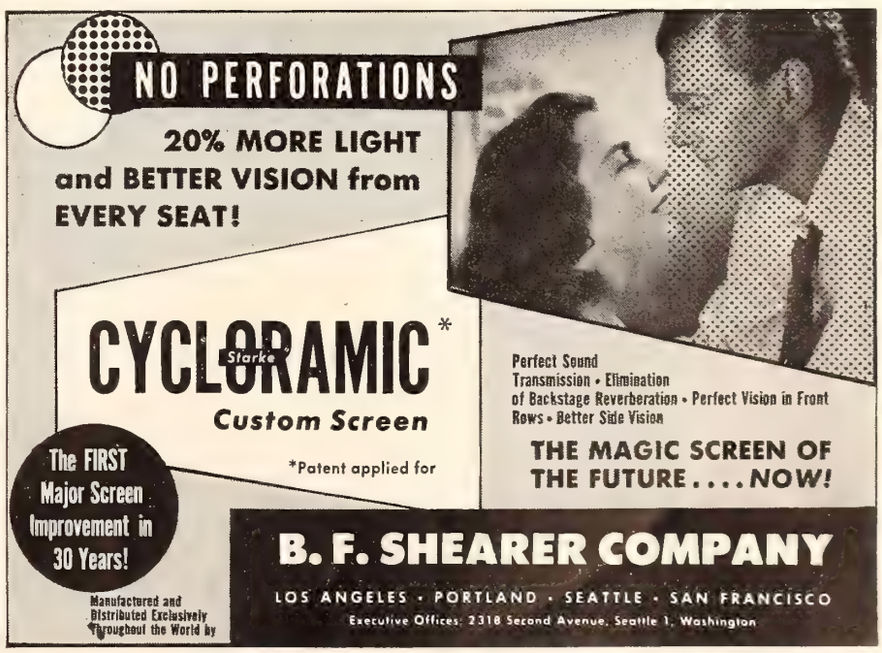
Bastian-Blessing Company has in production a new ice cream soda fountain named Fast-Serv, claimed to give maximum service with a minimum of help. The unit, built of stainless steel, insulated and refrigerated, measures 74" long, 31¼" wide and 33" high to top of counter. It has a capacity of 30 gallons of ice cream; two patented draft arms said to provide drinks of 30 per cent more carbonation than usual; 5 syrup pumps, 1 chocolate pump and four crushed fruit jars with hinged covers. Ice cream lids are all steel, removable, and designed to be immersed in boiling water for sterilization.

German Carbons Available Now Through Local Dealers

American rights to the complete line of Helios (imported German) projection carbons have been acquired by Forest Manufacturing Company. Carbons will be available to theatres throughout the country through local dealers, according to Forest President J. K. Elderkin.

Projectionist Local No. 160, Cleveland, and Cleveland Motion Picture Exhibitors Association, have signed a three-year contract providing for a five per cent pay increase the first year and two and a half per cent increase each of the two following years.





Exclusive Export Distributor
FRAZAR & HANSEN, 301 Clay St., San Francisco 11, California

EQUIPMENT LITERATURE

The most efficient way to request literature on items of theatre equipment is to fill out the adjoining coupon and mail it to us. That single request will bring you information on as many kinds of equipment as you please. For literature described below check the corresponding numbers in the coupon; for literature on subjects listed in the coupon check the adjacent squares. Your wishes will be attended to promptly, with no charge or obligation whatever.

ACOUSTICAL MATERIALS made of spun glass are described and pictured in an eight-page, two-color booklet issued by Owens-Corning Fiberglas Corporation. These include tiles, both plain and perforated; boards, wool, and glass blankets built on metal mesh. The booklet illustrates and diagrams methods of installing these materials; and where appropriate sets forth their physical dimensions, sound absorption coefficients, and maintenance and painting requirements. Architectural specifications for use of these materials are given; and, finally, there is a list of the street addresses and telephone numbers of the company's branches in 29 cities in the U. S. and Canada where still further information can be obtained. (#1)

ARC LAMP DATA. A great deal of valuable information about arc lamps and their optics is packed into a small, pocket-size booklet put out by Heyer-Shultz, Inc. It details the reason for, and importance of, matching lens speed and reflector speed; tells how to determine the reflector working distance for any given lens speed, and explains the optical details of reflector action. Additionally, it describes the Heyer-Shultz optical reflectors, how to install and how to maintain them; and explains the use of both the company's pin hole aperture plate for aligning optical elements, and split aperture plates for balancing light from two projectors. All projectionists and all technically minded managers will find this booklet interesting and valuable. (#2)

CLEANING AND SHAMPOOING. Effective cleaning of theatre screens, drapes, ornamental surfaces, and upholstery; and inplace shampooing of carpets, are pictured and explained in a four-page folder by National Super Service, Inc. The bulletin describes the best methods of using the Super vacuum cleaner, and technical details of the cleaner itself. It will prove definitely helpful to anyone concerned with problems of theatre housekeeping. (#3)

DRIVE-IN AIDS. Ramp lights, illuminated traffic control and directional signs, speaker post lights, car-side speakers, in-car speakers, ramp control panels, projection room ramp monitor, junction box, amplifier, pre-amplifier and exciter lamp supply panel are illustrated, described and priced in a three-color pamphlet issued by The Ballantyne Company. Showmen will want to read through this pamphlet, get ideas from it, and study its pictures and descriptions of up-to-date facilities for outdoor entertainment. (#4)

DRIVE-IN CORDS AND CABLES. Retractile, spiraled "Koiled Kords" for in-car speakers, and "Teleseal" underground service wire for inexpensive wiring of drive-in areas, are described in literature issued by the Whitney Blake Company. Four feet of coiled-up speaker cord extends to approximately 25 feet, if necessary, but retracts to its original length when released. Twisting, tangling and trailing of speaker wires are eliminated where Koiled Kords are used. Teleseal underground wire is copper, electroplated with lead, which in turn is plated with brass, insulated, and then jacketed in neoprene over the insulation. These underground wires are rated as highly resistant to moisture, abrasion, acids, oil and grease. Both products are well described and adequately illustrated in this literature. (#5)

DRIVE-IN "PACKAGE." A 16-page, 3-color booklet issued by Ballantyne Company describes in detail the drive-in theatres that organization is prepared to design, build, equip, and deliver as a completed "package" ready to operate. All the purchaser needs to do is turn the key and start his show, the booklet asserts; and adds that such drive-ins, planned and built on a mass scale, cost the purchaser $10,000 to $20,000 less than any comparable theatre he could build for himself. A very complete description is given of the services Ballantyne offers to render and the materials it will supply and install. This description covers the grading and ramping, fencing, wiring and speaker posts, attraction board, screen, entrance approach, box office, concession stand, water supply, plumbing, sewage disposal, moonlight towers, projection booth, projection and sound equipment, and traffic control signs. Whoever is interested in drive-in operation can find out from this booklet very exactly—in full and illustrated detail—what The Ballantyne Company has to offer him. (#6)

FLUORESCENT COLOR CARD. When specifying fluorescent lamps of a certain color, do you know exactly what the color will be like when those lamps are installed and lighted? Supro Lux Manufacturing Company, Inc., has a simple solution to that problem in the form of a very accurately printed color card showing the exact appearance of the twelve most popular fluorescent hues. (#7)

GENERAL CATALOG — for every part of the theatre—is issued by S.O.S. Cinema Supply Corp. Nearly a thousand items are included in its 64 pages. Prices are given, and are highly competitive. Whoever buys anything for a theatre will want this free catalog handy for reference. (#8)

GENERAL EQUIPMENT. J. E. Robin, Inc., has an eight-page folder picturing and describing a wide variety of items for the motion picture theatre and for drive-in theatres. These include: the Robin-Weber Synchro-film projector-soundhead (a single unit); Models "E" and "400" separate soundheads; the Robin-Imperial arc lamps; the Robin-Weber amplifier (licensed by A. T. & T. and by Western Electric); the Robin-Imperial motor generators and rectifiers; the Robin-Tarrytown in-car speakers; Robin-Arc projection room accessories; Ideal SlideBack theatre chairs; the Robin-Regal theatre chair, and Imperial replaceable seat cushions. The folder carries photographs of nearly all of these items, and concise descriptions of their outstanding features. (#9)

LENSES. The Kollmorgen Super-Snaplite and Snaplite lenses (f/1.9 and f/2.0 respectively) are described in detail in a two-color, six-page brochure by Kollmorgen Optical Corporation. Also illustrated and described is the Kollmorgen Series 1 Snaplite. Included is a list of fittings, by means of which any Kollmorgen lens can be used with any of 23 models of American-made projectors. (#10)

MARQUEE SAFETY LETTER. Adler Silhouuette Letter Company's new plastic "Lok-Lip" letter is featured in a new 4-page, 2-color bulletin issued by that company. The letter, it is stated, cannot blow off or fall off the rails under any conditions of wind or weather because of a new, integral construction that holds it safely, yet permits it to be installed and removed instantly. Aside from describing the new letter, the bulletin pictures seventeen different marquee arrangements for attracting the public. These are very varied and will suggest many stimulating ideas to showmen interested in improving their own theatre's appeal to passersby. (#11)

PROJECTOR MECHANISM. Mechanical details of the Century Projector Corporation's single shutter projector are set forth photographically and diagrammatically in a four-page, two-color booklet. Text material explains the gear arrangements, constructional features, and so on. The whole constitutes a concise, interesting and easily understood presentation of a modern motion picture mechanism. (#12)

PROJECTOR PARTS. Latest catalog issued by Wenzel Projector Company, although primarily intended for users of that company's equipment to assist them in making repairs and ordering spare parts, will be of interest and value to anyone concerned with projection. Its "exploded" drawings and photographic illustrations convey an abundance of detailed information about the construction of modern equipment and accessories. Catalog and its associated data sheets constitute a valuable and fascinating budget of technical information. (#13)

SAFETY LADDERS. Two types of all-aluminum safety ladders are announced and described in a two-color, one-page folder by The O'Connor Company. The Safety ladder has steps on one side only, but its pail rack will support a man's weight. It comes in heights up to 8 feet. The "A" ladder has steps on both sides and no pail rack; it comes in heights up to twelve feet and will support three men at one time. Steps are serrated to a depth of 1/16th inch for safety; and safety against both skidding and electric shock is further provided by rubber pads 3/4" deep on which the ladder stands. (#14)

SPRAY GUN AND KIT. A two-color, two-page folder by Sellco Corporation describes a new paint spray gun that weighs only 17 pounds complete with kit and carrying case. It is handled like a revolver and its action is trigger-controlled. The gun is rated to spray 1 quart in 4 minutes. It can be used for disinfectants, insecticides, liquid waxes and weed killers, as well as for oil or water base paints, lacquers, varnishes and stains. The kit includes three interchangeable nozzles, spare aluminum canisters, strainers, covers, respirator with refills, gaskets, brush, oil and instruction manual. (#15)

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Showmen's Trade Review 10/15/49
1501 Broadway, New York 18, N. Y.

Please send, free and without obligation, the literature checked below.

1 ☐	4 ☐	7 ☐	10 ☐	13 ☐
2 ☐	5 ☐	8 ☐	11 ☐	14 ☐
3 ☐	6 ☐	9 ☐	12 ☐	15 ☐

I would also like to have free literature on the items of equipment checked below.

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- ☐ Plans
- ☐ Prefabricated Screens
- ☐ In-Car Speakers
- ☐ Ramp Signs
- ☐ Ramp Lights
- ☐ Admission Systems
- ☐ Mobile Refreshment Vending Devices
- ☐ Car Heaters
- ☐ Car Coolers

STRUCTURAL
- ☐ Theatre Front
- ☐ Interior Wall
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- ☐ Insulating & Acoustic

FURNISHING
- ☐ Floor Covering
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- ☐ Stair Treads
- ☐ Draperies
- ☐ Upholstery
- ☐ Carpet
- ☐ Crowd Controls
- ☐ Chairs
- ☐ Sand Urns

LIGHTING
- ☐ Fluorescent Lamps
- ☐ Ultra-Violet Lamps
- ☐ Spot & Flood Lights
- ☐ Decorative Fixtures

SOUND
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- ☐ Amplifiers
- ☐ Loudspeakers
- ☐ Sound Systems
- ☐ Hearing Aids
- ☐ Test Reels

STAGE
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- ☐ Curtain Controls
- ☐ Decorative Fabrics
- ☐ Dimmers
- ☐ Footlights
- ☐ Border Lights
- ☐ Spot & Flood Lamps
- ☐ Switchboards
- ☐ Stage Rigging
- ☐ Stage Hardware

MAINTENANCE
- ☐ Vacuum Cleaners
- ☐ Disinfectants
- ☐ Uniforms
- ☐ Detergents

HEATING AND VENTILATING
- ☐ Air Conditioning
- ☐ Air Diffusers
- ☐ Blowers and Fans
- ☐ Unit Coolers
- ☐ Unit Heaters

ADVERTISING
- ☐ Marquee
- ☐ Changeable Letters
- ☐ Name Sign
- ☐ Attraction Boards
- ☐ Display Cases

BOX-OFFICE
- ☐ Ticket Registers
- ☐ Change Machines
- ☐ Ticket Boxes
- ☐ Price Signs
- ☐ Box-Office Safes
- ☐ Box-Offices

VENDING
- ☐ Popcorn Machines
- ☐ Popcorn Warmers
- ☐ Peanut Roasters
- ☐ Candy Display Cases
- ☐ Beverage Machines
- ☐ Popcorn
- ☐ Peanuts
- ☐ Beverages
- ☐ Theatre Candy

PROJECTION
- ☐ Arc Lamps
- ☐ Generators
- ☐ Rectifiers
- ☐ Projectors
- ☐ Reflectors
- ☐ Screens
- ☐ Carbons
- ☐ Carbon Savers
- ☐ Cueing Devices
- ☐ Film Splicers
- ☐ Fire Shutters
- ☐ Safety Devices
- ☐ Incandescent Lamps
- ☐ Projector Parts
- ☐ Magazines
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- ☐ Reel End Alarms
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PRODUCTION PARADE

By Ann Lewis

Direction assignments were handed out to four directors at Republic. Two were westerns. Fred Brannon got the next Allan "Rocky" Lane "Gunmen of Abilene" and Phil Ford the second Rex Allen outdoor opus "Redwood Forest Trail." The other two were "Unmasked," a newspaper story which George Blair will handle, and "Tarnished," a melodrama, Harry Keller's next for the studio.

* * *

Sam Jaffe, the distinguished Broadway stage and screen star and Sterling Hayden, were signed for top roles in MGM's "Asphalt Jungle" which John Huston will direct. To be produced by Arthur Hornblow, the picture rolls at the end of this month with Jean Hagen and James Whitmore in leading roles.

* * *

Producer Carl K. Hittleman has signed Vincent Price for the starring role in Lippert Productions' "Baron of Arizona." Direction will be by Samuel Fuller from his own screenplay. Cameras are scheduled to roll Nov. 1.

* * *

Scott Brady an Mona Freeman (on loanout from Paramount) were set to co-star in Universal's "Shoplifter." Leonard Goldstein will produce and Charles Lamont direct, with the picture due to start before the end of the month.

* * *

MacDonald Carey and his wife are on vacation at Sun Valley prior to his return for the leading role in "Outrage," the Pine-Thomas picture for Paramount release.

* * *

"Two Flags," an original story by William R. Lipman, was purchased by R. W. Alcorn as his next production and has a tentative starting date of January. It will be in Technicolor, and the producer plans an all star cast. This will be Alcorn's second independent production; the first was the recently completed "Johnny Holiday."

* * *

Bette Davis has been signed by Producers Jack H. Skirball and Bruce Manning to star in "This Day Is Ours," scheduled to start November 15th for distribution by RKO. With Curtis Bernhardt slated to direct, picture will be Miss Davis' first since ending her long-term contract with Warner Bros.

* * *

Direction of the Columbia picture "Fortunes of Captain Blood," which Harry Joe Brown will produce, has been turned over to H. Bruce "Lucky" Humberstone. Louis Hayward plays the title role in this picturization of the famous Sabatini novel. Cameras start rolling Oct. 24.

* * *

"The Bowery Boys in London" has been announced as Producer Jan Grippo's first in his Monogram series to go before the cameras in 1950. Before that, the producer will make "The Bowery Boys on a Double Date," due to roll next month.

* * *

Marshall Thompson, signed to a term contract at MGM, gets one of the leading dramatic roles in "Mystery Street," which stars Ricardo Montalban. The film goes into work at Cambridge, Mass. Script was approved by the Department of Legal Medicine of the Harvard Medical School, the actual locale of the story.

* * *

Peggy Lee, popular songstress, joins Bing Crosby in Paramount's "Mr. Music."

Should Combine Significance, Entertainment

"Motion pictures should combine significance and entertainment," declares Aaron Rosenberg, Universal-International producer.

"Neither significant subject matter nor entertainment alone is sufficient in a picture. You can have the most important subject in the world, but if it is not presented in an entertaining manner the picture will fail. Once word of the picture gets around, people won't even go to see it. They don't want their screen fare to be dull, no matter how important the subject matter may be.

"On the other hand, you can cram a picture with so-called entertainment, but unless the story has some meaning to it you will not get an enthusiastic audience response. People may enjoy the film while they are seeing it, but 10 minutes after they have left the theatre they will have forgotten it completely.



Aaron Rosenberg

"Every picture should send people out of the theatre with something to make them remember it. An example of what I mean may be found in 'The Story of Molly X,' a film we recently finished at U-I. The significance of that picture lies in the great work that is being done in the rehabilitation of women in the California State Women's Prison. The story also is entertaining because of the excitement that has been injected into its telling."

Rosenberg is one producer who has come up the hard way. After graduating from the University of Southern California, where he was an All-American football star, he became an assistant director. Then he advanced to associate producer and early this year was promoted to a producer's berth at U-I.

To date he has completed three pictures—"Johnny Stool Pigeon," "The Story of Molly X" and "Outside the Wall." All of these films dealt with crime in one form or another and every one is jam-packed with action and suspense. Rosenberg now is preparing three other productions for early shooting: "Winchester 73," "Pauline Cushman" and "Flame Blue Glove."

3 Top-Budget Films Rolling at RKO-Radio

With the start of the Jack H. Skirball-Bruce Manning production, "Blind Spot," on Oct. 17, three top-budget productions will be rolling this month at RKO Radio, the largest number of big-name features shooting at the same time since Howard Hughes took over as managing director of production.

Executive Producer Sid Rogell has had the Ansco Color special, "The White Tower," starring Glenn Ford and Valli, in production for several weeks, while Executive Producer Robert Sparks sent "Carriage Entrance," with Robert Mitchum, Ava Gardner and Melvyn Douglas in stellar roles, before the cameras a few days ago.

4 Warner Production Units To Go on Location Nov.

Four Warner Bros. units will be shooting simultaneously on location come November. "The Victim" company will go to Palm Springs for a week of desert resort filming, while Milton Sperling (United States Pictures) will send his "Rock Bottom" cast and crew to Mount Waterman and Mount Whitney for lodge and mountain rescue scenes. "Storm Center" is slated for an extended November location trip to Corona, Calif., and "The Hawk and the Arrow" (Harold Hecht-Norma Production) will be at Bronson Canyon.

Sidney Sets Record as 1949's Busiest Director

George Sidney, who took over the directorial duties this week for MGM's "Annie Get Your Gun," establishes some sort of a record as 1949's busiest director. The Technicolor musical marks his third major production in eight months. His first was "The Red Danube," followed by "Key to the City."

The year 1950 promises to be equally busy for Sidney, who has already been assigned to "Showboat," scheduled to go before the cameras in early spring.

8 Allied Artists Films Set for '49-50 Production

With the purchase of "My Wife Is Mine," a starring vehicle for Florence Marly, which Jeffrey Bernard will produce, eight Allied Artists films will go before the cameras during the 1949-50 season. They include "The Giant Killer," "Heaven Is Where You Find It," "The Police Story," "Land of the Sky Blue Water," "The Longhorn," and to be made in England, "The Highwayman" and "The Bishop's Mantle."

Story Bought for Serial

"The Phantom Ruler," an original screenplay by Ronald Davidson, has been purchased by Republic and assigned to Associate Producer Franklin Adreon for production as one of the studio's four serials for the 1949-50 program. It will go before the cameras upon the completion of the currently shooting serial, "Radar Patrol vs. Spy King."

Studio Roundup

With only five new pictures starting this week, but with a host of trade press previews being held, it looks like distribution, for a change, was evidencing their importance over production . . . quite a new fact in Hollywood.

Not listed among the five new films was the MGM Technicolor picture "Annie Get Your Gun" which Director George Sidney started with Betty Hutton in the leading role and Louis Calhern playing Buffalo Bill. Since this had previously been listed with Judy Garland, the only change necessary was change-of-cast.

Margaret Sullavan's return to films was heralded this week when Columbia gave the "go" signal to "No Sad Songs," a picture originally scheduled for Sam Wood, but which Rudy Mate will now direct.

At Lake Tahoe

The cast and crew of the Paramount picture, as yet untitled but based on Theodore Dreiser's "An American Tragedy," were on location at Lake Tahoe where shooting commenced. Producer-Director George Stevens is using that magnificent Lake as the locale for the theme of the story, the place where Montgomery Clift drowns Shelley Winters and then proceeds to get himself in a jam. Co-starred with the two stars is Elizabeth Taylor.

Another RKO Tim Holt western went into work. Always good news for the followers of this fine series. Lesley Selander again directs.

Small Starts Film

For United Artists release, Producer Bernard Small started filming "The Iroquois Trail" George Montgomery-Brenda Marshall co-starrer. Phil Karlson is directing and in the cast is Glenn Langan who turned in some fine performances while at 20th Century-Fox.

"Rock Bottom," a Milton Sperling United States Pictures production was the Warner entry this week. Story features three women in the leading roles, Eleanor Parker, Patricia Neal and Ruth Roman. This is Director Robert Wise's first assignment at Warners, his last having been the recently released RKO film "The Setup."

Finally Settled

The controversy over the Ingrid Bergman "Stromboli" film was finally settled when Producer-Director Roberto Rossellini turned over the sequence he was, personally, holding. Delivery of this to the Technostampa Laboratory in Rome, makes available to RKO the entire footage and they can now go ahead finishing and editing the picture for release.

Ward Bond joins Vaughn Monroe in Republic's "Singing Guns," presently shooting.

At Universal-International, the cast principals and the crew of "Outside the Wall," took time out to help Director Crane Wilbur celebrate his 45th anniversary in show business. A buffet luncheon was served on the set.

Groesse Named Head Of Art Directors

Paul Groesse of MGM was elected president of the Society of Motion Picture Art Directors at an election held last week, succeeding J. Russell Spencer of 20th-Fox. Ralph Berger of RKO was elected vice-president, Robert Boyle of U-I, secretary-treasurer, and Ralph Gilbert of Warners, warden.

LONDON OBSERVATIONS

Exclusive Films Succeeds Despite British Industry Crises; 'Forsyte Saga' at Command Performance; Safety Club Idea

By JOCK MacGREGOR

In these days of crises in the British film industry it is invigorating to come across a success story. Exclusive Films under the Carreras family have concentrated on making second features on a tight schedule and have succeeded in providing sufficient quality product for the Associated British Cinemas to meet their supporting program quota in their key houses.



Jock MacGregor

They have specialized in this market and have curbed inflationary ideas, with the result that they are now financing their output and are self-supporting. They have concentrated on filming radio serials with proved followings. They then set about finding the artists. If they cannot get whom they want for their price, they look around for someone they can afford, thereby probably giving a break to some unknown.

They have built a first-class technical crew. It is a happy group, for they know that a continuous program is lined up and that the end of a picture does not mean unemployment. Consequently, during the last weeks of a picture, the unit is as enthusiastic as when it starts, and members are not slipping off the set to phone around trying to find the next job.

Each picture is technically superior and attracts better casts, for artists know they will not lose face and that direction, camerawork and make-up will not discredit them. The latest feature to be shown is "The Adventures of P.C. 49," an action-packed thriller telling of a young policeman's adventures in trying to track down a blackmarket gang. It is good supporting fare. Incidentally it introduces Patricia Cutts who is Robert Montgomery's leading lady in "Your Witness."

Odd thing is: the Carreras receive far more criticism than praise from the production side. Presumably this is a case of sour grapes.

The producers I really resent are those who sit back complaining about star salaries, for they have only themselves to blame. They gave the contracts out in the first place and if their assessment of the artist's value has proved off the beam, they can hardly expect sympathy. The players have to keep up an expensive front and they have planned their lives according to their contracts. The practical ones have bought life insurances, cars on hire purchase and their homes with the aid of mortgages. A 10 per cent cut can cause as much embarrassment to them as to the more lowly paid, and stars must live as stars because it is part and parcel of the profession.

* * *

Sam Eckman, Jr. is overjoyed with the selection of "The Forsyte Saga" ("That Forsyte Woman" in the U. S.) for the Royal Command Film Performance. This is a decided feather in Leo's cap—or is it a crown? This year's performance is at Rank's Odeon Marble Arch and afterwards the picture will play MGM's Empire, a reversal of last year's procedure when "Scott of the Antarctic" was shown for one night at the Empire and moved over to the Odeon, Leicester Sq.

MGM have another royal premiere coming up when "The Search" will be presented before Queen Mary at the Empire. After this one performance the film will be moved over to the Ritz which, with its small capacity, is considered more intimate for the subject.

The Empire management, incidentally, are well advanced in their plans to start the stage shows around Christmas, and on Sunday morning I attended an audition for the ballet and chorus—as an Observer, of course. It looks as though they will be having the prettiest team in town. Proposed policy is to run each program three weeks, and there is some conjecture as to where the overflow MGM pictures will be shown in the West End.

* * *

I am always interested to read the monthly house organ of the Rank Children's cinema clubs, for one can appreciate the fine service the Rank organization is rendering the community. One of the best ideas in a long while comes from the Odeon, Middlesborough. In connection with the Road Safety Campaign, the Chief Constable, A. E. Edwards, has been photographing children who take risks while crossing the road. Slides are made of these pictures and are screened at the Saturday matinee. Prizes are given to kids who display road sense.

"Naturally," the manager reports, "there is a buzz of excitement when the tell-tale pictures are about to be shown and woe betide the culprits who have forgotten their safety-first training. Audience reaction leaves them in no doubt about their social status!"

* * *

Torquay's Peter Myott was quipping in the Screenwriters that he appreciated the hot weather, as he had made so much money on ice cream sales. This joke is ceasing to be funny. The situation is serious, as these sales are beginning to play far too prominent a part in cinemanagement. In some cases the efforts have become almost fanatical and detract from the prime object of many people going to the cinema. The revenue is enormous and it is understood the suggestion that managers should receive 2½ per cent commission on its sale was one of the main reasons for the CEA being unable to reach agreement with the Managers Society on their new charter and resulting dramatic resignations of the latter's executive.

* * *

So loud has been the laughter at "The Chiltern Hundreds" (based on the play, "Yes M'Lord") that microphones have been installed in the stalls at the Odeon, Marble Arch, to enable the projectionists to monitor the sound. This prevents the audience losing lines through laughter.

* * *

On hearing a producer was selling his farm, the trade's wit quipped, "Suppose he's turning out sufficient corn in the studio, anyway!"

Minnelli to Direct 'Father'

Vincente Minnelli will direct MGM's "Father of the Bride," which has been moved up to a November starting date. Pandro S. Berman will produce. Spencer Tracy will star.

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
Abandoned	U-I
Abbott & Costello Meet the Killers	U-I
Act of Violence	MGM
Adam's Rib	MGM
Adventure in Baltimore	RKO
Adventures of Don Juan	WB
Affairs of a Rogue	Col.
Africa Screams	UA
After Midnight	Para.
After Nightfall	WB
Against the Wind	EL
Air Hostess	Col.
Alaska Patrol	FC
Alias Nick Beal	Para.
Alias the Champ	Rep.
Alice in Wonderland	EL
Alimony	EL
All Over the Town	U-I
All the King's Men	Col.
Always Leave Them Laughing	WB
Amazon Quest	FC
Ambush	MGM
American Tragedy, An	Para.
And Baby Makes Three	Col.
Angels in Disguise	Mono.
Anna Lucasta	Col.
Annie Get Your Gun	MGM
Any Number Can Play	MGM
Apache Chief	Lippert
Arctic Fury	RKO
Arctic Manhunt	U-I
Arson, Inc.	Lippert
Avengers, The	Rep.

B

Backfire	WB
Bad Boy	Allied
Bad Man From Big Bend	Astor
Bad Men of Tombstone	Allied
Bagdad	U-I
Barbary Pirate	Col.
Barkleys of Broadway	MGM
Barricade	WB
Battleground	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Bed of Roses	RKO
Belle of Old Mexico	Rep.
Bells of Coronado	Rep.
Beware of Blondie	Col.
Beyond the Forest	WB
Big Cat, The	EL
Big Fall	20th-Fox
Big Frame, The	U-I
Big Hangover	MGM
Big Jack	MGM
Big Sombrero, The	Col.
Big Steal, The	RKO
Big Wheel	UA
Bitter Victory	Para.
Black Book, The	EL
Black Hand, The	MGM
Black Magic	UA
Black Midnight	Mono.
Black Rose, The	20th-Fox
Black Shadows	EL
Blanche Fury	EL
Blind Goddess, The	U-I
Blonde Bandit	Rep.
Blondie's Big Deal	Col.
Blondie Hits the Jackpot	Col.
Blondie's Hero	Col.
Blue Grass of Kentucky	Mono.
Blue Lagoon, The	U-I
Bodyhold	Col.
Bomba, the Jungle Boy	Mono.
Bomba on Panther Island	Mono.
Border Incident	MGM
Boston Blackie's Chinese Venture	Col.
Bribe, The	MGM
Bride For Sale	RKO
Bride of Vengeance	Para.
Brimstone	Rep.
Broken Arrow	20th-Fox
Broken Journey	EL
Buccaneer's Girl	U-I

C

"C"-Man	FC
Calamity Jane and Sam Bass	U-I
Calendar, The	EL
Call of the Forest	Lippert
Canadian Pacific	20th-Fox
Canterbury Tale, A	EL
Captain China	Para.
Captive Girl	Col.
Cardboard Cavalier	U-I
Cargo to Capetown	Col.
Cariboo Trail	20th-Fox
Carriage Entrance	RKO
Caught	MGM
Chain Lightning	WB

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key*

(B) *Biographical* (C) *Comedy*
(D) *Drama* (Doc) *Documentary*
(G) *Gangster* (M) *Musical*
(H) *Horror* (W) *Western*
(My) *Mystery* (Wa) *War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
15	Bad Boy (D)F	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
11	Bad Men of Tombstone (D)F	B. Sullivan-M. Reynolds-B. Crawford	74	1/22/49	b12/18/48
9	Massacre River (D)F	G. Madison-R. Calhoun-C. Downes	78	7/20/49	b4/16/49
13	My Brother Jonathan (D)A	M. Denison-D. Gray	105	7/6/49	b3/13/48
14	Stampede (W)F	R. Cameron-G. Storm-J. M. Brown	78	8/28/49	b4/30/49

COMING

	Longhorn, The	R. Cameron		
	Police Story, The	A. Murphy		
	There's a Girl in My Heart	L. Bowman-E. Knox-P. Ryan		a8/27/49

ASTOR PICTURES

	Bad Man From Big Bend	C. & W. Shrum	55	10/1/49
	Jeep Herders	J. Day-J. Carlson	48	10/1/49
	Trouble at Melody Mesa	B. King-C. Shrum	66	7/1/49

COLUMBIA

CURRENT

139	Affairs of a Rogue (D)A	J. P. Aumont-J. Hopkins-C. Parker	65	Feb. '49	b6/8/48
120	Air Hostess (D)F	G. Henry-R. Ford-W. Wright	60	8/25/49	b7/16/49
148	Anna Lucasta (D)A	P. Goddard-B. Crawford-O. Homolka	86	Aug. '49	b7/16/49
182	Big Sombrero, The *C (W)F	G. Autry-E. Verdugo-S. Dunne	77	Mar. '49	b2/5/49
	Blondie Hits the Jackpot (C)F	P. Singleton-A. Lake-L. Simms	65	10/6/49	b9/3/49
108	Blondie's Big Deal (C)F	P. Singleton-A. Lake-L. Simms	66	3/10/49	b3/26/49
122	Boston Blackie's Chinese Venture (My)F	C. Morris-R. Lane-G. E. Stone	59	3/3/49	b1/8/49
	Cowboy and the Indians, The	G. Autry-S. Ryan	70	Sept. '49	a4/23/49
109	Crime Doctor's Diary, The (My)F	W. Baxter-S. Dunne	61	6/9/49	b4/23/49
	Devil's Henchman, The (D)F	W. Baxter-M. B. Hughes	69	9/15/49	b7/30/49
147	Doolins of Oklahoma, The (W-D)F	R. Scott-G. Macready-L. Allbritton	90	July '49	b6/4/49
	Holiday in Havana	D. Arnaz-M. Hatcher-A. Doran	73	10/13/49	
146	Johnny Allegro (D)F	G. Raft-N. Foch-G. Macready	80	June '49	b6/4/49
102	Kazan (D)F	S. Dunne-L. Maxwell	65	7/14/49	b6/25/49
141	Knock On Any Door (D)A	H. Bogart-J. Derek-S. Perry	100	Apr. '49	b2/26/49
114	Ladies of the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60	2/10/49	b12/11/48
115	Law of the Barbary Coast, The (D)A	S. Dunne-A. Jergens-G. Henry	65	7/21/49	b4/2/49
123	Lone Wolf and His Lady, The (My)F	R. Randell-J. Vincent	60	8/11/49	b3/26/49
144	Lost Tribe, The (Adventure)F	J. Weissmuller-E. Verdugo	72	May '49	b4/30/49
145	Lust for Gold (W)A	G. Ford-I. Lupino	90	June '49	b5/28/49
105	Make Believe Ballroom (M-C)F	R. Warrick-J. Courtland	78	5/26/49	b6/11/49
116	Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66	Mar. '49	b12/18/48
	Miss Grant Takes Richmond (C)F	L. Ball-W. Holden	87	Oct. '49	b9/24/49
	Mr. Soft Touch (C-D)F	G. Ford-E. Keyes-J. Ireland	93	Sept. '49	b7/30/49
101	Mutineers, The (D)F	J. Hall-A. Jergens	60	4/22/49	b5/7/49
183	Riders of the Whistling Pines (W-M)F	G. Autry-J. Lloyd	70	May '49	b3/26/49
186	Rim of the Canyon	G. Autry-N. Leslie-T. Hall	70	July '49	a2/5/49
112	Rusty Saves a Life (D)F	T. Donaldson-G. Henry	67	4/3/49	b2/12/49
103	Secret of St. Ives, The (D)F	R. Ney-V. Brown	75	6/30/49	b6/11/49
137	Slightly French (M-C)F	D. Lamour-D. Ameche	81	Feb. '49	b2/19/49
138	Song of India (D)F	Sabu-T. Bey-G. Russell	77	Feb. '49	b2/19/49
142	Undercover Man, The (D)A	G. Ford-N. Foch	85	Apr. '49	b3/26/49
140	Walking Hills, The (W-D)F	R. Scott-E. Raines-W. Bishop	78	Mar. '49	b3/12/49
143	We Were Strangers (D)A	J. Jones-J. Garfield-P. Armendariz	106	May '49	b4/30/49

COMING

	All the Kings Men	B. Crawford-J. Dru-J. Ireland		a2/5/49
	And Baby Makes Three	R. Young-B. Hale-R. Hutton		a6/18/49
	Barbary Pirates (D)F	D. Woods-T. Marshall	64	11/10/49 b8/6/49
	Beware of Blondie	P. Singleton-A. Lake		
	Blondie's Hero	A. Lake-P. Singleton-L. Simms		a5/28/49
	Bodyhold	W. Parker-H. Brooke-A. Jenkins		a9/10/49
	Captive Girl	J. Weissmuller		
	Cargo to Capetown	B. Crawford-J. Ireland-E. Drew		a7/23/49
	Chinatown at Midnight	H. Hatfield-J. deWit		a6/18/49
	Cow Town	G. Austry-G. Davis		a5/28/49
	Feudin' Rhythm	E. Arnold-G. Henry-K. Grant		a8/13/49
	Girls School	J. Reynolds-R. Ford		a7/30/49
	Good Humor Man, The	J. Carson-L. Albright-J. Wallace		a7/16/49
	Her Wonderful Lie	Janis Carter-Marc Platt		
	Hoedown	E. Arnold-J. O'Mahoney		a8/20/49
	Jolson Sings Again *T (C-D-M)F	Parks-Hale-Demarest-Donath	96	b8/13/49
	Mark of the Gorilla	J. Weissmuller		
	Mary Ryan, Detective	M. Hunt-W. Phillips		a7/30/49
	Military Academy	S. Clements-L. Tyler		
	Mother for May, A	W. Holden-C. Grey-M. J. Saunders		
	Nevadan, The	R. Scott-D. Malone		a10/1/49
	Night in Havana	D. Arnaz-M. Hatcher		a2/5/49
	No Sad Songs	M. Sullavan-W. Corey-V. Lindfors		
	Palomino *T	J. Courtland-B. Tyler		a10/1/49
	Petty Girl *T	J. Caulfield-R. Cummings		
	Prison Warden	W. Baxter-A. Lee		a6/4/49
	Reckless Moment, The	J. Mason-J. Bennett	82	Nov. '49 a4/16/49
	Riders in the Sky	G. Autry-G. Henry		Nov. '49 a9/10/49
	Rogues of Sherwood Forest *T	J. Derek-D. Lynn		a10/8/49
	Rusty's Birthday	T. Donaldson-J. Litel	60	11/3/49 a5/21/49
	Sons of New Mexico	G. Autry-G. Davis		a8/6/49
	Tell It to the Judge	R. Russell-R. Cummings-M. McDonald		a5/21/49
	Tokyo Joe	H. Bogart-A. Knox	88	Nov. '49 a2/19/49
	Traveling Saleswoman	J. Davis-A. Devine		a9/24/49
	Tyrant of the Sea	R. Randell-R. Williams		a9/10/49
	Woman of Distinction	R. Russell-R. Milland-J. Carter		a9/3/49

Westerns

	Bandits of El Dorado	C. Starrett-S. Burnette		56	10/20/49	
162	Blazing Trail, The	C. Starrett-S. Burnette		56	7/5/49	
	Frontier Outpost	C. Starrett-S. Burnette				
	Horsemen of the Sierras	C. Starrett-S. Burnette		56	9/22/49	
161	Laramie	C. Starrett-S. Burnette		55	5/19/49	
	Renegades of the Sage	C. Starrett-S. Burnette			11/24/49	
164	South of Death Valley	C. Starrett-S. Burnette		54	8/18/49	
	Trail of the Rustler	C. Starrett-S. Burnette				

EAGLE LION

CURRENT

965	Against the Wind (D)A	S. Signoret-R. Beatty-J. Warner	95	Sept. '49		b3/13/48
931	Alimony (D)A	J. Beal-M. Vickers	72	June '49		b7/9/49
928	Big Cat, The *T (D)F	L. McCallister-P. A. Garner-P. Foster	75	May '49		b4/30/49
926	Black Book, The (D)A	R. Cummings-A. Dahl-R. Basehart	89	Aug. '49		b5/28/49
944	Black Shadows (Trav.)A	Congo Jungles	62	July '49		b10/8/49
919	Blanche Fury *T (D)A	V. Hobson-S. Granger	95	Feb. '49		b3/20/48
916	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	4/6/49		b4/24/48
959	Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90	June '49		b2/5/49
939	Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90	June '49		b1/22/49
962	Easy Money (C-D)F	G. Gynt-D. Price	94	Aug. '49		b3/6/48
955	Fighting Redhead, The *C	J. Bannon-M. Sais	55	Oct. '49		
941	It Always Rains on Sundays (D)A	G. Withers-J. Warner	92	3/23/49		b11/29/47
923	Miranda (C)A	G. Johns-G. Withers-G. Jones	75	Mar. '49		b4/10/48
924	Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	91	July '49		b8/28/48
964	My Brother's Keeper (D)A	J. Warner-J. Hylton	96	July '49		b2/26/49
011	Obsession (D)A	R. Newton-S. Gray	98	Oct. '49		b8/6/49
942	Once Upon a Dream (C)A	G. Withers-G. Jones	87	Sept. '49		b7/9/49
961	Place of One's Own, A (D)A	J. Mason-M. Lockwood-B. Mullen	94	Sept. '49		b1/22/49
993	Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90	July '49		b1/1/49
915	Quartet (D)A	H. Baddeley-D. Bogarde	120	May '49		b12/4/48
917	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133	Special		b7/31/48
925	Red Stallion in the Rockies *C (W-D)F	A. Franz-J. Heather	85	2/2/49		b3/19/49
954	Roll, Thunder, Roll *C (W)F	J. Bannon-E. Lynn-I. S. Jolley	58	4/27/49		b5/14/49
921	Saraband *T (D)A	S. Granger-F. Rosay-J. Greenwood	94	May '49		b10/2/48
920	Scott of the Antarctic *T (D)A	J. Mills-D. Bond	111	4/20/49		b12/18/48
930	Shamrock Hill (C-M)F	P. Ryan-J. Litel	71	May '49		b4/30/49
922	Sleeping Car to Trieste (D)A	J. Kent-A. Lieven	95	June '49		b11/6/48
007	Trapped (Melo.)A	L. Bridges-B. Payton	78	Oct. '49		b10/8/49
927	Tulsa *T (D)F	S. Hayward-R. Preston	90	4/13/49		b3/26/49
940	Waterloo Road (D)A	J. Mills-S. Granger	77	Aug. '49		b1/29/49
914	Weaker Sex, The (C-D)F	U. Jeans-C. Parker	85	Sept. '49		b10/2/48
960	Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93	Aug. '49		b11/15/47
004	Zamba	J. Hall-J. Vincent	75	Sept. '49		

COMING

913	Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer				
	Calendar, The (C)A	Greta Gynt-John McCallum	79			b6/5/48
	Dedee (D)A (French)	S. Signoret-M. Pagliero	95			b4/23/49
	Down Memory Lane (C)F	Crosby-Fields-Turpin-Swanson	72			b9/10/49
963	Esther Waters (D)A	K. Ryan-D. Bogarde	108			b10/2/48
	Floodtide (D)A	G. Jackson-R. Anderson	90			b4/16/49
	Gay Lady, The *T(M-D)A	J. Kent-J. Donald	95			b8/20/49
012	Glass Mountain, The (D)A	D. Gray-M. Denison-V. Cortesa	97	Nov. '49		b2/12/49
	Lord Byron (D)A	D. Price-M. Zetterling	85			b4/23/49
	Man Wanted	Anabel Shaw-Robert Lowery				
928	Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116			b7/3/48
	Passport to Pimlico (C)F	S. Holloway-H. Baddeley	84			b6/11/49
009	Port of New York	S. Brady-L. Carter		Nov. '49		
	Prizefighter and the Cowboy *C	J. Bannon-L. Nova				
008	Spring in Park Lane (C)F	A. Neagle-M. Wilding	91	Nov. '49		b4/3/48

FILM CLASSICS

	Alaska Patrol (D)F	R. Travis-H. Westcott	61	3/8/49		b1/29/49
	Amazon Quest (Adventure)F	T. Neal-C. Mathews-C. Donne	70	3/25/49		b5/14/49
	"C"-Man (D)A	D. Jagger-J. Carradine-H. Landers	75	5/16/49		b4/30/49
	Daughter of the West *C(D)F	M. Vickers-P. Reed	77	4/1/49		b4/23/49
	Frustration (Swedish) (D)A	H. Lowenadler-G. Fridh	90	Sept. '49		b9/10/49
	Guilty Bystander	Z. Scott-F. Emerson-M. Boland				
	Judge, The (G)A	M. Stone-K. DeMille-P. Guilfoyle	69	1/18/49		b2/5/49
	Lost Boundaries (D)F	B. Pearson-M. Ferrer	97	6/30/49		b7/2/49
	Lovable Cheat, The (C)A	C. Ruggles-P. A. Garner-R. Ney	74	5/11/49		b4/9/49
	Not Wanted (D)A	S. Forrest-K. Brasselle-L. Penn	91	6/24/49		b6/25/49
	Pirates of Capri	L. Hayward-B. Barnes				
	Project X	R. Colton-K. Andes	60	10/14/49		
	Search for Danger (My)F	J. Calvert-A. Dekker	64	4/8/49		b4/30/49
	State Department-File 649 *C(D)F	W. Lundigan-V. Bruce	85	2/15/49		b2/12/49

LIPPERT PRODUCTIONS

4824	Apache Chief	T. Neal-C. Thurston		11/4/49		
4819	Arson, Inc. (D)A	R. Lowery-A. Gwynne	60	6/24/49		b5/7/49
4821	Call of the Forest	R. Lowery-K. Curtis-M. Sherrill		11/18/49		
4913	Dalton Gang, The	D. Barry-R. Lowery		10/21/49		
4905	Deputy Marshal	F. Langford-J. Hall		10/28/49		a9/3/49
4822	Grand Canyon (Sepia) (C)F	R. Arlen-M. B. Hughes	65	8/10/49		b9/3/49
4813	Highway (13) (D)A	R. Lowery-P. Blake	58	1/21/49		b1/8/49
4814	I Shot Jesse James (D)F	P. Foster-B. Britton-J. Ireland	81	2/24/49		b2/5/49
4818	Omoo-Omoo, the Shark God (D)F	R. Randell-D. Burton	58	4/30/49		b7/9/49
4914	Red Desert	D. Barry-T. Neal		12/3/49		
4817	Rimfire (D)F	J. Millican-M. B. Hughes	61	3/12/49		b4/9/49
4820	Ringside (D)A	D. Barry-T. Brown-S. Ryan	63	7/14/49		b7/23/49
4823	Sky Liner (My)A	R. Travis-P. Blake-R. Hudson	60	7/28/49		b8/6/49
4816	Son of Billy the Kid	L. LaRue-F. St. John	65	4/23/49		
4903	Square Dance Jubilee	D. Barry-M. B. Hughes		11/11/49		
4826	There Is No Escape	S. Thurston	64	7/29/49		
4918	Tough Assignment	D. Barry-M. Steele		12/17/49		
4909	Treasure of Monte Cristo (My)A	G. Langan-A. Jergens	76	10/14/49		b10/8/49

METRO-GOLDWYN-MAYER

CURRENT

914	Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83	Feb. '49		b12/25/48
930	Any Number Can Play (D)A	C. Gable-A. Smith	103	July '49		b6/4/49
925	Barkleys of Broadway, The *T (M)F	F. Astaire-G. Rogers	109	May '49		b4/16/49
924	Big Jack (C-D)F	W. Beery-M. Main	86	Apr. '49		b4/9/49
5	Border Incident (Doc-D)A	G. Murphy-R. Montalban	95	Oct. '49		b8/27/49
917	Bribe, The (D)A	R. Taylor-A. Gardner-C. Laughton	98	Mar. '49		b2/5/49
918	Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88	Apr. '49		b2/19/49
	Challenge to Lassie *T	E. Gwenn-D. Crisp-Lassie	76	Oct. '49		a2/26/48
915	Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112	Feb. '49		b12/25/48
3	Doctor and the Girl (D)A	G. Ford-J. Leigh-C. Coburn	99	Sept. '49		b9/10/49

Title	*Company*
Challenge to Lassie	MGM
Champagne for Caesar	UA
Champion	UA
Chicago Deadline	Para.
Chicken Every Sunday	20th-Fox
Chinatown at Midnight	Col.
Christopher Columbus	U-I
Cinderella	RKO
City Across the River	U-I
Clay Pigeon	RKO
Colorado Territory	WB
Comanche Territory	U-I
Come To The Stable	20th-Fox
Command Decision	MGM
Concert Magic	UA
Connecticut Yankee, A	Para.
Conspirator	MGM
Copper Canyon	Para.
Cover-Up	UA
Cowboy and the Indians, The	Col.
Cow Town	Col.
Crime Doctor's Diary	Col.
Criss-Cross	U-I
Crooked Way, The	UA
Curtain Call at Cactus Creek	U-I

D

Dakota Lil	20th-Fox
Dalton Gang	Lippert
Dancing in the Dark	20th-Fox
Dangerous Profession	RKO
Daughter of Rosie O'Grady	WB
Daughter of the Jungle	Rep.
Daughter of the West	FC
Daybreak	RKO
Daybreak	U-I
Dead on Arrival	UA
Deadly Is the Female	UA
Dear Wife	Para.
Death in the Doll's House	MGM
Dedee	EL
Deported	U-I
Deputy Marshal	Lippert
Devil's Doorway	MGM
Devil's Henchmen, The	Col.
Doctor and the Girl, The	MGM
Don't Take It to Heart	EL
Doolins of Oklahoma, The	Col.
Double Crossbones	U-I
Down Dakota Way	Rep.
Down Memory Lane	EL
Down to the Sea in Ships	20th-Fox
Duke of Chicago	Rep.
Dynamite	Para.
Dynamite Trail	RKO

E

Eagle and the Hawk	Para.
East of Java	U-I
East Side, West Side	MGM
Easy Living	RKO
Easy Money	EL
Edward, My Son	MGM
El Paso	Para.
Escape If You Can	UA
Esperanza	UA
Esther Waters	EL
Everybody Does It	20th-Fox

F

Fallen Idol, The	SRO
Family Honeymoon	U-I
Fan, The	20th-Fox
Fancy Pants	Para.
Father Was a Fullback	20th-Fox
Feudin' Rhythm	Col.
Fighting Fools	Mono
Fighting Kentuckian, The	Rep.
Fighting Man of the Plains	20th-Fox
Fighting O'Flynn, The	U-I
Fighting Redhead, The	EL
File on Thelma Jordon, The	Para.
Flame of Youth	Rep.
Flaming Fury	Rep.
Flamingo Road	WB
Flaxy Martin	WB
Floodtide	EL
Follow Me Quietly	RKO
Forbidden Street, The	20th-Fox
Force of Evil	MGM
Forgotten Women	Mono
Fountainhead, The	WB
Francis	U-I
Free for All	U-I
Front and Center	20th-Fox
Frontier Investigator	Rep.
Frustration	FC

G

Gal Who Took the West	U-I
Gay Lady, The	EL
Girl From Jones Beach	WB
Girl in the Painting, The	U-I
Girl's School	Col.
Glass Mountain, The	EL
Golden Madonna, The	WB
Golden Stallion	Rep.
Gone to Earth	SRO
Good Humor Man	Col.
Grand Canyon	Lippert
Great Dan Patch, The	UA
Great Gatsby, The	Para.
Great Lover, The	Para.
Great Sinner, The	MGM
Green Promise	RKO
Guilty Bystander	FC
Gun Fighter	20th-Fox
Gun Thunder	RKO

H

Hamlet	U-I
Hasty Heart, The	WB
Hawk and the Arrow	WB
Heiress, The	Para.
Hellfire	Rep.
Henry, the Rainmaker	Mono
Her Man Gilbey	U-I

Title	Company
Her Wonderful Lie	Col.
Hideout	Rep.
Highway 13	Lippert
Hoedown	Col.
Hold That Baby	Mono
Holiday Affair	RKO
Holiday in Havana	Col.
Home of the Brave	UA
Homicide	WB
House Across the Street	WB
House by the River	Rep.
House of Strangers	20th-Fox

I

I Cheated the Law	20th-Fox
I Married a Communist	RKO
I Shot Jesse James	Lippert
I Was a Male War Bride	20th-Fox
Ichabod and Mr. Toad	RKO
Illegal Entry	U-I
Impact	UA
In the Good Old Summertime	MGM
Incident	Mono.
Indian Scout	UA
Inspector General, The	WB
Intruder in the Dust	MGM
Iroquois Trail, The	UA
Is This a Sin?	UA
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO

J

Jeep Herders	Astor
Jiggs and Maggie in Jackpot Jitters	Mono.
Jigsaw	UA
Joan of Arc	RKO
Joe Palooka in the Big Fight	Mono.
Joe Palooka in the Counterpunch	Mono.
John Loves Mary	WB
Johnny Allegro	Col.
Johnny Holiday	UA
Johnny One-Eye	UA
Johnny Stool Pigeon	U-I
Jolson Sings Again	Col.
Judge, The	FC
Judge Steps Out, The	RKO
Jungle Stampede	Rep.

K

Kazan	Col.
Key to the City	MGM
Kid From Cleveland, The	Rep.
Kiss for Corliss, A	UA
Kiss in the Dark	WB
Knock on Any Door	Col.

L

Ladies of the Chorus	Col.
Lady Gambles, The	U-I
Lady Takes a Sailor, The	WB
Last Bandit, The	Rep.
Law of the Barbary Coast	Col.
Law of the Golden West	Rep.
Leave It to Henry	Mono.
Letter to Three Wives	20th-Fox
Let's Dance	Para.
Lie, The	Para.
Life of Riley	U-I
Little Women	MGM
Locked In	WB
Lone Wolf & His Lady	Col.
Longhorn, The	Allied
Look for the Silver Lining	WB
Lord Byron	EL
Lost Boundaries	FC
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Lucky Stiff	UA
Lust for Gold	Col.

M

Ma and Pa Kettle	U-I
Ma and Pa Kettle Go to Town	U-I
MacBeth	Rep.
Mad Wednesday	RKO
Madame Bovary	MGM
Make Mine Laughs	RKO
Make-Believe Ballroom	Col.
Malaya	MGM
Man About the House	20th-Fox
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	RKO
Man Wanted	EL
Mark of the Gorilla	Col.
Mary Ryan, Detective	Col.
Masked Raiders	RKO
Massacre River	Allied
Master Minds	Mono.
Men, The	UA
Mighty Joe Young	RKO
Military Academy	Col.
Miniver Sequel	MGM
Miraculous Journey	FC
Miranda	EL
Miss Grant Takes Richmond	Col.
Miss Mink of 1949	20th-Fox
Mississippi Rhythm	Mono.
Mr. Belvedere Goes to College	20th-Fox
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.

926	Edward, My Son (D)A	S. Tracy-D. Kerr	112	June '49		b3/19/49
919	Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49		b1/1/49
923	Great Sinner, The (D)A	G. Peck-A. Gardner-W. Huston	110	8/5/49		b7/2/49
932	In the Good Old Summertime *T (M-D)F	J. Garland-V. Johnson	102	July '49		b6/25/49
	Intruder in the Dust	C. Jarman, Jr.-D. Brian		Oct. '49		a9/17/49
922	Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49		b2/26/49
931	Madame Bovary (D)A	Jones-Mason-Jourdan-Heflin	94	Aug. '49		b7/30/49
927	Neptune's Daughter *T (M)F	R. Skelton-E. Williams-R. Montalban	94	June '49		b5/21/49
4	Red Danube, The (D)A	W. Pidgeon-P. Lawford	118	Oct. '49		b9/24/49
933	Scene of the Crime (D)A	V. Johnson-G. DeHaven-A. Dahl	94	Aug. '49		b6/25/49
2	Secret Garden, The (D)F	M. O'Brien-H. Marshall-D. Stockwell	92	Sept. '49		b4/23/49
929	Stratton Story, The (D)F	J. Stewart-J. Allyson	106	July '49		b4/23/49
916	Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr.	94	Feb. '49		b1/1/49
921	Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94	Apr. '49		b3/5/49
920	Tale of the Navajos *T(Doc)F	Navajo Indians	58	Regional		b3/5/49
1	That Midnight Kiss *T(M)F	K. Grayson-M. Lanza-E. Barrymore	99	Sept. '49		b8/27/49

COMING

Adam's Rib	S. Tracy-K. Hepburn		Nov. '49		a8/13/49	
Ambush	R. Taylor-J. Hodiak-A. Dahl				a8/20/49	
Annie Get Your Gun T*	B. Hutton-H. Keel-F. Morgan					
Battleground (Wa-D)A	V. Johnson-J. Hodiak	118	Nov. '49		b10/1/49	
Big Hangover	V. Johnson-E. Taylor				a9/24/49	
Black Hand, The	G. Kelly-T. Celli				a9/24/49	
Conspirator (D)F	R. Taylor-E. Taylor	87	Dec. '49		b8/6/49	
Death in the Doll's House	A. Sothern-Z. Scott-K. Miller		Dec. '49		a8/20/49	
Devil's Doorway	R. Taylor-L. Calhern-P. Raymond				a9/10/49	
East Side, West Side	B. Stanwyck-J. Mason				a10/1/49	
Key to the City	C. Gable-L. Young				a8/6/49	
Malaya	S. Tracy-J. Stewart-V. Cortesa				a9/17/49	
Miniver Sequel	G. Garson-W. Pidgeon-J. Hodiak					
Nancy Goes to Rio *T	A. Sothern-J. Powell-L. Calhern				a8/6/49	
On the Town *T	Kelly-Sinatra-Miller-Vera-Ellen		Dec. '49		a9/17/49	
Outriders *T	J. McCrea-A. Dahl-B. Sullivan				a9/10/49	
Please Believe Me	Deborah Kerr-Robert Walker				a9/24/49	
Reformer and the Redhead	J. Allyson-D. Powell					
Side Street	F. Granger-C. O'Donnell-K. Craig				a8/20/49	
Stars in My Crown	J. McCrea-E. Drew-D. Stockwell				a8/13/49	
Tension	A. Totter-R. Basehart-C. Charisse		Nov. '49		a8/13/49	
That Forsyte Woman *T	Flynn-Garson-Pidgeon-R. Young	114	Nov. '49		a3/5/49	
Yellow Cab Man	R. Skelton-G. DeHaven-J. Gleason					
You're Only Young Twice *T	D. Stockwell-D. Hickman-S. Beckett					

MONOGRAM

CURRENT

4818	Angels in Disguise (D)F	L. Gorcey-Bowery Boys	63	9/25/49		b10/8/49
4805	Black Midnight	R. McDowall-D. O'Flynn	66	10/2/49		a7/30/49
4806	Bomba, the Jungle Boy (D)F	J. Sheffield-P. A. Garner	71	3/20/49		b3/5/49
4816	Fighting Fools (C)F	L. Gorcey-H. Hall-Bowery Boys	69	4/17/49		b6/11/49
4813	Forgotten Women (D)F	E. Knox-V. A. Borg-T. Lynch	66	7/17/49		b7/9/49
4830	Henry, the Rainmaker (C)F	R. Walburn-W. Catlett-W. Tracy	64	2/13/49		b2/5/49
4817	Hold That Baby (C)F	L. Gorcey-H. Hall-A. Shaw	66	6/26/49		b8/6/49
4829	Incident (G-D)A	W. Douglas-J. Frazee-J. Compton	68	1/23/49		b1/8/49
4812	Jiggs & Maggie in Jackpot Jitters (C)F	J. Yule-R. Riano	67	9/11/49		b9/3/49
4803	Joe Palooka in the Big Fight (D)F	J. Kirkwood-L. Errol	66	3/6/49		b2/26/49
4808	Joe Palooka in the Counterpunch (C-D)F	J. Kirkwood-L. Errol	70	8/14/49		b9/17/49
4827	Leave It to Henry (C)F	R. Walburn-W. Catlett	57	6/12/49		b6/11/49
4810	Mississippi Rhythm (M)F	J. Davis-L. White-V. A. Borg	68	5/29/49		b7/23/49
4824	Sky Dragon (My)F	R. Winters-K. Luke	64	5/1/49		b5/14/49
4826	Temptation Harbour (D)A	R. Newton-S. Simon	90	3/27/49		b3/29/47
4820	Trail of the Yukon (D)F	K. Grant-S. Dalbert-B. Edwards	67	7/31/49		b8/13/49
4804	Tuna Clipper (D)F	R. McDowell-E. Verdugo	77	4/10/49		b3/19/49

COMING

4901	Blue Grass of Kentucky *C	B. Williams-J. Nigh	1/1/50	
4807	Bomba on Panther Island	J. Sheffield	12/18/49	
4819	Master Minds	L. Gorcey-H. Hall	11/20/49	
4922	Square Dance Katy	J. Davis	12/11/49	
4821	Wolf Hunters	K. Grant-H. Parrish	10/30/49	

Westerns

4863	Across the Rio Grande	J. Wakely-C. Taylor	55	5/15/49		
4845	Borrowed Guns	W. Wilson-R. Browne		12/25/49		
4864	Brand of Fear	J. Wakely-C. Taylor	56	7/10/49		
4834	Haunted Trails	W. Wilson-A. Clyde	60	9/4/49		
4866	Lawless Code	J. Wakely-C. Taylor	58	11/27/49		
4855	Range Justice	J. M. Brown-M. Terhune	57	8/7/49		
4844	Riders of the Dusk	W. Wilson-A. Clyde		11/13/49		
4865	Roaring Westward	J. Wakely-C. Taylor	55	9/18/49		
4842	Shadows of the West	W. Wilson-A. Clyde	59	7/24/49		
4951	Six-Gun Mesa	J. M. Brown-M. Terhune		1/8/50		
4854	West of Eldorado	J. M. Brown-M. Terhune	58	6/5/49		
4856	Western Renegades	J. M. Brown-M. Terhune	56	10/9/49		

PARAMOUNT

CURRENT

4812	Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49		b1/22/49
4816	Bride of Vengeance (D)A	P. Goddard-J. Lund-McD. Carey	95	5/6/49		b4/2/49
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49		b2/26/49
4809	Dynamite (D)F	W. Gargan-V. Welles-R. Crane	68	1/28/49		b11/20/48
4816	El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden	92	4/1/49		b3/5/49
4820	Great Gatsby, The (D)A	A. Ladd-B. Field	91	8/5/49		b4/30/49
4817	Manhandled (My)A	D. Lamour-D. Duryea-S. Hayden	96	6/10/49		b4/16/49
4903	My Friend Irma (C)F	M. Wilson-J. Lund-D. Lynn	102	10/14/49		b8/20/49
4810	My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix	84	2/4/49		b12/11/48
4902	Rope of Sand (D)A	B. Lancaster-P. Henreid-C. Calvet	105	9/23/49		b7/2/49
4818	Sorrowful Jones (C-D)F	B. Hope-L. Ball	88	7/4/49		b4/16/49
4819	Special Agent (D)A	W. Eythe-G. Reeves-L. Elliot	70	7/22/49		b4/30/49
4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49		b2/12/49
4901	Top o' the Morning (My-M)F	B. Crosby-B. Fitzgerald	99	9/5/49		b8/6/49
	United States Mail	A. Ladd-P. Calvert		10/7/49		a9/3/49
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49		b12/11/48

COMING

	After Midnight	**A. Ladd-W. Hendrix**			a4/16/49
	American Tragedy, An	E. Taylor-M. Clift			
	Bitter Victory	**Cummings-Scott-Lynn-Arden**			a12/25/48
	Captain China *C	**J. Payne-G. Russell**			a7/2/49
4905	Chicago Deadline (My)A	A. Ladd-D. Reed-J. Havoc	87	11/11/49	b9/3/49
	Copper Canyon *T	**R. Milland-H. Lamarr-MacD. Carey**			a6/4/49
	Dear Wife	**Holden-Caulfield-DeWolfe-Freeman**			a2/19/49
	Eagle and the Hawk *T	**J. Payne-R. Fleming-D. O'Keefe**			
	Fancy Pants *T	**B. Hope-L. Ball-J. Kirkland**		11/11/49	a8/13/49
	File on Thelma Jordon	**B. Stanwyck-W. Corey-P. Kelly**			a5/7/49
4909	Great Lover, The (C)F	B. Hope-R. Fleming	80	12/28/49	b9/17/49
	Heiress, The (D)A	**O. deHavilland-M. Clift-R. Richardson**	120		b9/10/49
	Let's Dance *T	**Hutton-Astaire-R. Young-Cowl**			a9/3/49
	Lie, The	**B. Stanwyck-J. Lund**			a7/16/49
4906	Red, Hot and Blue (C-M)F	B. Hutton-V. Mature	84	11/25/49	b7/2/49
	Riding High	**B. Crosby-C. Grey-C. Bickford**			a5/14/49
	Samson and Delilah *T	**Victor Mature-Hedy Lamarr**			a1/1/49
	September	**J. Fontaine-J. Cotten**			
4904	Song of Surrender (D-M)A	C. Rains-W. Hendrix	92	10/28/49	b9/17/49
	Sunset Boulevard	**W. Holden-G. Swanson-E. von Stroheim**			a5/28/49

RKO RADIO

	CURRENT			Trade Shown	
920	**Adventure in Baltimore (C-D)F**	**R. Young-S. Temple-J. Agar**	89	Mar. '49	b3/26/49
011	**Arctic Fury (D)F**	**D. Cambre-E. Miller**	62	June '49	b7/2/49
001	**Big Steal, The (D)F**	**R. Mitchum-J. Greer-W. Bendix**	71	June '49	b6/18/49
918	**Clay Pigeon, The (G-D)A**	**B. Williams-B. Hale**	63	Feb. '49	b2/12/49
003	**Easy Living (D)A**	**Mature-Ball-Scott-Tufts**	77	Aug. '49	b8/13/49
006	**Follow Me Quietly (D)F**	**W. Lundigan-J. Corey**	60	July '49	b7/9/49
922	**Green Promise, The (D)F**	**M. Chapman-W. Brennan**	94	Mar. '49	b3/12/49
008	**I Married a Communist (Melo.)A**	**R. Ryan-L. Day**	72	Sept. '49	b9/24/49
093	**Ichabod and Mr. Toad *T(C)F**	**Disney Cartoon-Crosby-Rathbone**	68	Aug. '49	b8/27/49
963	**Joan of Arc *T (D)F**	**I. Bergman-J. Ferrer-F. L. Sullivan**	145	Feb. '49	b10/23/48
924	**Judge Steps Out, The (D)F**	**A. Knox-A. Sothern**	91	May '49	b5/14/49
005	**Make Mine Laughs (Vaudeville)F**	**R. Bolger-G. Lamb-D. Day**	64	Aug. '49	b8/13/49
012	**Masked Raiders (W)F**	**T. Holt-R. Martin**	60	Sept. '49	b10/8/49
061	**Mighty Joe Young, The (D)F**	**T. Moore-B. Johnson**	93	May '49	b5/28/49
007	**Mysterious Desperado, The (W)F**	**T. Holt-R. Martin-E. Norris**	60	Aug. '49	b9/10/49
066	**Outlaw, The (D)A**	**J. Russell-W. Huston**	115		b3/23/46
051	**Roseanna McCoy (D)F**	**F. Granger-R. Massey-J. Evans**	89	Aug. '49	b8/20/49
926	**Roughshod (W-D)F**	**R. Sterling-C. Jarman-G. Grahame**	88	May '49	b5/21/49
004	**Savage Splendor *T (Doc)F**	**African Travelog**	60	July '49	b7/23/49
921	**Set-Up, The (D)A**	**R. Ryan-A. Totter**	72	Mar. '49	b3/26/49
067	**She Wore a Yellow Ribbon *T (W-D)F**	**J. Wayne-J. Dru-J. Agar**	103	July '49	b7/30/49
002	**Stagecoach Kid (W)F**	**T. Holt-R. Martin-J. Donnell**	60	June '49	b6/18/49
010	**Strange Bargain (My)A**	**M. Scott-J. Lynn**	68	Sept. '49	b9/24/49
009	**They Live By Night (D)A**	**F. Granger-C. O'Donnell**	95	Sept. '49	b6/26/48
925	**Window, The (D)A**	**B. Hale-B. Driscoll-A. Kennedy**	73	May '49	b5/14/49
916	**Woman's Secret, A (D)A**	**M. O'Hara-M. Douglas-B. Williams**	85	Feb. '49	b2/12/49

COMING

	Bed of Roses	J. Fontaine-R. Ryan-Z. Scott		a10/8/49
	Bride For Sale	C. Colbert-R. Young-G. Brent	Oct. '49	a5/14/49
	Carriage Entrance	**R. Mitchum-A. Gardner**		
	Cinderella *T	**Disney Cartoon**		
	Dangerous Profession	**G. Raft-E. Raines-P. O'Brien**		a7/9/49
	Daybreak	**T. Wright-L. Ayres**		
	Dynamite Trail	**T. Holt-H. Martin-L. Roberts**		
	Gun Thunder	T. Holt-R. Martin		
	Holiday Affair	R. Mitchum-J. Leigh		a10/8/49
	It's Only Money	**F. Sinatra-J. Russell-G. Marx**	Dec. '49	a2/12/49
	Mad Wednesday (C)F	**H. Lloyd-F. Ramsden-A. Judge**	95 Nov. '49	b2/22/49
	Man on the Eiffel Tower, The *Ansco	**Laughton-Tone-Meredith-Roc**		a8/20/49
	Montana Belle *U	J. Russell-G. Brent		a3/19/49
	My Foolish Heart	**D. Andrews-S. Hayward-K. Smith**		
	Renegade of the West	**T. Holt-R. Martin**		
	Riders of the Range	**T. Holt-R. Martin**		
	Storm Over Wyoming	**T. Holt-R. Martin-N. Nash**		
	Stromboli	**I. Bergman-M. Vitale**		
	Tarzan and the Slave Girl	**L. Barker-V. Brown-R. Alda**		
	Tattooed Stranger, The	**J. Mills-P. White**		
	Terror	M. O'Shea-J. Bishop-C. McGraw		a9/3/49
	Treasure Island *T	**R. Newton-B. Sidney**		
	Vendetta	H. Brooke-F. Domergue		a5/10/47
	Weep No More	Cotten-Valli-Paar-Byington	Nov. '49	a7/3/48
	White Tower *Ansco	**G. Ford-Valli-C. Rains**		
	With All My Heart	**F. Granger-J. Evans**		

REPUBLIC

	CURRENT			Rel. Date	
817	**Alias the Champ**	**G. George-A. Long**	60	10/15/49	a9/3/49
814	**Brimstone *U (W-D)F**	**R. Cameron-W. Brennan-A. Booth**	90	8/11/49	b9/10/49
804	**Daughter of the Jungle (D)F**	**L. Hall-J. Cardwell**	69	2/8/49	b3/12/49
843	**Down Dakota Way *U (W)F**	**R. Rogers-D. Evans**	66	9/9/49	b9/3/49
809	**Duke of Chicago (D)F**	**T. Brown-A. Long-G. Withers**	59	3/15/49	b4/2/49
4902	Fighting Kentuckian, The (Melo.)F	J. Wayne-V. Ralston	100	10/5/49	b9/17/49
816	**Flame of Youth (D)F**	**B. Fuller-R. McDonald**	60	9/22/49	b10/1/49
812	**Flaming Fury (D)F**	**R. Roberts-Geo. Cooper**	59	7/28/49	b7/9/49
811	**Hellfire *U (W-D)F**	**W. Elliott-M. Windsor-F. Tucker**	90	6/26/49	b6/11/49
807	**Hideout (D)F**	**A. Booth-L. Bridges**	61	3/8/49	b4/9/49
4901	Kid from Cleveland, The (D)F	G. Brent-L. Bari-Cleve. Indians	89	9/5/49	b9/10/49
806	**Last Bandit, The *U (W-D)F**	**W. Elliott-A. Booth-A. Devine**	80	4/25/49	b2/19/49
815	**Post Office Investigator (D)F**	**A. Long-W. Douglas-J. Donnell**	59	9/1/49	b8/27/49
830	**Red Menace, The (D)A**	**R. Rockwell-H. Axman**	87	8/1/49	b5/28/49
805	**Red Pony, The *T (D)F**	**M. Loy-R. Mitchum-L. Calhern**	88	3/28/49	b2/5/49
810	**Streets of San Francisco (G-D)F**	**R. Armstrong-M. Clark**	60	4/15/49	b4/30/49
842	**Susanna Pass *U (W)F**	**R. Rogers-D. Evans**	67	4/29/49	b5/7/49
803	**Wake of the Red Witch (D)F**	**Wayne-Russell-Young**	106	3/1/49	b1/8/49

COMING

	Avengers, The	J. Carroll-A. Mara		a10/1/49
	Belle of Old Mexico	E. Rodriguez-R. Rockwell		a10/8/49
	Bells of Coronado *U	R. Rogers-D. Evans		a10/1/49
	Blonde Bandit	R. Rockwell-D. Patrick-G. Mohr		

SHOWMEN'S TRADE REVIEW

Title	*Company*
Mrs. Mike	UA
Montana	WB
Montana Belle	RKO
Mother for May, A	Col.
Mother Is a Freshman	20th-Fox
Mutineers, The	Col.
My Brother Jonathan	Allied
My Dream Is Yours	WB
My Foolish Heart	RKO
My Friend Irma	Para
My Own True Love	Para
Mysterious Desperado, The	RKO

N

Nancy Goes to Rio	MGM
Neptune's Daughter	MGM
Nevadan	Col.
Night and the City, The	20th-Fox
Night Beat	WB
Night in Havana	Col.
Night Unto Night	WB
No Sad Songs	Col.
Not Wanted	FC

O

Obsession	EL
Oh, Doctor	20th-Fox
Oh, You Beautiful Doll	20th-Fox
Oliver Twist	EL
Omoo-Omoo	Lippert
On the Town	MGM
Once More My Darling	U-I
Once Upon a Dream	EL
One Last Fling	WB
Outlaw, The	RKO
Outpost in Morocco	UA
Outriders	MGM
Outside the Wall	U-I

P

Palomino	Col.
Passport to Pimlico	EL
Perfect Strangers	WB
Petty Girl	Col.
Pinky	20th-Fox
Pirates of Capri	FC
Place of One's Own, A	EL
Please Believe Me	MGM
Police Story, The	Allied
Port of New York	EL
Portrait of Jennie	EL
Post Office Investigator	Rep
Prince of Foxes	20th-Fox
Prince of the Plains	Rep.
Prison Warden	Col.
Prizefighter and the Cowboy	EL
Project X	FC

Q

Quartette	EL
Quicksand	UA

R

Reckless Moment, The	Col.
Red Canyon	UA
Red Danube, The	MGM
Red Desert	Lippert
Red, Hot & Blue	Para
Red Light	UA
Red Menace, The	Rep
Red Pony, The	Rep
Red Shoes, The	EL
Red Stallion in the Rockies	EL
Reformer and the Redhead	MGM
Renegade of the West	RKO
Return of the Frontiersman	WB
Riders in the Sky	Col.
Riders of the Range	RKO
Riders of the Whistling Pines	Col.
Riding High	Para
Rim of the Canyon	Col.
Rimfire	Lippert
Ringside	Lippert
Rock Bottom	WB
Rock Island Trail	Rep
Rogues of Sherwood Forest	Col.
Roll, Thunder, Roll	EL
Rope of Sand	Para
Roseanna McCoy	RKO
Roughshod	RKO
Rusty Saves a Life	Col.
Rusty's Birthday	Col.

S

Samson and Delilah	Para
Sands of Iwo Jima	Rep
Saraband	EL
Savage Horde, The	Rep
Savage Splendor	RKO
Scene of the Crime	MGM
Scott of the Antarctic	EL
Search for Danger	FC
Secret Garden, The	MGM
Secret of Saint Ives	Col.
September	Para.
Set-Up, The	RKO
Shamrock Hill	EL
She Wore a Yellow Ribbon	RKO
Side Street	MGM
Sierra	U-I
Singing Guns	Rep.
Siren of Atlantis	UA
Sky Dragon	Mono.
Sky Liner	Lippert
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL
Slightly French	Col.

Title	Company
Somewhere in the City	WB
Song of India	Col.
Song of Surrender	Para.
Sons of New Mexico	Col.
Sorrowful Jones	Para.
South of St. Louis	WB
Special Agent	Para.
Spring in Park Lane	EL
Square Dance Jubilee	Lippert
Square Dance Katy	Mono.
Stage Fright	WB
Stagecoach Kid	RKO
Stampede	Allied
Stars in My Crown	MGM
State Department-File 649	FC
Storm Over Wyoming	RKO
Story of Molly X, The	U-I
Story of Seabiscuit	WB
Strange Bargain	RKO
Stratton Story, The	MGM
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Stromboli	RKO
Sun Comes Up, The	MGM
Sunset Boulevard	Para.
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tarzan and the Slave Girl	RKO
Task Force	WB
Tattooed Stranger, The	RKO
Tell It to the Judge	Col.
Temptation Harbour	Mono.
Tension	MGM
Terror	RKO
That Forsyte Woman	MGM
That Midnight Kiss	MGM
There Is No Escape	Lippert
There's a Girl in My Heart	Allied
They Live By Night	RKO
Thieves' Highway	20th-Fox
Third Man, The	SRO
This Side of the Law	WB
Three Came Home	20th-Fox
Ticket to Tomahawk, A	20th-Fox
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Tough Assignment	Lippert
Trail of the Yukon	Mono.
Trapped	EL
Traveling Saleswoman	Col.
Treasure Island	RKO
Treasure of Monte Cristo	Lippert
Trouble at Melody Mesa	Astor
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Turned Up Toes	20th-Fox
Twelve O'Clock High	20th-Fox
Twilight in the Sierras	Rep.
Two Corridors East	20th-Fox
Tyrant of the Sea	Col.

U

Under Capricorn	WB
Under the Sun of Rome	UA
Undercover Man	Col.
United States Mail	Para.

V

Vendetta	RKO
Victim, The	WB

W

Wabash Avenue	20th-Fox
Wake of the Red Witch	Rep.
Walking Hills	Col.
Waterloo Road	EL
We Were Strangers	Col.
Weaker Sex, The	EL
Weep No More	RKO
Whip, The	UA
Whirlpool	20th-Fox
Whispering Smith	Para.
White Heat	WB
White Tower	RKO
Will James' Sand	20th-Fox
Window, The	RKO
With All My Heart	RKO
Without Honor	UA
Wolf Hunters	Mono.
Woman Hater	U-I
Woman in Hiding	U-I
Woman in the Hall, The	EL
Woman of Distinction	Col.
Woman's Secret, A	RKO

Y

Yellow Cab Man	MGM
Yes Sir, That's My Baby	U-I
Young Man With a Horn	WB
Younger Brothers, The	WB
You're My Everything	20th-Fox
You're Only Young Twice	MGM

Z

Zamba	EL

	Golden Stallion, The *U	R. Rogers-D. Evans			11/15/49	a7/2/49
	House by the River, The	L. Hayward-J. Wyatt-L. Bowman				
	Jungle Stampede	African native cast				
888	MacBeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107			b10/1/48
	Rock Island Trail *U	F. Tucker-A. Mara-B. Cabot				
	Sands of Iwo Jima	J. Wayne-A. Mara				a10/1/49
	Savage Horde, The	W. Elliott-A. Booth-G. Withers				a7/2/49
	Singing Guns *U	V. Monroe-E. Raines				
	Twilight in the Sierras *U	R. Rogers-D. Evans				

Westerns

	Arizona Cowboy	R. Allen				
867	Bandit King of Texas (W)F	A. Lane-E. Waller	60	8/26/49		b10/8/49
865	Frontier Investigator (W)F	A. Lane-E. Waller	60	5/2/49		b6/18/49
852	Law of the Golden West (W)F	M. Hale-P. Hurst-G. Davis	60	5/9/49		b5/28/49
868	Navajo Trail Raiders	A. Lane-E. Waller	60	10/15/49		
853	Outcasts of the Trail	M. Hale-P. Hurst	60	6/8/49		
	Pioneer Marshal	M. Hale-P. Hurst				
	Powder River Rustlers	A. Lane-E. Waller			11/25/49	
	Ranger of Cherokee Strip	M. Hale			11/4/49	
855	San Antone Ambush	M. Hale-P. Hurst	60	10/1/49		
854	South of Rio (W)F	M. Hale-P. Hurst	60	7/22/49		
866	Wyoming Bandit, The (W)F	A. Lane-E. Waller	60	7/15/49		b8/6/49

SELZNICK RELEASING ORGANIZATION

	Fallen Idol, The (D)A	R. Richardson-M. Morgan	94			b8/28/48
	Gone to Earth *T	J. Jones-D. Farrar				
	Third Man, The (D)A	J. Cotten-Valli-O. Wells	93			b9/17/49

20TH-FOX

CURRENT

916	Beautiful Blonde From Bashful Bend *T (C)F	Grable-Romero-Vallee-San Juan	79	June '49		b5/28/49
908	Canadian Pacific *C (D)F	R. Scott-J. Wyatt	93	Apr. '49		b3/12/49
907	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend	94	Feb. '49		b12/11/48
922	Come to the Stable (D)F	L. Young-C. Holme	94	Sept. '49		b6/25/49
910	Down to the Sea in Ships (D)F	Widmark-Barrymore-Stockwell	119	Mar. '49		b2/19/49
914	Fan, The (D)A	Crain-Carroll-Sanders-Green	79	May '49		b4/2/49
925	Father Was a Fullback (C)F	F. MacMurray-M. O'Hara	84	Oct. '49		b8/20/49
904	Forbidden Street, The (D)A	D. Andrews-M. O'Hara	91	June '49		b3/19/49
919	House of Strangers (D)A	R. Conte-S. Hayward-E. G. Robinson	101	July '49		b6/18/49
905	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49		b1/15/49
923	I Was a Male War Bride (C)F	C. Grant-A. Sheridan	105	Sept. '49		b8/13/49
917	It Happens Every Spring (C)F	R. Milland-P. Douglas-J. Peters	87	June '49		b5/7/49
906	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas	103	Feb. '49		b12/4/48
909	Man About the House, A (D)A	M. Johnson-D. Gray-K. Moore	93	Feb. '49		b6/28/47
912	Miss Mink of 1949 (C)F	J. Lydon-L. Collier	69	Mar. '49		b2/26/49
911	Mother Is a Freshman *T (C)F	L. Young-V. Johnson-R. Vallee	81	Mar. '49		b3/5/49
913	Mr. Belvedere Goes to College (C)F	C. Webb-S. Temple	83	May '49		b4/2/49
921	Slattery's Hurricane (D)A	R. Widmark-L. Darnell-V. Lake	83	Aug. '49		b8/6/49
924	Thieves' Highway (Melodrama) A	R. Conte-V. Cortesa-L. J. Cobb	95	Oct. '49		b9/3/49
915	Tucson (C)F	J. Lydon-P. Edwards-C. Russell	64	May '49		b5/14/49
918	Will James' Sand *T (D)F	M. Stevens-C. Gray-R. Calhoun	77	July '49		b4/30/49
920	You're My Everything *T (M-C-Romance)F	D. Dailey-A. Baxter	94	Aug. '49		b7/2/49

COMING

	Big Fall, The	J. Garfield-M. Prell				a10/8/49
	Black Rose, The *T	T. Power-C. Aubry				
	Broken Arrow *T	J. Stewart-D. Paget				a7/23/49
	Cariboo Trail *C	R. Scott-K. Booth				
	Dakota Lil	Cameron-Montgomery-Windsor				
	Dancing in the Dark *T	W. Powell-M. Stevens-B. Drake				a6/18/49
926	Everybody Does It (C)F	L. Darnell-P. Douglas-C. Holm	98	Nov. '49		b9/3/49
930	Fighting Man of the Plains *C	R. Scott-J. Nigh		Nov. '49		a8/27/49
	Front and Center	D. Dailey-C. Townsend-C. Calvet				a9/3/49
	Gun Fighter	G. Peck-H. Westcott-J. Parker				
	Night and the City, The	R. Widmark-G. Tierney				
	Oh, Doctor	D. McGuire-W. Lundigan				a7/30/49
927	Oh, You Beautiful Doll *T (M)F	J. Haver-M. Stevens	93	Nov. '49		b9/17/49
	Pinky (D)A	J. Crain-W. Lundigan	102			b10/1/49
929	Prince of Foxes (D)F	T. Power-W. Hendrix-O. Welles	107	Dec. '49		b8/27/49
928	Three Came Home	C. Colbert-A. Marshall		Dec. '49		a6/18/49
	Ticket to Tomahawk, A *T	D. Dailey-A. Baxter				a10/1/49
	Turned Up Toes	P. Douglas-J. Peters-C. Romero				a9/3/49
	Twelve O'Clock High	G. Peck-H. Marlowe-D. Jagger				a6/25/49
	Two Corridors East	M. Clift-P. Douglas-C. Bruch				
	Wabash Avenue *T	B. Grable-V. Mature-P. Harris				a7/16/49
	Whirlpool	Tierney-Conte-Ferrer-Bickford				a9/3/49

UNITED ARTISTS

CURRENT

	Africa Screams (C)F	Abbott & Costello-F. Buck	79	June '49		b5/7/49
	Black Magic (D)F	O. Welles-N. Guild	105	8/19/49		b8/20/49
	Champion (D)A	K. Douglas-M. Maxwell	99	5/20/49		b3/19/49
	Cover Up (My)F	W. Bendix-D. O'Keefe-B. Britten	83	Feb. '49		b2/26/49
	Crooked Way, The (G-D)A	J. Payne-S. Tufts-E. Drew	90	4/22/49		b4/30/49
	Great Dan Patch, The (D)F	D. O'Keefe-G. Russell	94	7/22/49		b7/16/49
	Home of the Brave (D)A	J. Edwards-J. Corey-S. Brodie	85	June '49		b4/30/49
	Impact (D)A	B. Donlevy-E. Raines-H. Walker	111	4/1/49		b3/19/49
	Jigsaw (My)F	F. Tone-J. Wallace-M. McCormick	72	3/11/49		b3/12/49
	Lucky Stiff (D)A	B. Donlevy-C. Trevor-D. Lamour	99	2/11/49		b1/22/49
	Outpost in Morocco (D)F	G. Raft-M. Windsor-A. Tamiroff	92	5/6/49		b3/26/49
	Red Light (D)F	G. Raft-V. Mayo	83	9/30/49		b8/20/49
	Too Late for Tears (D)A	L. Scott-D. Duryea-D. DeFore	99	7/8/49		b4/9/49
	Without Honor	L. Day-F. Tone	76	10/10/49		a4/9/49

COMING

	Big Wheel, The	M. Rooney-T. Mitchell	92	11/5/49		a7/30/49
	Champagne for Caesar	R. Colman-C. Holm				
	Concert Magic (M)F	Y. Menuhin-Hollywood Symphony	72	Special		b10/23/48
	Dead on Arrival	E. O'Brien-L. Roberts				
	Deadly Is the Female	P. Cummins-J. Dall	84	Jan. '50		a6/25/49
	Escape If You Can	P. Henreid-C. McLeod		12/2/49		
	Esperanza (Argentine)	J. Ben-Ami				
	Indian Scout	G. Montgomery-E. Drew	71	Feb. '50		a8/21/48
	Iroquois Trail, The	G. Montgomery-B. Marshall				
	Is This a Sin?	M. Loy-R. Greene				
	Johnny Holiday	W. Bendix-H. Carmichael				
	Johnny One-Eye	P. O'Brien-W. Morris-D. Moran				
	Kiss for Corliss, A	S. Temple-D. Niven-D. Hickman		11/25/49		a7/23/49
	Love Happy	Marx Bros.- I. Massey-Vera Ellen				a6/25/49
	Mrs. Mike	D. Powell-E. Keyes		12/17/49		a8/27/49
	Men, The	M. Brando-T. Wright				

Quicksand	M. Rooney-Jeanne Cagney-P. Lorre	3/15/50			a5/7/49
Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/10/49		b12/18/48
Under the Sun of Rome (Italian)	Non-professional cast	100		Special	
Whip, The	D. Duryea-G. Storm-H. Marshall				

Westerns

Daring Caballero (W)F	D. Renaldo-L. Carrillo-K. Valez	61	6/24/49		b7/9/49
Gay Amigo (W)F	D. Renaldo-L. Carrillo-Armida	61	June '49		b5/14/49
Satan's Cradle	D. Renaldo-L. Carrillo				

UNIVERSAL-INTERNATIONAL

CURRENT

707 Abandoned (D)F	D. O'Keefe-G. Storm	79	Oct. '49		b10/8/49
702 Abbott & Costello Meet the Killer, Boris Karloff (C-My)F	Abbott & Costello-B. Karloff	84	Aug. '49		b8/6/49
695 Arctic Manhunt (D)F	M. Conrad-C. Thurston	69	May '49		b8/27/49
704 Blue Lagoon, The *T (Romance)A	J. Simmons-D. Houston	101	Aug. '49		b3/12/49
699 Calamity Jane and Sam Bass *T (W-D)F	Y. DeCarlo-H. Duff	85	July '49		b6/4/49
708 Christopher Columbus *T(D)F	F. March-F. Eldridge-F. L. Sullivan	104	Oct. '49		b6/18/49
694 City Across the River (D)F	S. McNally-J. Corey	90	May '49		b2/26/49
688 Criss Cross (D)A	B. Lancaster-Y. DeCarlo-D. Duryea	87	Feb. '49		b1/15/49
689 Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49		b12/11/48
687 Fighting O'Flynn, The (D)F	D. Fairbanks, Jr.-H. Carter	94	Feb. '49		b1/8/49
706 Gal Who Took the West *T (W-C-D)F	Y. DeCarlo-S. Brady	84	Sept. '49		b9/17/49
Hamlet (D)F	L. Olivier-J. Simmons	150	Sept. '49		b5/15/49
698 Illegal Entry (D)A	H. Duff-M. Toren-G. Brent	84	June '49		b6/11/49
700 Johnny Stool Pigeon (D)F	D. Duryea-H. Duff-S. Winters	75	July '49		b7/16/49
693 Lady Gambles, The (D)A	B. Stanwyck-R. Preston-S. McNally	99	May '49		b5/14/49
690 Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49		b1/29/49
692 Ma and Pa Kettle (C)F	M. Main-P. Kilbride	75	Apr. '49		b3/26/49
703 Once More, My Darling (C)F	R. Montgomery-A. Blyth-J. Cowl	92	Aug. '49		b7/30/49
697 One Woman's Story (D)A	A. Todd-C. Rains-T. Howard	91	June '49		b2/12/49
691 Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49		b2/5/49
709 Sword in the Desert (D)A	M. Toren-D. Andrews	99	Oct. '49		b8/27/49
696 Take One False Step (D)F	W. Powell-S. Winters-J. Gleason	94	June '49		b6/4/49
701 Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	69	July '49		b11/13/48
705 Yes Sir, That's My Baby *T (C-M)F	D. O'Connor-G. DeHaven-C. Coburn	81	Sept. '49		b8/13/49

COMING

All Over the Town (C)F	S. Churchill-N. Wooland	88			b2/26/48
Bagdad *T	M. O'Hara-P. Christian-V. Price				a6/25/49
Big Frame, The	S. Brady-D. Hart				a10/1/49
Blind Goddess, The (D)A	E. Portman-M. Denison	88			b9/25/48
Buccaneer's Girl *T	Y. DeCarlo-P. Friend-E. Lanchester				a9/3/49
Cardboard Cavalier (C)F	S. Field-M. Lockwood	97			b4/23/49
Comanche Territory *T	M. O'Hara-MacD. Carey				a10/1/49
Curtain Call at Cactus Creek *T	D. O'Connor-G. Storm				a4/9/49
Daybreak (D)A	A. Todd-E. Portman	81			b7/16/49
Deported	M. Toren-J. Chandler				
Double Crossbones	D. O'Connor-H. Carter				
East of Java	S. Winters-MacD. Carey-D. Hart				a8/6/49
Francis	D. O'Connor-P. Medina-Z. Pitts		Nov. '49		a6/11/49
Free for All	R. Cummings-A. Blyth-P. Kilbride		Nov. '49		a8/6/49
723 Girl in the Painting, The (D)A	M. Zetterling-R. Beatty-G. Rolfe	90			b12/25/48
Her Man Gilbey (C)F	M. Wilding-P. Ward-L. Palmer	77			b6/18/49
Kid From Texas, The *T	A. Murphy-G. Storm				a7/2/49
Ma and Pa Kettle Go to Town	M. Main-P. Kilbride				a10/8/49
Outside the Wall	G. Storm-R. Basehart				
Sierra *T	A. Murphy-W. Hendrix				a10/1/49
Story of Molly X, The	J. Havoc-S. Brady		Nov. '49		
Woman in Hiding	I. Lupino-H. Duff-S. McNally				a10/8/49

WARNER BROS.

CURRENT

812 Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110	1/29/49		b12/25/48
Backfire	V. Lindfors-E. O'Brien-V. Mayo		8/27/49		a1/8/49
824 Colorado Territory (W)F	J. McCrea-V. Mayo	94	6/11/49		b5/21/49
821 Flamingo Road (D)A	J. Crawford-Z. Scott-S. Greenstreet	94	4/30/49		b4/9/49
813 Flaxy Martin (D)A	Z. Scott-V. Mayo-D. Kennedy	86	2/12/49		b1/22/49
827 Fountainhead, The (D)A	G. Cooper-P. Neal-R. Massey	114	7/2/49		b6/25/49
828 Girl From Jones Beach (C)F	V. Mayo-R. Reagan-E. Bracken	78	7/16/49		b6/25/49
Hasty Heart, The (D)F	R. Reagan-P. Neal	107	8/13/49		b9/24/49
817 Homicide (My)A	R. Douglas-H. Westcott-R. Alda	77	4/2/49		b3/12/49
902 House Across the Street (My)A	W. Morris-J. Paige-B. Bennett	69	9/10/49		b8/20/49
831 It's a Great Feeling *T (C-M)F	D. Morgan-D. Day-J. Carson	85	8/20/49		b7/30/49
814 John Loves Mary (C)F	Reagan-Carson-Neal-Morris	96	2/19/49		b1/29/49
816 Kiss in the Dark, A (C-M)F	J. Wyman-D. Niven	88	3/26/49		b3/5/49
829 Look for the Silver Lining *T (M-B)F	J. Haver-R. Bolger-G. McRae	106	7/30/49		b6/25/49
Montana *T	E. Flynn-A. Smith-S. Z. Sakall		9/3/49		a12/18/48
820 My Dream Is Yours *T (M)F	Carson-Day-Bowman-Arden	101	4/16/49		b3/19/49
822 Night Unto Night (D)A	R. Reagan-V. Lindfors	84	5/14/49		b4/23/49
830 One Last Fling (C)F	A. Smith-Z. Scott	64	8/6/49		b7/9/49
815 South of St. Louis *T (W-D)F	J. McCrea-A. Smith-Z. Scott	88	3/12/49		b2/19/49
903 Task Force (part *T) (D)A	G. Cooper-J. Wyatt-W. Morris	116	9/24/49		b9/3/49
904 Under Capricorn *T (Hist. Romance)F	I. Bergman-J. Cotten-M. Wilding	117	10/8/49		b9/10/49
901 White Heat (Melodrama)A	J. Cagney-V. Mayo-E. O'Brien	114	9/3/49		b8/27/49
823 Younger Brothers, The *T (W)F	W. Morris-J. Paige-B. Bennett	77	5/28/49		b5/7/49

COMING

After Nightfall	D. Brian				
Always Leave Them Laughing	M. Berle-V. Mayo		11/12/49		
Barricade *T	D. Clark-R. Massey-R. Roman				a7/23/49
906 Beyond the Forest	B. Davis-J. Cotten		10/22/49		a8/27/49
905 Chain Lightning	Bogart-Parker-Massey-Whorf		1/28/50		a9/3/49
Daughter of Rosie O'Grady *T	J. Haver-G. MacRae				
Golden Madonna, The (C-D)A	P. Calvert-M. Rennie	90			b5/14/49
Hawk & The Arrow	B. Lancaster-V. Mayo				
Inspector General, The *T	Kaye-Bates-Slezak-Cobb		12/31/49		
Lady Takes a Sailor, The	J. Wyman-D. Morgan				a6/11/49
Locked In	E. Parker-A. Moorehead				
Night Beat	W. Douglas-A. Hale-R. Alda				a8/28/48
Perfect Strangers	G. Rogers-D. Morgan				a8/27/49
Return of the Frontiersman *T	G. McRae-R. Calhoun				a7/9/49
Rock Bottom	E. Parker-P. Neal				
Stage Fright	J. Wyman-M. Dietrich-M. Wilding				
Story of Seabiscuit *T	S. Temple-L. McCallister-B. Fitzgerald				a7/9/49
This Side of the Law	Lindfors-Smith-Paige-Douglas				a1/22/49
Victim, The	J. Crawford-D. Brian				
Young Man With a Horn	K. Douglas-L. Bacall-D. Day				a9/3/49

ADVANCE DATA
On Forthcoming Product

Jungle Stampede (Republic) Principals: African Natives, George Breakston and Yorke Coplen. This is a picture made in the Belgian-Congo by George Breakston and Yorke Coplen, who previously made "Urubu" for UA. It is a visual story about the natives in a place where few white men have dared to go

Mark of the Gorilla (Columbia) Principals: Johnny Weissmuller, Suzanne Dalbert, Trudy Marshall, Selmer Jackson. Director, William Berke. Jungle Jim locates a hidden cache of gold bullion which the Nazis had buried during their African campaign. White men, dressed as gorillas, were guarding the treasure with a phony doctor as their leader. Once uncovered, the gold is returned to the princess of the native tribe.

Double Crossbones (U-I) (Technicolor) Principals: Donald O'Connor, Helena Carter, Will Geer, John Emery, Charles McGraw. Director, Charles Barton. Two ex-sailors gain control of a ship run by a heartless buccaneer, rescue the Governor and his ward from aboard a pirate ship and then expose the Governor as the "fence" for disposal of pirate loot.

Gun Fighter (20th-Fox) Principals: Gregory Peck, Helen Westcott, Millard Mitchell, Jean Parker. Director, Henry King. One of the most notorious killers in the Southwest in the lawless days before the turn of the century attempts unsuccessfully to change his life and become an honest citizen.

The Petty Girl (Columbia) Principals: Robert Cummings, Joan Caulfield, Elsa Lanchester, Audrey Long. Director. Henry Levin. This is the fictionized story of the struggle of the young artist-creator, George Petty, whose curvaceously, alluring depiction of the American female known as "The Petty Girl" has brought him fame and fortune.

Convict Molly X (U-I). Principals: June Havoc, John Russell, Elliott Lewis, Dorothy Hart, Cathy Lewis. Director, Crane Wilbur. Plot: Story of a young wife out to get some easy money in order to find the murderer of her gangster husband. Embittered and alone, she finally lands in jail where, with the penal institution's advanced methods of mental therapy, she becomes a changed woman.

Beware of Blondie (Columbia). Principals: Penny Singleton, Arthur Lake, Adele Jergens, Larry Simms. Director, Edward Bernds. Plot: Dagwood is the victim of a beautiful, blackmailing female, but is helped out of his predictament by Blondie's loyalty and his boss' error in bank accounts.

In 'Petty Girl'

Mable Paige, noted Broadway character comedienne, has been set by Columbia for an important role with Robert Cummings and Joan Caulfield in the Technicolor musical, "The Petty Girl," which Henry Levin is directing and Nat Perrin producing under the supervision of S. Sylvan Simon. She plays the eccentric keeper of a boarding house.

PICTURES STARTED LAST WEEK

COLUMBIA. No Sad Songs—Principals: Margaret Sullavan, Wendell Corey, Viveca Lindfors. Director, Rudy Mate.

PARAMOUNT. An American Tragedy (tentative title)—Principals: Elizabeth Taylor, Montgomery Clift, Shelley Winters. Producer-Director, George Stevens.

RKO. Gun Thunder—Principals: Tim Holt, Richard Martin. Director, Lesley Selander.

UNITED ARTISTS. The Iroquois Trail—Principals: George Montgomery, Brenda Marshall, Glenn Langan. Director, Phil Karlson.

WARNER BROS. Rock Bottom—Principals: Eleanor Parker, Patricia Neal, Ruth Roman, Leif Erickson. Director, Robert Wise.

RE-ISSUES (Nationally Released)

ASTOR PICTURES

			Time Mins.	Rel. Date
	Across the Sierras	"Wild Bill" Elliott	60	5/1/50
	Beyond the Sacramento	"Wild Bill" Elliott	59	11/1/49
	Black Dragons	B. Lugosi	65	July '49
	Hands Across the Rockies	"Wild Bill" Elliott	61	8/1/50
	Invisible Ghosts	B. Lugosi	66	9/15/49
	Kid Dynamite	East Side Kids	66	July '49
	King of Dodge City	"Wild Bill" Elliott	62	9/15/50
	North of the Lone Star	"Wild Bill" Elliott	61	6/15/50
	Pioneers of the Frontier	"Wild Bill" Elliott	60	7/1/49
	Prairie Schooners	"Wild Bill" Elliott	60	2/15/50
	Son of Davy Crockett, The	"Wild Bill" Elliott	61	12/15/49
	Spotlight Scandals	B. Gilbert-F. Fay	84	9/15/49
	Wildcat of Tucson, The	"Wild Bill" Elliott	61	3/15/50

COLUMBIA

	Cover Girl *T	R. Hayworth-G. Kelly	107	Aug. '49
	Desperadoes	R. Scott-E. Keyes	85	July '49
	His Girl Friday	C. Grant-R. Russell	92	July '49
	Penitentiary	W. Connolly-J. Parker	79	July '49
	Penny Serenade	I. Dunne-C. Grant	120	July '49
	Renegades *T	L. Parks-E. Keyes	88	July '49
	Women in Prison	W. Cahoon-S. Caolton	59	July '49
	You Were Never Lovelier	R. Hayworth-F. Astaire	98	Aug. '49

EAGLE LION

	Letter of Introduction	A. Menjou-A. Leeds		Oct. '49
988	Rebecca	J. Fontaine-L. Olivier		July '49
006	Story of G. I. Joe, The	R. Mitchum-B. Meredith		Oct. '49

FAVORITE FILMS

	Desert Command	J. Wayne	60	Aug. '49
	Ghost Camera	I. Lupino	70	Nov. '49
	Naked Man & Beast, Wild Men of Kalahari, and Wild Game in Africa	Jungle Combination	145	Oct. '49

FILM CLASSICS

	Back Street	C Boyer-M. Sullavan	89	Oct. '49
	Cobra Woman	M. Montez-J. Hall-Sabu	70	7/28/49
	Scarlet Street	J. Bennett-E. G. Robinson	102	Oct. '49
	White Savage	M. Montez-J. Hall-Sabu	76	7/28/49

METRO-GOLDWYN-MAYER

928	Wizard of Oz *T	J. Garland-B. Lahr	102	July '49

MOTION PICTURE SALES CORP.

	Movie Crazy	H. Lloyd	85	6/24/49
	Street of Fallen Angels	M. Montez-J.P. Aumont	90	11/15/49
	Tabu	Reri	83	10/1/49

PARAMOUNT

4823	Geronimo	P. Foster-E. Drew	90	6/17/49
4908	Lady Eve	B. Stanwyck-H. Fonda		12/2/49
4822	Trail of the Lonesome Pine *T	Sidney-MacMurray-Fonda	99	6/17/49
1907	Holiday Inn	B. Crosby-F. Astaire		12/2/49

RKO RADIO

984	Bullet Code	G. O'Brien	58	July '49
062	Gunga Din	C. Grant-V. McLaglen	117	July '49
063	Lost Patrol	V. McLaglen-B. Karloff	73	July '49
985	Prairie Law	G. O'Brien	59	July '49
986	Stage to Chino	G. O'Brien	59	July '49
927	Tall in the Saddle	J. Wayne-E. Raines	87	
065	Tarzan's Desert Mystery	J. Weissmuller-B. Joyce	70	Aug. '49
064	Tarzan Triumphs	J. Weissmuller-B. Joyce	76	Aug. '49

REALART

1145	Bombay Clipper	M. Montez-T. Bey	61	7/49
1135	Mutiny in the Arctic	R. Arlen-A. Nagel	61	7/49

WARNER BROS.

825	Casablanca	H. Bogart-I. Bergman	102	6/18/49
826	G-Men	James Cagney	85	6/18/49

MISCELLANEOUS FEATURES

U. S.

	Concert Magic (Concert Films)	Y. Menuhin	72	b10/23/48
	Lawton Story, The *C (Hallmark) (D)F	G. Prince	101	b4/9/49
	Louisiana Story (Lopert)	J. Boudereaux	77	b10/2/48
	Prejudice (Motion Picture Sales)	D. Bruce	57	b2/26/49
	Quiet One (Mayer-Burstyn)	D. Thompson	67	
	Story of Life (Crusades)	J. Crehan	67	b7/10/48
	Strange Victory (Target)	V. Richardson	73	b7/24/48
	Street Corner (Viro)	M. M. Jones	70	b12/18/48
	Wild Weed (Eureka) (Semi-doc-D)A	L. Leeds	80	b9/10/49

BELGIUM

	Rubens (Discina) (Doc.)F	Art Works	45	b6/18/49

ENGLAND

	Adam and Evalyn (C-D)A	S. Granger	92	b5/21/49
	Bonnie Prince Charlie *T (D)F	D. Niven	126	b11/13/48
	Brighton Rock	R. Attenborough	92	b1/3/48
	Case of Charles Peace (D)A	M. Martin-Harvey	89	b4/16/49
	Chiltern Hundreds, The (C)F	C. Parker	85	b8/27/49
	Dolwyn (London) (D)F	E. Evans	95	b5/14/49
	Elizabeth of Ladymead *T (D)A	A. Neagle	97	b1/8/49
	Fools Rush In (C)A	S. A. Howes	82	b3/12/49
	For Them That Trespass (D)A	S. Murray	95	b4/30/49
	Ghosts of Berkeley Square	R. Morley	90	b11/1/47
	Guinea Pig (Grandi) (D)A	R. Attenborough	98	b10/30/48
	History of Mr. Polly	J. Mills	96	b2/19/49
	Interrupted Journey, The (D)A	V. Hobson	80	b8/20/49
	Kind Hearts and Coronets (C)A	A. Guinness	106	b6/25/49
	Loves of Joanna Godden	G. Withers	85	b6/21/47
	Madness of the Heart (D)A	M. Lockwood	105	b7/30/49
	Man on the Run (D)A	D. Farr	83	b4/30/49
	Mark of Cain	E. Portman	88	b1/17/48
	Maytime in Mayfair *T (C-M)F	A. Neagle	95	b6/4/49
	Mrs. Fitzherbert	P. Graves	99	b2/14/48
	Private Angelo (C-D)A	P. Ustinov	107	b7/2/49
	Queen of Spades, The (London) (D)A	A. Walbrook	96	b5/14/49
	Showtime (English Films)	A. Todd	91	b6/5/48
	Silent Dust	S. Gray	83	b1/29/49
	Small Back Room	D. Farrar	104	b2/12/49
	Small Voice	V. Hobson	83	b11/27/48
	That Dangerous Age (D)A	M. Loy	98	b5/14/49
	Train of Events (D)A	V. Hobson	95	b8/27/49
	Winslow Boy	R. Donat	117	b9/11/48

FRANCE

	Cavalcade of the Hours (Nayfack) (D)A	Fernandel	90	b9/10/49
	Chips Are Down (Lopert)	M. Presle	93	b2/12/49
	Devil in the Flesh (A.F.E.) (D)A	G. Philipe	112	b5/21/49
	Love Story (Cine Classics) (D)A	O. Joyeux	90	b7/9/49
	Man to Men (Siritzky)	J.-L. Barrault	100	b2/26/49
	Monsieur Vincent (Lopert)	P. Fresnay	102	b1/1/49
	Rumeurs (Famous Pictures) (D)A	J. Dumesnil	82	b5/14/49
	Secrets of a Ballerina (Distinguished)	P. Blanchar	84	b1/8/49
	Wench, The (Spalter) (D)A	M. Casares	90	b3/12/49

GERMANY

	Somewhere in Berlin (Central Cinema) (D)A	C. Knetschke	77	b9/10/49

GREECE

	Voice of the Heart (Rex)	E. Veakis	100	

HUNGARY

	It Happened in Europe (Lopert (D)A	M. Gabor	93	b10/8/49

ITALY

	Bandit, The (Times Film) (D)A	A. Magnani	77	b6/11/49
	Earth Cries Out, The (Dubbed) (Lux) (Semi-doc-D)A	M. Berti	80	b9/10/49
	Flight Into France (Lux) (Melodrama)A	F. Lulli	92	b8/6/49
	Guaglio (Lux) (D)F	A. Celi	88	b5/14/49
	His Young Wife (Armanac) (C-D)A	C. Campanini	98	b4/9/49
	Iron Crown, The (Superfilm) (D)F	M. Girotti	100	b6/25/49
	Outcry (Crest) (D)A	L. Padovani	89	b3/26/49
	Peddlin' In Society (Lux) (C)F	A. Magnani	85	b5/14/49
	Professor, My Son (Lux) (C-D)F	A. Fabrizzi	86	b4/9/49
	Wandering Jew, The (Globe) (D)A	V. Cortese	90	b4/9/49
	Woman Trouble (Lux) (D)F	A. Magnani	85	b6/4/49

POLAND

	The Last Stop (Times Film) (D)A	T. Gorecka	110	b4/23/49

SPAIN

	Don Quixote de la Mancha (Azteca) (C-D)F	R. Rivelles	138	b6/11/49
	Nail, The (Azteca) (D)A	R. Duran	95	b7/23/49

SWEDEN

	Incorrigible (Foreign Service) (D)A	S. Jarrel	81	b6/11/49
	Interlude (Globe)	V. Lindfors	83	b1/15/49
	I Am With You (Dubbed) (Carlson) (Doc)F	N. Dahlgren	75	b3/5/49
	Sunshine Follows Rain (Scandia) (D)F	M. Zetterling	100	b10/1/49

SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

Rel. No. Title — Rel. Date — Data

1948-49

COLUMBIA

THREE STOOGES COMEDIES (8)

1401 Heavenly Daze (16½)..... 9/2 — 9/25
1402 I'm A Monkey's Uncle (16)..10/7 — 10/23
1403 Mummy's Dummies (16)...11/4 — 1/22
1404 Crime on Their Hands (17½) .....12/9 — 3/12
1405 The Ghost Talks (16)..... 2/3 — 5/7
1406 Who Done It? (16)..... 3/3 — 5/21
1407 Hokus Pokus (16)..... 5/5 — 9/3
1408 Fuelin' Around (16)..... 7/7 — .....

ASSORTED & ALL-STAR COMEDIES (12)

1421 Billie Gets Her Man (17). 9/9 — 9/25
1422 Go Chase Yourself (17)....10/14 — 10/9
1423 Parlor, Bedroom and Wrath (16) .....12/16 — 4/2
1424 Radio Riot (16)..... 2/10 — 4/2
1425 Sunk in the Sink (16)..... 3/10 — 5/21
1426 Microspook (16) ..... 6/9 — .....
1431 A Pinch in Time (16)....11/11 — .....
1432 He's In Again (16½)..... 1/13 — 3/19
1433 Miss in a Mess (15½)..... 1/20 — 4/9
1434 Trapped by a Blonde (15½) ..... 4/7 — 9/3
1435 Flung by a Fling (16).... 5/12 — 9/3
1436 Clunked in the Clink (16). 7/13 — .....

CAN YOU TOP THIS? (2)

1411 #1 (13) .....11/18 — .....

COMEDY FAVORITES (Reissues) (6)

1441 Pest from the West (18½). 9/30 — .....
1442 Ay Tank Ay Go (16).....10/21 — .....
1443 Static in the Attic (19)...12/23 — .....
1444 Nothing But Pleasure (17). 3/31 — .....
1445 A Rookie's Cookie (17)... 5/19 — .....
1446 Crazy Like a Fox (18½)... 6/16 — .....

FOX AND CROW (8)

1701 Robin Hoodlum (7).....11/23 — 3/12
1702 Magic Fluke (7)..... 3/24 — 5/21

ONE-REEL SPECIAL

1551 Candid Microphone No. 1 (11).....10/21 — .....
1552 Candid Microphone No. 2 (10½)..... 3/3 — 5/7
1553 Candid Microphone No. 3 ( )..... 8/19 — .....

COLOR RHAPSODIES (8)

1501 Pickled Puss (6½)..... 9/2 — 9/25
1502 Lo, The Poor Buffal (6½)..11/4 — 1/1
1503 Coo-Coo Bird Dog (6)..... 2/3 — 4/30
1504 Grape Nutty (6)..... 4/14 — .....
1505 Cat-Tastrophy (6) ..... 6/30 — .....

COLOR FAVORITES (Reissues) (8)

1601 The Stork Takes a Holiday (8) ..... 9/9 — .....
1602 Swing Monkey Swing (8)..10/14 — .....
1603 The Little Match Girl (8½) .....11/25 — .....
1604 Glee Worms (7½).....12/16 — .....
1605 A Boy and His Dog (7)... 1/6 — .....
1606 Spring Festival (8)..... 3/17 — .....
1607 Indian Serenade (8)..... 5/5 — .....
1608 Two Lazy Crows (7)..... 7/13 — .....

FILM NOVELTIES (8)

1901 Rhapsody on Ice (9).....11/23 — 3/12
1902 America's Heritage of Hospitality (10½) ..... 8/25 — .....

VERA VAGUE LAFF TOURS (8)

1751 A Lass in Alaska (10½)..10/28 — 10/9
1752 Sitka Sue (10½)..... 1/20 — 4/2

WORLD OF SPORTS (12)

1801 Diving Champion (9½)... 9/23 — 10/2
1802 Acrobatic Babies (9½)...10/14 — 10/23
1803 Babe Didrickson, Queen of Sports (10).....11/25 — 2/12
1804 Flashing Fins (10).....11/23 — 3/12
1805 Mrs. Golf (10)..... 2/24 — 4/30
1806 Trigger Magic (10)..... 3/17 — 7/30
1807 Lady of the Links (8).... 4/28 — .....
1808 Racing Greyhounds (10)... 5/26 — .....
1809 Rasslin' Riot (8½)..... 6/23 — .....
1810 West Point Track & Field (9) ..... 7/27 — .....

THRILLS OF MUSIC (12)

1951 Elliot Lawrence & Orch. (10½) ..... 9/23 — 9/25
1952 Ray Eberle & Orch. (10)...11/4 — 2/12
1953 Louis Prima & Orch. (10).12/16 — 4/2
1954 Buddy Rich & Orch. (10) ..... 1/20 — 4/9
1955 Charlie Spivak & Orchestra (10) ..... 3/24 — 7/30
1956 Frankie Carle & Orch. (9). 4/21 — 9/3

SCREEN SNAPSHOTS (12)

1851 Hollywood Holiday (9)..... 9/2 — 10/2
1852 A Day at C.B.S. (9½)...10/7 — 1/3
1853 Stars to Remember (9½)..11/18 — 2/12
1854 Hollywood Santa Claus Lane (10) .....12/23 — .....
1855 A Rainy Day in Hollywood (10) ..... 1/27 — 4/30
1856 Frank Borzage Golf Tournament (10) ..... 3/3 — 5/21
1857 Medals for Hollywood Stars (9½) ..... 4/14 — .....
1858 Vacation at Del Mar (10½) ..... 5/12 — ....
1859 Hollywood's Happy Homes (10) ..... 6/16 — .....
1860 Howdy Podner (9½)..... 7/20 — .....

COMMUNITY SINGS (8)

1651 Baby Face (9)..... 9/16 — 10/2
1652 My Happiness (10).....10/21 — 1/22
1653 It's Magic (9½).....12/23 — 4/2
1654 Bouquet of Roses (9½).... 3/10 — 4/30
1655 June in January (10)..... 4/21 — .....
1656 My Blue Heaven (9½).... 7/7 — .....

SERIALS

1120 Congo Bill (15 Chapters)..10/28 — .....
1140 Bruce Gentry (15 Chapters) 2/10 — .....
1160 Great Adventures of Wild Bill Hickok (15 Chapters) (Reissue) ..... 9/8 — .....
1180 New Adventures of Batman & Robin (15 Chapters).. 5/26 — .....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31 Old Rockin' Chair Tom (7). 9/18 — 1/15
W-32 Lucky Ducky (8).....10/9 — .....
W-33 Professor Tom (8).....10/20 — 3/12
W-34 The Cat That Hated People (7) .....11/20 — 2/26
W-35 Mouse Cleaning (8).....12/11 — 3/5
W-36 Goggle Fishing Bear (7).... 1/15 — 4/30
W-37 Bad Luck Blackie (7)..... 1/22 — 4/9
W-38 Polka Dot Puss (8)..... 2/26 — 6/4
W-39 Senor Droopy (8)..... 4/9 — 7/30
W-40 Hatch Up Your Troubles (8) ..... 5/14 — 7/30
W-41 Meet King Joe (8)..... 5/28 — 9/17
W-42 The Little Orphan (8)..... 4/30 — 8/6
W-43 House of Tomorrow (7).... 6/11 — 9/17
W-44 Heavenly Puss (8)..... 7/9 — .....
W-45 Doggone Tired (8)..... 7/30 — .....
W-46 Wags to Riches (8)..... 8/13 — .....

PETE SMITH SPECIALTIES (10)

S-51 Why Is It? (7)..... 9/11 — 11/13
S-52 Pigskin Skill (8)..... 9/18 — 10/23
S-53 Ice Aces (8).....11/6 — 2/13
S-54 Let's Cogitate (8).....12/25 — 2/26
S-55 Super Cue Men (9)..... 1/29 — 4/9
S-56 What I Want Next (10).... 2/12 — 4/9
S-57 Scientifiquiz (9) ..... 4/2 — 6/4
S-58 Those Good Old Days (9).... 4/16 — 7/30
S-59 Fishing for Fun (9)..... 4/23 — 8/6

GOLD MEDAL CARTOONS (Reissues) (4)

W-21 The Little Goldfish (8)....11/20 — .....
W-22 Fine Feathered Friends (8).. 1/1 — .....
W-23 The Blue Danube (8)..... 4/2 — .....
W-24 Sufferin' Cats (8)..... 6/24 — .....

FITZPATRICK TRAVELTALKS (8)

T-11 Wandering Through Wales (9) .....10/16 — 2/14
T-12 Night Life in Chicago (9)...11/27 — 2/26
T-13 Scholastic England (8).....12/18 — 5/7
T-14 Ontario, Land of Lakes (10). 2/12 — 6/4
T-15 Calling on Michigan (10).... 3/5 — 7/23
T-16 Playlands of Michigan (9)... 3/26 — 7/23
T-17 Quebec in Summertime (10). 4/9 — 7/30
T-18 Roaming Through Northern Ireland (9) ..... 7/9 — .....

THE PASSING PARADE (6)

K-71 The City of Little Men (10).11/20 — 2/12
K-72 Annie Was a Wonder (10)... 1/27 — 4/9
K-73 Stuff for Stuff (9)..... 3/26 — 7/23
K-74 Mr. Whitney Had a Notion (11) ..... 5/7 — 7/30
K-75 Clues to Adventure (9)..... 6/11 — 9/24
K-76 Child City ( ) ..... — .....

MGM SPECIALS (4)

A-1 Mighty Manhattan (20).....7/30 — 5/28
A-2 Heart to Heart (21)..... 5/21 — .....

PARAMOUNT

PACEMAKERS

K8-1 Appointment With Baby (11).10/8 — 1/8
K8-2 Mr. Groundling Takes the Air (11) .....12/3 — 1/22
K8-3 Make Mine Monica (11).... 1/14 — 2/26
K8-4 The MacAdemy Awards (8).. 2/18 — 4/30
K8-5 I Remember You (11)..... 3/18 — 5/7
K8-6 My Silent Love (11)..... 4/22 — .....
K8-7 The Lambertville Story (10). 5/20 — 9/3
K8-8 Southward Ho Ho! (11)..... 6/17 — 9/17
K8-9 Roller Derby Girl (10)..... 7/8 — .....
K8-10 Neighbors in the Night (11). 7/29 — .....
K8-11 The Football Fan (11).... 9/9 — .....
K8-12 Strawhat Cinderella (11).. 9/23 — .....

NOVELTOON

P8-1 The Mite Makes Right (8)..10/ — 1/15
P8-2 Hector's Hectic Life (7)....11/19 — 1/8
P8-3 Old Shell Game (7).....12/17 — 2/19
P8-4 The Little Cut-up (7).....12/17 — 2/26
P8-5 Hep Cat Symphony (7)..... 2/4 — 4/30
P8-6 The Lost Dream (8)..... 3/18 — 5/21
P8-7 Little Red School Mouse (7). 4/15 — 7/16
P8-8 A Haunting We Will Go (9). 5/13 — .....
P8-9 A Mutt in a Rut (8)..... 5/27 — .....
P8-10 Campus Capers (7)..... 7/1 — 9/17

SCREEN SONG

X8-1 Readin' Ritin' and Rhythmetic (7) .....10/22 — 1/15
X8-2 The Funshine State (8)..... 1/7 — 2/26
X8-3 The Emerald Isle (7)..... 2/25 — 4/30
X8-4 Comin' Round Mountain (7). 3/11 — 5/21
X8-5 The Stork Market (8)..... 4/8 — 7/16
X8-6 Spring Song (7)..... 6/3 — ..
X8-7 The Ski's the Limit (8)..... 6/24 — 9/24
X8-8 Toys Will Be Toys (7)..... 7/15 — 10/8
X8-9 Farm Foolery (8)..... 8/5 — 10/8
X8-10 Our Funny Finny Friends (7) ..... 8/26 — 10/8
X8-11 Marriage Wows (7)..... 9/16 — .....
X8-12 The Big Flame-up (7).. .. 9/30 — .....

SPEAKING OF ANIMALS

Y8-1 The Gnu Look (10).....10/29 — 1/15
Y8-2 Calling All Animals (10).... 1/7 — 2/26
Y8-3 Meet the Champ (9)..... 2/11 — 4/30
Y8-4 Hocus Focus (10)..... 4/22 — 7/30
Y8-5 Goin' Hollywood (10)..... 6/10 — 9/17
Y8-6 Video Hounds (10)..... 8/12 — .....

G. RICE SPORTLIGHT

R8-1 Hot Rod Speedsters (10)...11/5 — 12/16
R8-2 Acrobatic Illini (10)..... 1/7 — 2/19
R8-3 Sno' Time for Learning (10). 1/21 — 2/26
R8-4 In the Driver's Seat (10)... 3/4 — 4/30
R8-5 Best of Breed (10)..... 4/8 — 9/3
R8-6 Fairway Champions (10).... 5/6 — .....
R8-7 Top Figure Champs (10).... 6/10 — 9/17
R8-8 Sporting Spheres (10)..... 7/8 — .....
R8-9 Official Business (10)..... 8/5 — .....
R8-10 Running the Keys (10).... 9/16 — .....

POPEYE

E8-1 Robin Hoodwinked (7).....11/18 — 1/22
E8-2 Symphony in Spinach (7)...12/31 — 4/30
E8-3 Popeye's Premiere (11).... 3/25 — 5/7
E8-4 Lumber Jack & Jill (7).... 5/27 — .....
E8-5 Hot Air Aces (7)..... 6/24 — 9/17
E8-6 A Balmy Swami (7)..... 7/22 — .....
E8-7 Tar With a Star (7)..... 8/12 — .....
E8-8 Silly Hill Billy (7)..... 9/9 — .....

UNUSUAL OCCUPATIONS

L8-1 The Glass Orchestra (10)....11/26 — 1/8
L8-2 The Early Bird (10)..... 1/28 — 4/30
L8-3 The Flying Dancers (10)... 3/11 — 6/4
L8-4 The Fall Guy (11)..... 4/15 — 7/16
L8-5 Flying Grandmother (10)... 6/3 — .....
L8-6 The Sky Rider (11)..... 7/15 — .....

POPULAR SCIENCE

J8-1 Solar Secrets (10).....12/24 — 2/19
J8-2 The Stocking Yarn (10).... 2/4 — 4/30
J8-3 White Magic (11)..... 4/1 — 6/4
J8-4 Air Force Fire Fighters (10). 4/29 — 8/6
J8-5 Seaweed Science (10)..... 6/17 — 9/17
J8-6 Talking Turkey (11)..... 8/19 — .....

RKO RADIO

THIS IS AMERICA (13)

93101 County Fair (18).....11/12 — 1/22
93102 Girls in White (17).....12/10 — 1/22
93103 Berlin Powder Keg (17).. 1/20 — 4/30
93104 Our Daily Bread (16)..... 2/4 — 4/2
93105 On Watch (16)..... 3/4 — 4/23
93106 Wonder House (16)..... 4/1 — 4/30
93107 Fraud Fighters (15)..... 4/29 — 9/3
93108 Love That Beauty (16).... 5/27 — 9/3
93109 Kentucky Derby Story (17). 6/24 — 9/24
93110 Hoodoo (17) ..... 7/22 — .....
93111 Canada Unlimited (15).... 8/19 — .....

SPECIAL (2)

93801 Basketball Headliners of 1949 (17)..... 4/22 — .....
93901 Football Headliners of 1948 (16) .....12/10 — .....
94807 Let's Go to the Movies (9). 5/13 — 1/15

COMEDY SPECIALS

93401 Contest Crazy (17).....10/1 — 12/14
93402 Heart Troubles (16)..... 3/11 — 5/14
93403 The Newlyweds (18)..... 8/19 — .....

LEON ERROL (6)

93701 Uninvited Blonde (16)....11/12 — 3/19
93702 Backstage Follies (19)....12/24 — 2/19
93703 Dad Always Pays (18)..... 2/18 — 5/7
93704 The Cactus Cut-Up (17)... 4/15 — 6/11
93705 I Can't Remember (16)... 6/10 — 9/3
93706 Oil's Well That Ends Well (17) ..... 8/5 — 9/24

MY PAL (4)

93201 Pal's Return (20).....11/26 — 3/5
93202 I Found a Dog (21)..... 4/1 — 7/30

SCREENLINERS (13)

94201 Jan August & His Piano (8) .....10/29 — .....
94202 Block Party (8).....11/26 — 3/5
94203 It Pays to Be Ignorant (8).12/24 — 3/5
94204 Men of the Shooting Stars (9) ..... 1/21 — 4/30
94205 Movie Memories (8)..... 2/18 — 5/14
94206 Shake Hands With Success (8) ..... 3/18 — 6/25
94207 Shush Money (8)..... 4/22 — 7/30
94208 Helicopter Magic (8)..... 5/13 — 9/3
94209 I Like Soap Because (9)... 6/10 — 9/24
94210 Mellow Dramas (8)..... 7/8 — 10/8
94211 Airline Glamour Girls (9).. 8/5 — .....

Rel. No. Title — Rel. Date — Data

WALT DISNEY CARTOONS (10)

94101 Pluto's Purchase (7)..... 7/9 — ....
94102 The Trial of Donald Duck (7) ..... 7/30 — 7/23
94103 Catnap Pluto (6)..... 8/13 — 9/22
94104 Inferior Decorator (7).... 8/27 — 7/23
94105 Pluto's Fledgling (7)..... 9/10 — 12/18
94106 Soup's On (8).....10/15 — .....
94107 Three for Breakfast (8)....11/5 — 3/12
94108 Mickey and the Seal (7)...12/3 — 3/12
94109 Tea for Two-Hundred (7)..12/24 — 3/5
94110 Pueblo Pluto (7)..... 1/14 — 3/19
94111 Donald's Happy Birthday (7) ..... 2/11 — 5/7
94112 Pluto's Surprise Package (7) ..... 3/4 — 5/21
94113 Sea Salts (8)..... 4/8 — 6/11
94114 Pluto's Sweater (7)..... 4/29 — 6/11
94115 Winter Storage (7)..... 6/3 — 7/30
94116 Bubble Bee (7)..... 6/24 — 9/3
94117 Honey Harvester (7)..... 8/5 — 9/3
94118 Tennis Racquet (7)..... 8/26 — 9/3

SPORTSCOPES (13)

94301 Texas Redhead (8)..... 9/24 — 1/22
94302 Frozen Fun (8).....10/22 — 3/12
94303 Athletic Stars (8).....11/19 — 3/12
94304 Fighting Tarpon (8)..... 12/17 — 3/19
94305 Game Birds (8)..... 1/14 — 4/30
94306 Waders of the Deep (8).... 2/11 — 5/7
94307 Canadian Roughriders (8).. 3/11 — 5/14
94308 Sports' Top Performers (8). 4/8 — 6/25
94309 Golf Masters (8)..... 5/6 — 9/3
94310 Mighty Marlin (9)..... 6/3 — 9/24
94311 Rolling Thrills (8)..... 7/1 — 10/8
94312 Calument Bluebloods (9)... 7/29 — 10/8
94313 Ice Kids (8)..... 8/26 — .....

RAY WHITLEY REVIVALS (4)

93501 Keep Shooting (17)..... 9/10 — .....
93502 Range Rhythm (18).....10/15 — .....
93503 Cactus Capers (17).....11/19 — .....
93504 California or Bust (18)...12/24 — ....

DISNEY REISSUE SERIES 2 (8)

94701 Goofy and Wilbur (8).....10/1 — .....
94702 Wynken, Blynken and Nod (8) .....11/19 — .....
94703 Pluto's Judgment Day (8). 1/28 — .....
94704 The Ugly Duckling (9)..... 3/18 — .....
94705 Country Cousin (9)..... 5/20 — .....
94706 Ferdinand the Bull (8).... 7/15 — .....

TRUE-LIFE ADVENTURES

93601 Seal Island (27)..... 5/15 — 5/7

REPUBLIC

SERIALS

891 Federal Agents vs. Underworld, Inc. (12 Chapters) ..... 1/29 — 3/5
892 Ghost of Zorro (12 Chapters) ..... 8/6 — .....
893 King of the Rocketmen (12 Chapters) .....10/29 — .....
894 King of the Jungleland (15 Chapters) (Reissue). 4/23 — .....

CARTOONS

881 Beyond Civilization to Texas (8) ..... 3/15 — 3/13
882 The Three Minnies (8)..... 4/15 — 5/7
883 Romantic Rumbolia (8)... 6/1 — 9/3
884 Bungle in the Jungle (8).. 6/15 — ....

20th-FOX (1948-Second Half)

MOVIETONE ADVENTURES (9)

8256 Riddle of Rhodesia (8).... 7/48 — 9/4
8257 Bermuda (8) ..... 8/48 — 9/4
8258 Desert Lights (8)..... 8/48 — 8/28
8259 Portrait of the West (8)...10/48 — ....
8260 Way of the Padres (8).... 1/48 — ....

Black and White

8204 Majesty of Yellowstone (9). 7/48 — 6/19

SPORTS REVIEW (7)

8303 Everglades Adventure (9)..... — 5/1
8304 Football Finesse (10)..... 9/ — 8/21
8305 Olympic Water Wizards (9).10/ — 12/4
8306 Yankee Ski-Doodle (8)....12/ — ....

TERRYTOONS (20)

8521 The Witch's Cat (7)..... 7/ — 9/4
8522 Magpie Madness (7)..... 7/ — 8/28
8523 Love's Labor Won (7)..... 8/ — 9/11
8524 The Hard Boiled Egg (7)..10/ — 12/4
8525 The Mysterious Stranger (7) .....10/ — 12/4
8526 Free Enterprise (7).....10/ — 12/4
8527 Triple Trouble (7).....11/ — .....
8528 Out Again in Again (7)...11/ — .....
8529 The Magic Slipper (7)....12/ — .....
8530 Gooney Golfers (7).....12/ — .....

MOVIETONE SPECIALTY (3)

8801 Symphony of a City (11).. 9/ — 12/4

MARCH OF TIME

12 The Case of Mrs. Conrad (18) ..... 7/ — .....
13 White-Collar Girls (18).... 8/6 — 8/7
14 Life With Grandpa (17)... 9/ — .....
15 Battle for Germany (18)..10/ — 10/2
16 America's New Air Power (18) .....10/29 — 11/6
17 Answer to Stalin (19)....11/26 — 1/22
18 Watchdogs of the Mail (18) .....12/ — ....

Rel. No.	Title	Rel. Date	Data

UNITED ARTISTS

LANTZ CARTUNES

	Dog Tax Dodgers (7)	11/19	.....
	Wild & Woody (7)	12/31	.....
	Scrappy Birthday (7)	2/11	.....
	Drooler's Delight (7)	3/25	.....
	Bolero (7½)		.....

UNIVERSAL-INTERNATIONAL

TECHNICOLOR CARTUNES (13)

Reissues

4321	Pantry Panic (7)	11/22	.....
4322	Hollywood Matador (7)	12/13	.....
4323	Mouse Trappers (7)	1/24	.....
4324	Hams That Couldn't Be Cured (7)	2/21	.....
4325	The Screw Driver (7)	3/14	.....
4326	Ace in the Hole (7)	4/4	.....
4327	Goodbye, Mr. Moth (7)	5/2	.....
4328	Jukebox Jamboree (7)	5/30	.....
4329	The Loan Stranger (7)	6/27	.....
4330	Dizzy Acrobat (7)	7/25	.....
4331	Dizzy Kitty (7)	8/22	.....
4332	Cow Cow Boogie (7)	9/19	.....
4333	The Screwball (7)	10/17	.....

SING AND BE HAPPY SERIES (8)

4381	Choo Choo Swing (10)	11/1	2/19
4382	The Year Around (10)	12/6	.....
4383	Songs of Romance (8½)	1/24	3/12
4384	Clap Your Hands (10)	3/7	7/2
4385	Moonlight Melodies (8)	4/25	.....
4386	Minstrel Mania (9)	6/13	9/17
4387	Singing Along (10)	8/8	.....
4388	Sailing With a Song (10)	10/3	.....

VARIETY VIEWS (8)

4341	Canada Calls (9)	10/1	1/22
4342	They Went That A-Way (10)	1/10	.....
4343	Just a Little North (10)	2/28	7/23
4344	Dynasty of Wonders (10)	4/4	6/4
4345	Inch by Inch (9)	5/30	.....
4346	Singing Is Fun (9)	8/22	.....
4347	Beauty & the Beach (9)	9/5	.....
4348	You Don't Say! (9)	10/3	.....

NAME BAND MUSICALS (13)

4301	Rhythm Masters (15)	12/8	2/19
4302	Lawrence Welk & Orch. (15)	1/5	1/27
4303	Ted Weems & Orch. (15)	2/2	7/2
4304	Les Brown & Band (15)	3/2	.....
4305	Duke Ellington & Orch. (15)	3/30	.....
4306	Ted Fio Rito & Orch. (15)	4/27	9/3
4307	Del Courtney & Orch. (15)	6/1	.....
4308	Gene Krupa & Orch. (15)	6/29	.....
4309	Spade Cooley & Orch. (15)	7/27	.....
4310	Jack Fina & Orch. (15)	8/10	.....
4311	Russ Morgan & Orch. (15)	9/7	.....
4312	Skinnay Ennis & Orch. (15)	9/28	.....
4313	Rhythm of the Mambo (15)	10/26	.....

TWO-REEL SPECIALS (2)

4201	Cheating in Gambling (17)	2/2	.....
4802	Four Bears Before the Mast (18)	8/31	.....

ONE-REEL SPECIAL

4203	Christmas Dream (11)	11/12	11/13
4204	Movies Are Adventure (10)	8/22	1/15

MUSICAL WESTERNS (8)

4351	Six Gun Music (24)	1/6	.....
4352	Cheyenne Cowboy (23)	2/10	6/4
4353	West of Laramie (26)	3/24	.....
4354	Prairie Pirates (26)	5/5	.....
4355	Nevada Trail (27)	6/16	.....
4356	Silver Butte (27)	7/28	.....
4357	The Girl from Gunsight (25)	9/15	.....
4358	The Pecos Pistol (26)	10/27	.....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

5002	Drums of India (20)	1/16	.....
5003	Princely India (20)	12/25	4/2
5004	Heart of Paris (20)	3/19	5/21
5006	Cradle of the Republic (20)	5/28	9/17

Reissues

5001	Sons of Liberty (20)	11/20	.....
5005	Sunday Roundup (20)	1/29	.....
5007	Singing Dude (20)	7/9	.....
5008	Down the Nile (20)	7/30	.....

JOE McDOAKES COMEDIES (8)

5401	So You Want to Be in Politics (10)	10/23	9/18
5402	So You Want to Be on the Radio (10)	11/6	1/22
5403	So You Want to Be a Baby Sitter (10)	1/8	4/2
5404	So You Want to Be Popular (10)	3/12	.....
5405	So You Want to Be a Muscle Man (10)	7/2	.....
5406	So You're Having In-Law Trouble (10)	8/27	.....

BLUE RIBBON CARTOONS (13)

Reissues

5301	An Itch in Time (7)	10/30	9/12
5302	Fin'n Catty (7)	12/11	.....
5303	Bedtime for Sniffles (7)	1/1	.....
5304	Presto Changeo (7)	2/5	.....
5305	Swooner Crooner (7)	2/12	.....
5306	Hop, Skip & Chump (7)	3/5	.....
5307	He Was Her Man (7)	4/2	.....
5308	I Wanna Be A Sailor (7)	4/30	.....
5309	Flop Goes the Weasel (7)	5/21	.....
5310	Horton Hatches the Egg (7)	6/18	.....
5311	The Egg Collector (7)	7/16	.....
5312	The Mice Will Play (7)	8/6	.....
5313	Inki and the Mina Bird (7)	8/20	.....

M. M. TECH. CARTOONS (18)

5701	Awful Orphan (7)	1/29	.....
5702	Porky Chops	2/12	.....
5703	Paying the Piper (7)	3/12	5/21
5704	Daffy Duck Hunt (7)	3/26	5/21
5705	Mouse Wreckers (7)	4/23	.....
5706	The Bee-Deviled Bruin (7)	5/14	9/17
5707	Curtain Razor (7)	5/21	.....
5708	Mouse Mazurka (7)	6/11	.....
5709	Hen House Henery (7)	7/2	.....
5710	Bad Ol' Putty Tat (7)	7/23	.....
5711	Often an Orphan (7)	8/13	.....
5712	Dough for the Do-Do (7)	9/3	.....
5713	Fast and Furry-ous (7)	9/17	.....
5714	Each Dawn I Crow (7)	9/24	.....
5715	Swallow the Leader (7)	10/15	.....
5716	Bye Bye Blue Beard (7)	10/22	.....

M.M. BUGS BUNNY SPECIAL (8)

5719	Long-Haired Hare (7)	6/25	.....
5720	Knights Must Fall (7)	7/16	.....
5721	The Grey Hounded Hare (7)	8/6	.....
5722	The Windblown Hare (7)	8/27	.....
5723	Frigid Hare (7)	10/8	.....

SPORTS PARADE (13)

5501	Jungle Man Killers (10)	11/6	9/18
5502	Sportsmen of the Far East (10)	12/18	2/17
5503	Royal Duck Shoot (10)	1/22	3/19
5504	Water Wonderland (10)	3/5	5/21
5505	Sport of Millions (10)	3/26	5/21
5506	Cinderella Horse (10)	4/23	.....
5507	English Outings (10)	5/14	.....
5508	Dude Rancheroos (10)	6/4	.....
5509	Highland Games (10)	7/2	.....
5510	Daredevils on Wheels (10)	7/23	.....
5511	Water Wizards (10)	8/6	.....
5512	Sports New and Old (10)	8/20	.....
5513	Hunting the Fox (10)	9/3	.....

ADVENTURE SPECIALS (6)

5801	Mysterious Ceylon (10)	9/25	9/19
5802	Bannister's Bantering Babies (10)	12/11	2/12
5803	Circus Town (10)	1/15	4/7
5804	Camera Angles (10)	1/16	...
5805	Treachery Rides the Trail (10)	3/19	5/2.
5806	Spring Comes to Niagara (10)	6/18	.....

FEATURETTES (6)

5101	Football Magic (20)	9/11	9/10
5102	Grandfather's Follies (20)	11/10	.....
5103	Pie in the Eye (20)	1/8	4/2
5104	At the Stroke of Twelve (20)	2/19	...
5105	Perils of the Jungle (20)	5/7	.....
5106	Over the Wall (20)	6/25	.....

SPORTS NEWS REVIEWS (6)

5601	Roaring Wheels (10)	10/8	9/18
5602	Ski Devils (10)	12/4	2/12
5603	Swim Parade (10)	2/5	.....
5604	Batter Up (10)	4/2	.....
5605	They're Off (10)	6/11	.....
5606	Spills and Chills (10)	10/1	.....

1949-50

COLUMBIA

THREE STOOGES COMEDIES (8)

2401	Malice in the Palace (16)	9/1	.....
2402	Vagabond Loafers (16)	10/16	.....

ASSORTED & ALL-STAR COMEDIES (12)

2411	Waiting in the Lurch (15½)	9/8	.....
2421	Super Wolf (16)	10/13	.....

COMEDY FAVORITES (Reissues) (6)

2431	Three Blonde Mice (16)	9/29	.....
2432	The Spook Speaks (18)	10/20	.....

JOLLY FROLICS (6)

2501	Ragtime Bear (10)	9/8	.....

COLOR FAVORITES (Reissues) (12)

2601	The Foxy Pup (7)	9/1	.....
2602	Window Shopping (7)	10/6	.....

CAVALCADE OF BROADWAY (8)

2651	Cafe Society (10)	10/27	.....

WORLD OF SPORTS (12)

2801	Horseshoe Wizardry (10)	9/22	.....
2802	Winter Capers (10)	10/27	.....

THRILLS OF MUSIC (8)

2952	Miquelitio Valdes & Orches. (9½)	9/22	.....

SCREEN SNAPSHOTS (12)

2851	Spin That Platter (11)	9/15	.....
2852	Motion Picture Mothers, Inc. (9)	10/13	.....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-131	The Cat & the Mermouse (8)	9/3	.....
W-132	Little Rural Riding Hood (6)	9/17	.....
W-133	Love That Pup (8)	10/1	.....

FITZPATRICK TRAVELTALKS (12)

T-111	From Liverpool to Stratford (9)	9/10	.....
T-112	Glimpses of Old England (9)	10/8	.....

PARAMOUNT

PACEMAKERS (6)

K9-1	Caribbean Capers ( )	11/11	.....
K9-2	The Country Doctor ( )	12/30	.....

NOVELTOONS (10)

P9-1	Leprechaun's Gold (10)	10/14	.....
P9-2	Song of the Birds (8)	11/18	.....

SCREEN SONGS (12)

X9-1	Strolling Thru the Park (8)	11/4	.....
X9-2	The Big Drip ( )	11/25	.....
X9-3	Snow Foolin' ( )	12/16	.....

G. RICE SPORTLIGHTS (10)

R9-1	Water Speed (10)	10/21	.....
R9-2	The Husky Parade ( )	12/9	.....

POPEYE (8)

E9-1	Barking Dogs Don't Fite (7)	10/28	.....
E9-2	The Fly's Last Flight ( )	12/23	.....

CHAMPION CARTOONS (Reissues) (6)

Z9-1	Busy Little Bears (10)	10/7	.....
Z9-2	Suddenly It's Spring (10)	12/2	.....

RKO RADIO

THIS IS AMERICA (13)

03101	Holiday for Danny (16)	9/16	.....
03102	Spotlight on Mexico (16)	10/14	.....

SPECIALS (2)

03801	Basketball Headliners of 1950 ( )	4/21	.....
03901	Football Headliners of 1949 ( )	12/9	.....

TECHNICOLOR SPECIALS (2)

03301	The Boy & the Eagle (15)	9/30	.....

COMEDY SPECIALS (6)

03401	Prize Maid (18)	9/23	.....
03402	Bashful Romeo ( )	11/25	.....
03405	Grunt and Groan ( )	5/12	.....

LEON ERROL (6)

03701	Sweet Cheat (17)	10/28	.....
03702	Shocking Affair ( )	12/23	.....
03703	One Wild Night ( )	2/17	.....

MY PAL (4)

03201	Dog of the Wild ( )	10/7	.....
03202	Pal, Dog Detective ( )	12/16	.....

SCREENLINERS (13)

04201	Piano Rhythm ( )	9/9	.....
04202	Hand of Talent ( )	10/7	.....

WALT DISNEY CARTOONS (18)

04101	All in a Nutshell (7)	9/2	.....
04102	Goofy Gymnastics (7)	10/7	.....
04103	The Greener Yard (7)	10/28	.....

SPORTSCOPES (13)

04301	Prize Fighter (8)	9/23	.....

EDGAR KENNEDY (Reissues) (3)

03501	Hot Foot (17)	9/23	.....

CLARK & McCULLOUGH (Reissues) (4)

03601	In the Devildog House (21)	9/9	.....
03602	Kickin' the Crown Around ( )	10/21	.....
03603	Snug in the Jug ( )	11/18	.....
03604	Odor in the Court ( )	12/30	.....

20th CENTURY-FOX (1949)

MOVIETONE MELODIES

9101	Charlie Barnet and Band (11)	7/	.....

MOVIETONE ADVENTURES (5)

9251	Landscape of the Norse (8)	1/	3/26
9252	Quaint Quebec (8)	4/	6/11
9253	The Golden Transvaal (8)	5/	6/11
9254	Maine Sail (8)	8/	.....
9255	Realm of the Redwoods (8)	9/	.....
9256	Jewel of the Baltic (8)	12/	.....
9201	Ahoy, Davy Jones (11)	10/	.....
9202	Aboard the Flattop Midway ( )	11/	.....
9203	Midwest Metropolis ( )	12/	.....

SPORTS REVIEW (6)

9301	Foaled for Fame (11)	2/	4/9
9302	Neptune's Playground (8)	4/	6/11
9303	Beauty and the Blade (9)	5/	6/11
9304	Future Champs (9)	7/	.....

TERRYTOONS (20)

9501	Wooden Indian (7)	1/	4/9
9502	The Power of Thought (7)	1/	3/26
9503	The Racket Buster (7)	2/	4/9
9504	Sourpuss in Dingbat Land (7)	3/	4/9
9505	The Lion Hunt (7)	3/	6/11
9506	The Stowaways (7)	4/	6/11
9507	A Cold Romance (7)	4/	6/11
9508	The Kitten Sitter (7)	5/	6/11
9509	Happy Landing (7)	6/	6/11
9510	The Catnip Gang (7)	6/	6/25
9511	Hula Hula Land (7)	7/	.....
9512	The Lyin' Lion (7)	7/	.....
9513	Mrs. Jones' Rest Farm (7)	8/	.....
9514	Sourpuss in the Covered Pushcart (7)	9/	.....
9515	A Truckload of Trouble (7)	10/	.....
9516	Perils of Pearl Pureheart (7)	10/	.....
9517	Dancing Shoes (7)	11/	.....
9518	Flying Cups & Saucers (7)	11/	.....
9519	Paint Pot Symphony (7)	12/	.....
9520	Stop, Look & Listen (7)	12/	.....

Reissues

9521	Hook, Line & Sinker (7)	5/	.....
9522	Catnip Capers (7)	6/	.....

MOVIETONE SPECIALTY (3)

9801	Struggle for Survival (9)	2/	4/9
9802	The Hunter (8)	8/	.....
9803	Shadows in the Snow (9)	9/	.....

DRIBBLE PUSS PARADE (1)

9901	Satisfied Saurians (8)	3/	4/9

FEMININE WORLD

9601	Talented Beauties (11)	6/	6/25
9602	Fashions of Yesteryear (8)	11/	.....

MARCH OF TIME

1	On Stage (18)	1/21	1/22
2	Asia's New Voice (17)	2/18	3/5
3	Wish You Were Here (18)	3/18	5/7
4	Report on the Atom (20)	4/15	4/23
5	Sweden Looks Ahead (18)	5/	.....
6	It's in the Groove (19)	6/	.....
7	Stop—Heavy Traffic (18)	7/	.....
8	Farming Pays Off (18)	8/5	.....
9	Policeman's Holiday (19)	9/2	.....

UNIVERSAL-INTERNATIONAL

SING AND BE HAPPY (8)

	My Favorite Girl ( )	/	.....

MUSICAL WESTERNS (8)

	South of Santa Fe ( )	/	.....
	Coyote Canyon ( )	/	.....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

6001	Trailin' West (20)	10/1	.....

JOE McDOAKES COMEDIES (6)

6401	So You Want to Get Rich Quick (10)	10/29	.....

BLUE RIBBON CARTOONS (13)

Reissues

6301	Tom Thumb in Trouble (7)	9/24	.....
6302	Farm Frolics (7)	10/15	.....

SPORTS PARADE (10)

6501	The Little Archer (10)	10/8	.....

FEATURETTES (6)

6101	Pigskin Passes (20)	9/10	.....

VITAPHONE NOVELTIES (6)

6601	Horse and Buggy Days (10)	10/22	.....

MELODY MASTERS (Reissues) (8)

6801	U. S. Calif. Band & Glee Club (10)	9/17	.....
6802	Emil Coleman & Orch. (10)	10/29	.....

NEWSREEL SYNOPSES

(Released Wednesday, October 12)

ALL AMERICAN (Vol 7, No. 364)—Synopsis not received at press time.

MOVIETONE (Vol. 32, No. 81)—U. N. building; Community Chest; Child of year; Canadian jetliner; Truman sees paratroops; Bathing beauties; First two World Series games.

NEWS OF THE DAY (Vol. 21, No. 211)—First two World Series games; Community Chest; Water babies; Truman sees paratroops.

PARAMOUNT (No. 14)—Truman sees paratroops; First two World Series games.

TELENEWS (Vol. 3, No. 40B)—Germany, what next? Atlantic Pact defense meeting; U. N. building; Social security revision; Employ the Physically Handicapped; Bavarian "miracle healer"; Miss Austria contest.

UNIVERSAL - INTERNATIONAL Vol. 22, No. 289)—Truman sees paratroops; Spellman in Rome; Canadian jetliner; Milford-Haven to wed; Community Chest; 9-year-old and baby swimmers.

WARNER-PATHE (Vol. 21, No. 16)—First two World Series games; U. N. building; Truman sees paratroops; Community Chest; Bathing beauties; Confederate veterans.

(Released Saturday, October 15)

MOVIETONE (Vol. 32, No. 80)—Yankees take Series; Atlantic Pact defense meeting; Western Europe air maneuvers; Spellman in Rome; Football: Ohio State-U. S. C. (ex. Atl., Okl., Dal.), Oklahoma-Texas (only Atl., Okl., Dal.), Army-Michigan.

NEWS OF THE DAY (Vol. 21, No. 212)—Yankees take Series; Atlantic Pact defense meeting; Western Europe air maneuvers; Football: Army-Michigan, Navy-Duke (ex. L.A., San Fran., Cin., Cle., Dal., Okl.), Oklahoma-Texas (only Dal., Okl.), Ohio State-U. S. C. (only L. A., San Fran., Cin., Cle.).

PARAMOUNT (No. 15)—Yankees take Series; Football: Navy-Duke, Army-Michigan.

TELENEWS (Vol. 3, No. 41A)—B-36 battle; Eastern Germany government; Austrian election; Plane hits Mexican volcano; Spellman in Rome; English ballet in N. Y.; Football: Oklahoma-Texas.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 290)—Atlantic Pact defense meeting; Football: Army-Michigan, Ohio State-U. S. C., Navy-Duke.

WARNER-PATHE (Vol. 21, No. 17)—Atlantic Pact defense meeting; Spellman in Rome; Morocco fantasy; Fashions; Yankees take Series; Football: Army-Michigan, Ohio State-U. S. C.

VIEWS ON NEW SHORT SUBJECTS

ROLLER DERBY GIRL (Para.—K8-9) Pacemaker. 10 mins. Jean Porter quits her routine job to try out for the New York Roller Derby team, breaks into the line-up, gets spilled by Brooklyn's famed Toughie, then comes fully into her own. Release date, 7/8/49.

NEIGHBORS IN THE NIGHT (Para.—K8-10) Pacemaker. 11 mins. Well deserved publicity for that vital institution, the volunteer fire department. The townspeople of New Hope, Pa., and their Eagle Fire Co. re-enact their real life roles. Release date, 7/29/49.

SPORTING SPHERES (Para.—R8-8) Grantland Rice Sportlight. 10 mins. The audience is given a spot preview of 23 different balls used in various popular sports, of which 10 are later returned to the screen as objects of an audience quiz. Release date, 7/8/49.

OFFICIAL BUSINESS (Para.—R8-9) Grantland Rice Sportlight. 10 mins. An account of the work of umpires and referees in track, basketball, wrestling, baseball and football, with Ted Husing narrating. Release date, 8/5/49.

A BALMY SWAMI (Para.—E8-6) Popeye Cartoon. 7 mins. Bluto, as a hypnotist, puts Olive in a trance, but Popeye saves her in a fight on the girders high up on a construction project. Release date, 7/22/49.

TAR WITH A STAR (Para.—E8-7) Popeye Cartoon. 7 mins. Popeye becomes a sheriff in the old Southwest and finds life made interesting by a lariat-swinging Olive Oyl and Wild Bill Bluto. Release date, 8/12/49.

VIDEO HOUNDS (Para.—Y8-6) Speaking of Animals. 10 mins. Animal performers on a TV show add, with the help of the animator, chucklesome comments. Ken Carpenter narrates. Release date, 8/12/49.

TALKING TURKEY (Para.—J8-6) Popular Science. 11 mins. A mechanical bucking bronco, the science of soil tillage, flame-defying paint and the raising and carving of turkeys are reported in color. Release date, 8/12/49.

THE SKY RIDER (Para.—L8-6) Unusual Occupations. 11 mins. A jet plane tester, a bullfighters' tailor, a pair of wood carvers, a sewing machine artist and a man who trains bloodhounds for a prison are the subjects of this report. Release date, 7/15/49.

ENGLISH OUTINGS (WB—5507) Sports Parade. 10 mins. A visit to a swannery, a boat-racing regatta, sheep dog contests, grouse hunting, motor hill-climbing, horse racing and funtime at Blackpool, the English version of Coney Island. Release date, 5/14/49.

CURTAIN RAZOR (WB—5707) Cartoon in Technicolor. 7 mins. Theatrical agent Porky Pig holds auditions for vaudeville acts, including everything from performing pigeons to a tap dancing octopus. A bang ending. Release date, 5/21/49.

6 Scored, 8 Scoring In U-I Music Dept.

Having completed the scoring of six films, Universal-International's music department now has eight in work. The scorers and their films in work: Frank Skinner, "Comanche Territory" and "Woman in Hiding"; Walter Scharf, "Double Crossbones" and "Sierra"; Milton Schwarzwald, "Ma and Pa Kettle Go to Town" and "The Big Frame"; Joseph Gershenson, two Tex Williams musical western featurettes. Scorings have been completed on "Francis," "Free for All," "Buccaneer's Girl," "The Story of Molly X," a Freddie Slack musical short and a Henry King musical short.

8 Juvenile Actors Set For 'Cheaper by Dozen'

Eight juvenile actors and two anonymous babies have been signed by 20th-Fox to round out the second generation, with Jeanne Crain and Barbara Bates, in the screen version of "Cheaper by the Dozen."

The youngsters will be played by Carole Nugent, Jimmy Hunt, Betty Barker, Patty Brady, Anthony Sydes, Teddy Driver and Roddy McGaskill. Norman Ollstad will be seen as Frank Gilbreth, co-author of the book. Clifton Webb and Myrna Loy have the leading roles.

CLASSIFIED ADVERTISING

Showmen's Shopping Guide

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SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

IN THIS ISSUE

ALLIED COMMITTEE SUGGESTS INDUSTRY PLAN OKAY, IF . . .

GEORGIA EXHIBITORS DEFEAT BRUNSWICK AMUSEMENT LEVY

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Vol 51 No. 17

REGULAR FEATURES

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Hollywood Newsreel
Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide

Entered as second class matter October 31, 1940 at the Post Office at New York, N. Y., under the Act of March ... Published weekly by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y. ... copy $2 a year in the Americas, $5.00 a year Foreign ...



KEY TO THE CAMPAIGN ON M-G-M's GREAT COMEDY!

"ADAM's RIB"!

Seldom before has any comedy enjoyed such an advance build-up. When Coast columnists carried reports to the fans about a sneak preview, they tipped off the nation to what will be one of the audience sensations of the year!

WHO WEARS

ONE OF MANY ADVANCE NATION-WIDE PLUGS!

from Louella Parson's Syndicated Column

"Adam's Rib," which I caught at a sneak preview had me in stitches.

What an amusing picture, with Spencer Tracy at his best and Judy Holliday the likeliest movie bet in a long time.

Katharine Hepburn was more likable than I have ever seen her.

A bouquet should go to George Cukor for direction and to M-G-M for a swell comedy.

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M·G·M TRADE SHOWS!

Now you can see for yourself the comedy that's the Talk of Hollywood!

THE PANTS?

Spencer TRACY Katharine HEPBURN



Adam's Rib

JUDY HOLLIDAY · TOM EWELL · DAVID WAYNE · JEAN HAGEN

Screen Play by RUTH GORDON and GARSON KANIN

Directed by GEORGE CUKOR · Produced by LAWRENCE WEINGARTEN

A Metro-Goldwyn-Mayer Picture

TRADE SHOWS NOV. 1st

Except Albany, New Orleans — Oct. 31st

CITY	PLACE	ADDRESS	TIME	CITY	PLACE	ADDRESS	TIME
ALBANY	20th-Fox Screen Room	1052 Broadway	10/31 2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	11/1 1:30 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	11/1 2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	11/1 2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	11/1 2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	11/1 2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	11/1 2 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	10/31 1:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	11/1 1:30 P.M.	NEW YORK-N.J.	M-G-M Screen Room	630 Ninth Avenue	11/1 2:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	11/1 1:30 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	11/1 1 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	11/1 8 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	11/1 1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	11/1 1 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	11/1 11 A.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	11/1 2:30 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	11/1 2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	11/1 2 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	11/1 2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	11/1 1 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	11/1 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	11/1 1:30 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	11/1 1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	11/1 1 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	11/1 1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	11/1 1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	11/1 1 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	11/1 2 P.M.	WASHINGTON	20th-Fox Screen Room	932 New Jersey, N. W.	11/1 2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	11/1 10 A.M.				

THE LINE THAT





There's No Business

NEVER ENDS!

The grandest gross pick-up in years!

I WAS A MALE WAR BRIDE

5 weeks, Seattle! 3 weeks, Cincinnati, Pittsburgh, St. Louis, Milwaukee!

"Boxoffice Blue Ribbon award!" —Boxoffice Mag.

Come TO THE STABLE

The picture the whole industry is proud of!

Hold a special place in your booking schedule for

OH, YOU BEAUTIFUL DOLL

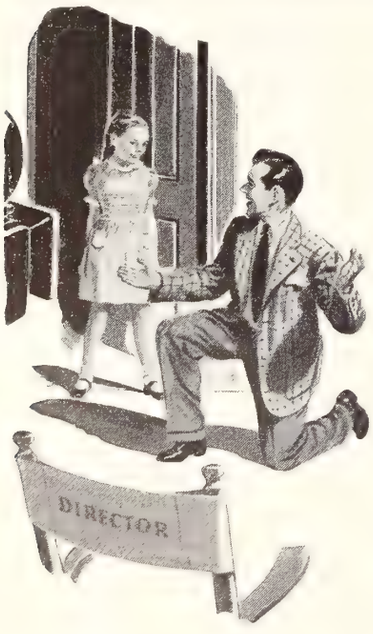
TECHNICOLOR

Your Great Big Beautiful Thanksgiving date!



Like 20th CENTURY-FOX Business!





He gives the scene its heartbeat...

THIS meeting of mother and child is no make-believe—not to the movie-goers!

To them, it is as real as life itself, thanks to the director of the picture. Through his perceptive handling of action, dialogue, and camera, he has given the scene its human touch, its heartbeat . . . made the audience feel its warmth, its mood—and live the moment, one with the personalities on the screen.

And this achievement is the mark of his mastery of the dramatic; the gauge of his creative contribution to the motion picture art.

But if such artistry is to have full expression, the director must have the assistance of film that gives him ample freedom to achieve the effects he desires. This freedom he finds in the family of Eastman motion picture films.

EASTMAN KODAK COMPANY
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J. E. BRULATOUR, INC., DISTRIBUTORS
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HOLIDAYS ARE YOUR BEST PLAYING TIME...



These holidays will be bigger this year than ever before with never-bigger Paramount hits like . . . . . .

FOR ARMISTICE DAY



LADD

pays off! As a fighting reporter, blasting gangland to avenge a wronged girl who was a "right guy"!

ALAN LADD
and
DONNA REED
in
"Chicago Deadline"

with JUNE HAVOC · IRENE HERVEY
ARTHUR KENNEDY

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Directed by LEWIS ALLEN
Screenplay by Warren Duff
Based on a Story by Tiffany Thayer

Everything's Goin' To Be ALL RIOT! Bombshell Betty's back in a block-bustin' musical!

BETTY HUTTON
and
VICTOR MATURE
in
"RED, HOT AND BLUE"

A JOHN FARROW production with
WILLIAM DEMAREST
JUNE HAVOC

Produced by ROBERT FELLOWS
Directed by JOHN FARROW
Screenplay by Hagar Wilde and John Farrow · Story by Charles Lederer

. . . Betty stops the show with America's favorite song, "NOW THAT I NEED YOU" and three other Frank Loesser hits!

FOR THANKSGIVING



FOR CHRISTMAS and NEW YEAR



Made-to-order to outgross 1948's top holiday grosser, "The Paleface"!

BOB HOPE · RHONDA FLEMING

in "The Great Lover"

New Songs By Ray Livingston and Ray Evans (the composers of "Buttons and Bows") "A Thousand Violins" "Lucky Us"

with ROLAND YOUNG · ROLAND CULVER · RICHARD LYON · GARY GRAY

Produced by EDMUND BELOIN
Directed by ALEXANDER HALL
Written by Edmund Beloin, Melville Shavelson and Jack Rose

FROM THANKSGIVING TO CHRISTMAS

These all-time great Paramount Champions will beat the competition of Christmas shopping. Crowds from the stores will stop off for relaxation and an entertainment lift!

BING Crosby · FRED Astaire
in Irving Berlin's
"HOLIDAY INN"

The "White Christmas" picture!

Irving Berlin's "HOLIDAY INN" starring BING CROSBY & FRED ASTAIRE with Marjorie Reynolds • Virginia Dale • Walter Abel A MARK SANDRICH Production • Lyrics and Music by Irving Berlin • Screen Play by Claude Binyon • Adaptation by Elmer Rice



BARBARA Stanwyck · HENRY Fonda in
"THE LADY EVE"

Written and Directed by
Preston Sturges

VEXIEST comedy of them all!

Barbara Stanwyck and Henry Fonda in "THE LADY EVE" with Charles Coburn William Demarest • Eugene Pallette • Martha O'Driscoll • Eric Blore • Written and Directed by Preston Sturges • Screen Play Based on a Story by Monckton Hoffe

FOR HOLIDAY BUSINESS ANY DAY YOU PLAY IT

Paramount
PRESENTS ITS FINEST OF '49



WILLIAM WYLER'S

"*The Heiress*"

Produced and Directed by WILLIAM WYLER
Screenplay by Ruth and Augustus Goetz
Based upon their stage-play

starring

Olivia de Havilland
Montgomery Clift
Ralph Richardson

with **MIRIAM HOPKINS**
Mona FREEMAN · Vanessa BROWN · Selena ROYLE

Every day in the year you can build a *better* show with
PARAMOUNT NEWS & SHORTS

THE EDITORIAL PAGE

Young Blood

We liked that portion of Bill Rodgers' remarks at the opening of his company's recent sales meeting in which he stated that they were vitally interested in bringing up the young men of the organization and developing them for top executive sales positions.

If there is anything this industry needs today it is the injection of new and young blood into its executive ranks. Not that the old-timers are not firing on all cylinders, but the future and security of any great organization is dependent upon promotions from within and the development of good, young and aggressive manpower.

This is the kind of a business that gets into your blood. Most of our top executives are men who grew up in this industry and they have been very active in it for a long stretch of time. They don't like to step down or retire. Perhaps that is why so darned many of them die in harness. Perhaps if they had retired or gone into partial retirement a lot of those we've lost might still be with us.

These are fast-changing times. The whole complexion of business changes rapidly and calls for entirely different slants and the ability to solve the new order or orders as fast as they take shape either by the changing times or by government's ever-expanding influence in industry.

The older men just don't realize or refuse to acknowledge the fact that they don't have the fight and courage they once possessed. Just make a comparison of how the same men of today fought the battle of the deep depression in the early thirties and brought their companies and their industry out of the dumps and back to prosperity.

Sure, they are still smart. But do they have the same courage and tenaciousness they had then? We won't venture an answer. Let them do that themselves. But we will say that more young blood and more courage would help to solve the problems of today. And that is why we applaud Rodgers' remarks.

▲ ▲ ▲

C. B. Is Still C. B.

DeMille, has out-DeMilled himself with "Samson and Delilah."

All of the spectacle, the thrills and the cunning, which he so well understands and knows how to translate into celluloid, has gone into this latest of his epoch-making productions and the net result, we are very happy to report, means another milestone in the great picture contributions he has made to our industry.

This magnificent production has all the ear-marks of a money picture in all classes of theatres from the downtown first runs right on through to the remote subsequent runs.

Of equal importance is the intelligent manner in which Paramount is handling the advance build-up.

▲ ▲ ▲

Variety Clubs Conference

During the week starting October 23rd, Variety Clubs International, holds its third Mid-Year Conference at the Hotel Astor in New York City.

Representatives from thirty-seven tents located in that many different cities in the United States, Canada, Mexico City and Great Britain, will gather in the big city on Sunday the 23rd when they board their special cars for a trip to the Variety Clubs-Will Rogers Hospital at Saranac Lake where they will inspect the institution and its modernized facilities and learn, first hand, how this great Hospital is being operated under the Great Heart of Showbusiness, the Variety Clubs.

On their return to New York on the morning of the 25th they go into their series of business sessions interspersed with an elaborate program of entertainment sponsored and hosted by the New York Tent under the leadership of Max A. Cohen.

The climax of this year's conference will be the banquet on Thursday night when Bob O'Donnell inducts the new Tent officially and presents them with their Charter. At this function most of the top executives of the industry and honored guests and dignitaries from Washington will be present. Supreme Court Justice Tom Clark and Secretary of the Treasury John Snyder will lead the Washington delegation to the dinner.

This event, or series of events, again brings the industry into favorable public relations as the medium through which so much good is being done for so many people in and out of the industry. The Clubs have gained thousands of lines of newspaper space, radio comment and newsreel coverage for the many outstanding acts of charity they are performing.

No matter what the industry's critics may say or try to say against our business they cannot take away one iota from the fine work of the great Heart of Showbusiness.

—CHICK LEWIS

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WHAT'S NEWS

In the Film Industry This Week

EXHIBITION

Strikes in the steel and coal industries this week hammered away at the box-office in affected areas with exhibitors feeling the pinch and asking the major distributors for rental adjustments. Twentieth Century-Fox was reportedly the first to grant an adjustment with Columbus reporting that the Cincinnati branch had agreed to changes in contract terms from Oct. 16.

However, nationally, the picture was happier generally. Business elsewhere seemed to hold up and the week that is closing showed the fewest new cases of polio since the epidemic made itself felt this summer. Only 1,538 new cases were reported nationally compared to 3,417 which marked the peak week ending Aug. 20.

On the exhibitor front national Allied was preparing for its annual convention which opens Monday at Minneapolis. Allied directors, who meet in that city Saturday for a pre-convention conference, had before them a recommendation from its committee which studied the all-industry public-relations plan inaugurated in Chicago recently. The report favored Allied's joining the move "with . . . reservations." (P. 9)

And out in Sun Valley, Idaho, the Pacific Coast Conference of Independent Theatre owners held its meeting and called upon distributors to make public the figures in bids received for pictures. Down in Memphis, the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee, met and elected Max A. Connett, president. And out in California, the Citizens Committee Against Daylight Saving Time, attacked Charles Skouras for putting out a trailer favoring the advanced clock system in his theatres.

DISTRIBUTION

"Hamlet" this week started something when it became the first British film to get a mass preferential booking over a large chain as Fox West Coast booked the Rank film for its circuit of over 200 houses. In New York United Artists was establishing precedent too by selling the dual bill of "Black Magic" and "The Great Dan Patch" away from Loew's neighborhood houses to approximately 100 independents among which are the Brandt, Century, Randforce and Skouras circuits.

Eagle Lion anticipates a schedule of 20 to 24 top-flight pictures for 1950, with up to 16 more programmers and 12 to 15 British imports. The company probably will shut up its studio and become exclusively a distributor for others. Twentieth-Fox has put in a 28-day clearance between first- and second-runs in San Francisco,

LITIGATION

Both Big 3—Warner Bros., 20th Century-Fox, Loew's (MGM) — and Little 3—Columbia, United Artists, Universal—were granted another 30 days in which to file their answers in the Government anti-trust suit thereby postponing this hearing to Nov. 17. However, the anti-trust front was anything but inactive this week with the Dipson and Meiselman interests hiring Robert L. Wright, late of the Justice Department, to work on their appeals against the majors and with the Fifth and Walnut Company carrying its appeal on the National Theatre to the U. S. Supreme Court. Anti-trust suits filed this week, in addition were:

Louis and Sadie Sablosky, Marion Fox, Myrtle Singer vs. Warner Bros., Paramount, RKO, Loew's, Columbia, Universal and United Artists, alleged monopoly on product which hurt the plaintiff's Mayfair at Philadelphia. Damages, $1,800,000.

Charles E. Dickinson estate vs. Schine circuit, claiming product tieup which compelled the estate to sell the 1,800-seat Palace at Lockport, N. Y. Damages, $1,-050,000.

Settled was the South Bend Auto Driveway suit against the majors and the Michigan Drive-In at South Bend. Plaintiff got day-and-date run with the rival Michigan which brings it 14 days after South Bend first-run.

Meanwhile the Society of Independent Motion Picture Producers announced that it would extend its anti-trust activities and furnish evidence to the Justice Department wherever it found apparent violations and the Schine circuit, complying with a consent decree in its anti-trust suit, was releasing the Star at Delaware, Ohio and the Opera House at Wooster.

In Brunswick, Ga., exhibitors knocked out the city amusement tax when the Georgia Supreme Court ruled the community was without authority to make such a levy in view of existing taxes.

GENERAL

The American film industry, which has found stormy weather in Britain over the question of dollars, was pondering a new one this week which might give it trouble with frozen sterling. Under the terms of the Anglo - American agreement, film monies which are frozen in England may be put to certain uses such as covering print costs, exchange operations, etc. The money can also be put to uses not defined in the agreement after such use has been approved by a joint committee consisting of representatives of the American distributors and of the British Board of Trade. Recently the Bank of England wanted to move in and take over approval of these extra uses. Americans were wondering???

Dead: Elmer Clifton, 59, writer, and director, credited with discovering Clara Bow, in Los Angeles. William Dewees, 75, pioneer Canadian exhibitor, at Vancouver. Robert E. Vining, 48, former assistant to Motion Picture Association of America President Eric Johnston, at Palo Alto.

Coal and Steel Strikes Strike Box-Offices

Strike-torn areas in Ohio, Kentucky and West Virginia, feeling the twin pincers of closed coal mines and cold steel furnaces, were noticing deep cuts in average theatre attendance, reports from Columbus and Louisville indicated.

Exhibitors, watching the situation, were trimming expenses wherever possible and were turning to the film companies to seek relief. First positive action in this direction, according to a report from Columbus quoting P. J. Wood, secretary of the Independent Theatre Owners of Ohio, was that 20th Century-Fox had granted rental adjustments back to Oct. 16. The Wood report placed the reduction at 20 per cent and attributed the cut to 20th-Fox Cincinnati Branch Manager, who is said to have acted under the company's policy of giving its branch managers authority to negotiate and adjust contracts.

Reports from Columbus declared that Wood was asking the other distributors also for readjustments.

Council Moves to Protect Film Capital's Good Name

Hollywood's Motion Picture Industry Council, which consists of various elements of the industry including labor, moved on two fronts this week to take an active part in protecting the film capital's reputation by locking the stable door before the horse escapes.

The council, in two resolutions, went on record, first to assist law enforcement agencies to fight crime, and, second, to provide courses by which newcomers to Hollywood could adapt themselves to their new lives there.

One of the steps to help law enforcement agencies was thought to consist in providing active liaison with officials by which information might be furnished to head off criminal "encroachments."

The "orientation" courses were suggested in an effort to prepare newcomers to Hollywood and to acquaint them with their problems. The Council pointed out that the studios were already furnishing such training but that it would be advisable to spread it to places where the newcomer came before he entered a studio—such as the schools in acting, makeup and allied acting arts.

20th-Fox Switches To 28 Days in 'Frisco

Twentieth Century-Fox this week officially put a 28-day clearance schedule between first- and second-runs for its San Francisco key districts, thereby becoming the second major to realign its clearance partially in this area.

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Suggests Industry Plan OK, If..

Endorse Public Relations Move with Reservation, Reports Allied Group

A suggestion by a special committee that national Allied should participate in the all-industry public relations program "with . . . reservations" will be offered to the Allied directorate as it meets in Minneapolis on Oct. 22.

The directors' meeting precedes the annual Allied convention which opens Monday and runs through Wednesday at the Hotel Nicollet.

The committee's reservation is not binding upon the Board, which will make its own decision as it maps out the program for the convention's business sessions.

Retain Autonomy

The committee recommended that the public relations program, which was first suggested at the Chicago all-industry meeting, be endorsed "with certain conditions and reservations" among which will be that Allied "reserves the right . . . to take whatever action it sees fit in the interest of its members . . . anything in the public relations program notwithstanding."

The committee, which noted the thought that the success of the program depended upon the success of Allied's participation because of the importance Allied now held in the industry, further proposed that all acts of the Allied representative to the all-industry public relations body, be subject to review by the national Allied Board. It appointed Pres. William Ainsworth as temporary representative to the public relations organization.

In expressing itself against any "large and expensive organization" for public relations, the committee recommendations stated:

"We are interested only in promoting cooperation and understanding among the participating organizations in the public relations field, not in setting up a motion picture bureaucracy or in creating jobs."

To Map Sessions

Saturday's Board meeting will also be taken up with the business session program of what is reported to be looming as Allied's largest and most mellow convention. While the delegates have not abandoned any idea of securing their ends by Allied's historic tactics of legislation and litigation, the results of recent events are said to have made many of them think that conditions have vastly improved. The basis of this is the success of the Government to date in its anti-trust suit against the major distributors, an action for which Allied General Counsel Abram F. Myers is given credit by his organization.

The board will probably discuss the following matters:

1) Television, including "eye-witness reports" on the world series.

2) Box-office promotions, including the Baltimore and Iowa-Nebraska campaigns.

3) Drive-ins, the need for servicing through existing exhibitor associations and their effect on under-roofers.

4) Flat rentals.

5) Study of insurance in an effort to cut rates.

6) Print shortages.

7) Taxes and legislation.

Afternoon Work

The convention program limits business sessions to the afternoons of Monday, Tuesday and Wednesday. The mornings will be devoted to registration and to inspecting the exhibits in the East Room Hallway of the Hotel Nicollet. At 2 P.M. during these three days the convention will hold sessions in the Grand Ballroom until 5 P.M. On Monday night at 7 o'clock there will be a night club party at the Club Carnival; on Tuesday at 6:30 P.M., a cocktail party in the main ballroom and on Wednesday at 7:30 P.M., the convention banquet, which is informal, will take place in the main ballroom.

A special program for the ladies adds a sightseeing tour and a luncheon at Lowell Inn, Stillwater, Minn., on Tuesday, with the tour starting at 11 A.M., and a tea and style show on Wednesday from 3 P.M. to 5 P.M., at Dayton's Skyroom. The ladies are also included on all other convention entertainment features.

The committees follow:

General Chairman: Stanley D. Kane, Convention Chairman: Henry Greene, Jr., Co-Chairman: Martin Lebedoff.

National Convention Committee: Chairman: Benjamin N. Berger, Co-Chairman E. L. Peaslee, Harold Field, Ted Mann, Paul Mans, George Granstrom, W. A. Prewitt, Jr., William L. Ainsworth, Ray Branch, Colonel H. A. Cole, Morris M. Finkel, Lauritz Garman, Rube Shor, Jack Kirsch. Edward Lachman, Abram F. Myers, Trueman T. Rembusch, Sidney E. Samuelson, Martin G. Smith, O. F. Sullivan, John M. Wolfberg, Nathan Yamins, Maxwell A. Alderman, Charles Niles, Henry Halloway, Edward O. Cullins.

Advisory Committee: Martin G. Smith, Trueman T. Rembusch, William L. Ainsworth, Abe Berenson.

Yearbook and Advertising Committee: Chairman: Bill Volk, Ted Bolnick, Al Lee, P. R. Isley, Edward Lachman, Bob Berger.

Publicity Committee: Sol Fisher, Al Picoult.

Reservations Committee: Chairman: Harold Kaplan, Charles Rubenstein, Fred Holzapfel.

Ladies' Committee: Chairman: Mrs. Dolores Lundquist, Co-Chairman: Mrs. Ben Berger, Mrs. Martin Lebedoff, Mrs. Emma Stern, Mrs. Stanley D. Kane, Mrs. Lenore I. Shields.

National Attendance Committee—Connecticut: Dr. J. B. Fishman, Maurice J. Bailey. Gulf States: Maurice J. Artigues, J. V. O'Quinn. Illinois: Van Nomikos, Robert Lubliner. Indiana: Trueman T. Rembusch, W. A. Carroll. Iowa-Nebraska: A. C. Myrick, Charles Niles. Kansas-Missouri: Don Phillips, Frank Meyers. Maryland: Lauritz Garman, William C. Allen. Mid-Central: Henry Halloway, A. B. Jefferis. Michigan: Ray Branch, Harry Hobolth. Mid-South: John C. Mohrstadt, J. A. West. New England States: Daniel J. Murphy, Ray Feeley. New Jersey: Edward Lachman, Irving Dollinger. North Central: Jack Wright, Sim Heller. Ohio: F. W. Huss, Jr., Leo T. Jones. Eastern Pennsylvania: Mrs. Dorothy A. Samuelson, Percy Friedman. Western Pennsylvania: Fred A. Beedle, Norman B. Mervis. Rocky Mountain: J. M. Key, E. K. Menagh. Texas: C. D. Leon, Rubin Frels. West Virginia: E. R. Custer, L. E. Rogers. Wisconsin: H. P. Pearson, Harry Perlewitz.

Three Birds, One Stone

A new tax collecting system by which exhibitors can report their federal admission taxes, along with their social security payments and their employe withholding tax on one form in one operation, will go into effect for the first quarter of 1950, the Treasury Department announced in Washington this week.

The new system, which also provides for one payment, has been tried out in the Maryland area where it has been found successful. It will be handled on the new Form 941, which will replace and incorporate the features hitherto contained in Form W-1 and Form SS-1.

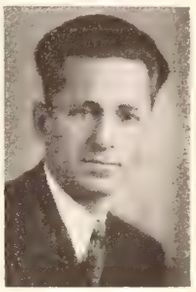
Children's Library Adds 12

The Children's Film Library of the Motion Picture Association of America this week added 12 features to its program of 42 features which it offers exhibitors for children's programs, such as special morning matinees. The 12 new features are: "Black Beauty," "Last of the Mohicans," "Kidnapped," "Boys' Ranch," "Kit Carson," "Adventures of Gallant Bess," "The Overlanders," "The Return of Rusty," "Feudin', Fussin' and A-Fightin'," "Mickey," "Bill and Coo," and "Northwest Stampede."

More than 3,500 theatres in the United States are now playing these Children's Library program films for special children's shows, Marjorie Dawson, chairman of the Children's Film Library Committee, declared.

Make Bids Public, Demands PCCITO; Re-Elects Harvey

A demand that distributors make public the figures submitted on pictures offered for competitive bidding highlighted the regular annual convention of the Pacific Coast Conference of Independent Theatre Owners which closed Tuesday at Sun Valley, Idaho.



Rotus Harvey

The convention reelected H. V. (Rotus) Harvey board chairman, with Mrs. Hannah Oppie as executive secretary and Ben Levin as treasurer.

The bidding resolution was forged in a fire of discontent which has flared from exhibitor circles generally. It demands that all bids be submitted sealed and opened before all interested parties. It further demands that requests for bids and awards be sent out earlier than the PCCITO claims is now the practice.

Suggests Arbitration

The convention also passed a resolution suggesting arbitration by which the two parties would each select an arbiter or who would in turn select a third from a panel furnished by

(Continued on Page 10)

More Phonies

Counterfeit $10 bills, thought to have been made in Kansas City, made their appearance in the midwest this week and may spread to other sections of the nation. The phony bills bear the serial number E-56527991A, are of a fair quality but are printed on paper which is much lighter than that used for money making by the U. S. Government. Other fake bills noted are: $10 notes on the Federal Reserve Bank of Richmond, bearing serial number E269689969A and the check plate number F28 to the right of the engraving of Alexander Hamilton; $20 bills on the Federal Reserve Bank of St. Louis with the face plate C42 and the back plate number 592 with the serial number H95621073C. The paper is of poor quality.

High Court Upholds Showmen; Kills City Amusement Levy

Attempts by the city of Brunswick, Ga., to impose a tax on theatre tickets failed this week as the State Supreme Court unanimously ruled that the city lacked authority to levy such an added tax in view of current city occupation tax.

The high court reversed a lower court judgment made by Superior Court Judge Gordon Knox. The suit arose out of the fight put on by Publix-Lucas Theatres, which operates the Ritz, Bijou and Roxy in Brunswick, and Independent Exhibitor E. H. Diemmer of the Starlight. The exhibitors, in their complaint, charged that the city of Brunswick was prevented from charging more than $1,000 a year in occupational or license taxes from a single firm. Publix-Lucas said that it had already paid a $500 license tax and the new levy would add $3,000 a year to its tax bill. Diemmer said that the city had billed him already for his license tax and the ticket tax would amount to an additional $1,000 or more.

In its opinion the Georgia Supreme Court said:

"Since one occupation tax has been demanded of the (theatre operators) and actually paid as to one of them, the City of Brunswick was without authority to levy another and different occupation tax."

Variety Clubs Int'l to Gather In Gotham for Midyear Meet

Delegates from 37 tents of the Variety Clubs International located in the United States, Canada, Mexico and Great Britain, will open the third Midyear Conference of that organization in New York Tuesday afternoon for a three-day run at the Hotel Astor.

The conference was to be preceded by a trip to the Variety Clubs-Will Rogers Hospital by the delegates who were to leave New York Sunday by special train and return Monday after inspecting the hospital plant. The report on the hospital's first four months of operation by Variety holds an important place on the conference agenda which includes:

Reports to be Heard

Reports of the International Officers, committee reports on the Great Heart Awards, historical data, scholarships in Phillips Exeter College, and the agreement reached by the Clubs with the American Guild of Variety Artists. This last covers an agreement by which the Variety Clubs pay Agva's sick fund $20,000 annually in return for which Agva will clear any talent needed for benefits given by the various Variety tents.

The midyear conference will also decide whether the Club swill support the Motion Picture Industry Council and its public relations program. An innovation of the meetings will be an open forum at which all Tent representatives will be able to express themselves and offer suggestions, which, if approved by the meeting, will be referred back to the Tents for action.

Schedule

The conference's schedule follows:

Tues. Oct. 25—Morning, registration until 2 P.M. at the College Room, eighth floor, Hotel Astor. Noon, Private luncheon with International Chief Barker Bob O'Donnell as host to the representatives of the Hospital and Finance Committees.

2 P.M.—First business session, in the College Room of the Astor Hotel.

6 P.M.—Reception, and dinner, hosted by the New York Tent in the Variety Club Rooms and North Garden, after which tent representatives and their wives will be the guests of the New York Tent at various Broadway shows.

Wed., Oct. 26—Morning, 2nd business session, College Room. Noon, Luncheon for all delegates, officers and guests.

2 P.M. — Third business session, College Room, Night, open for delegates and wives to visit night clubs and other spots in the Times Square area.

Thurs., Oct. 27—Morning, 4th business session, College Room.

2 P.M.—5th business session, if necessary. Remainder of the day is open for shopping and sightseeing.

7 P.M.—Cocktail party and banquet in the Grand Ballroom of the Astor Hotel at which the New York Tent will be officially inducted and presented with its charter from the International Tent. George Jessel, master of ceremonies, honored guests will include the Treasury Secretary John Snyder, who will receive from O'Donnell a gold membership card in the Variety Clubs International.

Over 700

The New York Tent reports that over 700 reservations have already been received for the banquet which will be both broadcast and televised. The stage show will follow the limited speaking program and will be under the direction of Russell Markett of Radio City Music Hall.

The following are representatives of the various tents: Pittsburgh, Jim Balmer; Cincinnati, Irving Sochin; Detroit, Art Robinson; Cleveland, M. A. Mooney; Buffalo, William Dipson; Albany, Charles Smakwitz; Indianapolis, Sam Switow; Washington, Frank Boucher; Minneapolis, William Elson; Philadelphia, Michael Felt; Des Moines, Nathan Sandler; Omaha, Frank Van Husen; Dallas, William O'Donnell; Dayton, Roy Wells; Baltimore, Owen D. Weems and Joseph C. Grant; Memphis, Herbert Kohn; Atlanta, E. E. Whitaker; Oklahoma City, J. C. Hunter; Boston, Joe Cifre, Harold Stoneman and William Koster; Charlotte, Scott Lett; Los Angeles, Ezra Stern; Grand Rapids, Phil Osterhouse; Toronto, Canada—J. J. Fitzgibbons and Morris Stein; Mexico City, Luis Montes; Toledo, Jack Lykes; New Haven, Barney Pitkin; San Francisco, Abe Blumenfeld and Jimmie O'Neal; Miami, George Hoover; Houston, John P. Goodwin; New York, Max A. Cohen and Denver, Pat McGee.

International officers who will attend include: R. J. O'Donnell, International Chief Barker; Marc Wolf, 1st Assistant International Chief Barker; Jack Beresin, 2nd Assistant International Chief Barker; George Eby, International Dough Guy; Chick Lewis, International Press Guy and Convention Director; Col. Bill McCraw, International Executive Director; Murray Weiss, International Property Master; Nate Golden, Chairman of the International Heart Committee.

Special guests who will accompany the representatives to Saranac Lake for an inspection tour of the hospital are: Dr. Edgar Mayer, medical consultant in New York for the Hospital Board; Rabbi Bernard Birstein, head of the Actors' Temple in New York; Henry Dunn, officer of the American Guild of Variety Artists; and Ned Shugrue, public relations consultant.

Triples No Go

Balaban and Katz this week dropped the use of triple features at the Belmont in Chicago and returned to twin bills. They also returned to their policy of morning matinees for kids on Saturdays.

B&K Kiddie Shows

For the first time in many years Balaban and Katz will use its 4,000-seat Uptown Theatre, Chicago, for a Saturday morning kiddie show on Oct. 29 with a feature from MPAA children's list plus several cartoons at 25 cents admission. Tickets will be sold in the schools and elsewhere in advance. A similar kiddie show will be screened at the B&K Belmont on the same date. On Nov. 11 the circuit will have an Armistice Day show for children in the Belmont. The same type of show will be put on in other parts of the city as soon as arrangements can be completed.

Make Bids Public, Demands PCCITO

(*Continued from Page 9*)

the American Arbitration Association. The decision would be final and binding upon all parties.

I. E. Chadwick, president of the Independent Motion Picture Producers Association, was one of the speakers addressing the body. He told his audience that the ranks of independent producers was decreasing, their numbers having dropped from 250 to 90 and warned that independent exhibitors had a vital stake in preventing the death of independent production.

Importance of the independent producer to the independent exhibitor was stressed to the convention by Monogram-Allied Artists President Steve Broidy who told the group that independent producers needed the "active, real, wholehearted support" of the exhibitor. "The independent companies have been making available a reliable, constant source of supply to meet your needs. Without your active support, this supply must necessarily diminish in quantity and quality. Continued indifference can only bring one result—the disappearance entirely of a picture supply which I know is vital to your needs."

Tri-States Ass'n Elects Connett

Max A. Connett of Newton, Miss., was elected president of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee (Tri-States) Wednesday at the 40th annual convention of that organization in the Hotel Chisca, Memphis. Connett succeeds W. F. Ruffin, who went to the board chairmanship.

Other officers are: Vice-President Leon Roundtree for Mississippi, M. A. Lightman, Jr., for Tennessee and C. C. Mundo for Arkansas, and Secretary-Treasurer Dave P. Callahan.

The organization decided not to extend its membership to exhibitors from Kentucky but will eliminate the Tennessee River as its boundary line so that exhibitors from eastern Tennessee are eligible for membership.

Gael Sullivan, executive director of the Theatre Owners of America, in an address attacking amusement taxes, told the convention that the average family of four pays $35 a year in such taxes on movies.

Twentieth Century-Fox Vice-President Al Lichtman told the meeting that while he believed exhibitor-distributor relationships were improving, "there are still too many law suits pending and being started." He urged exhibitors to consider arbitration saying "why not set up an arbitration system on the local levels in each exchange area?"

Attack Skouras Daylight Saving Trailer Support

Sharp issue over the support of daylight saving time in California by National Theatres Chief Charles Skouras was taken this week by the California Citizens Committee Against Daylight Saving Time, which includes exhibitors.

The anti-daylight savers centered their fire on what they termed a "$12,000 movie trailer dreaming up propaganda virtues for the often defeated law."

In asking exhibitors to refuse their screens to this trailer which is said to have been made by Skouras, R. V. Garrod, state chairman for the committee, stated:

"This trailer is about to be forced upon thousands of innocent theatre patrons. This committee uses the word 'forced' in the sense that we do not believe Mr. Skouras will pay for advertising warning the patrons that they will have to sit through political hokum after having paid their own money for entertainment."

Theatremen included on the committee's executive board are: C. A. Cabellero, Pacific Drive-in Theatres Ass'n, Los Angeles; Leo Fenton, director, Independent Theatre Owners, Los Angeles; George M. Mann, Independent Theatres, San Francisco; Leroy Pawley, president, Independent Theatre Ass'n, Indio.

Name 3-Man Committee To Pass on ECA Payments

ECA administrator Paul G. Hoffman this week appointed a three-member advisory Committee on motion picture guaranties to decide which films would be suitable to receive financial assistance under the informational media guarantee program.

The committee will study all film company applications for contracts under the program, which provides for the convertability into dollars of out-of-pocket expenses incurred in the distribution of pictures to Marshall Plan countries.

Named to the committee were: Thomas K. Finletter, New York attorney, who formerly headed the ECA mission to the United Kingdom, and earlier was chairman of the President's Air Policy Commission; Mrs. Louise Leonard Wright, director, Chicago Council on Foreign Relations, and a member of the U. S. National Commission for UNESCO; Dr. George N. Shuster, president of Hunter College, New York City, and also a member of the UNESCO Commission.

Polio Cases Lowest Since August Peak

Polio cases were on the decrease by more than 50 per cent of the peak this week with figures for the seven days ending Oct. 8 showing 1,588 new cases as compared to the peak figure of 3,417 new cases for the week ending Aug. 20. The epidemic, which went into high gear during July, is the worst since World War I and has claimed 34,742 victims during the year.

Oregon Establishes Minimum Wages

Minimum wages of 65 cents an hour for women and 50 cents an hour for minors will go into effect Nov. 28 for persons employed in the theatrical and recreation industry in Oregon, dispatches from Portland said.

Not for Us Americans

The license of the Taconic Theatre in Williamstown, Mass., was suspended for five days after the Board of Selectmen had viewed the two foreign films being shown there, "Passionnelle" and "Torment," a message from Boston states. Chairman John D. Henderson said, after a private showing of the films had been made for the Selectmen, "The two films are too highly suggestive for an American audience." Shortly after the decision was made known students of Williams College staged a demonstration and hung Selectmen in effigy in front of the theatre. State police were alerted but their services were not required. The Board reportedly acted after complaints had been received that the trailers advertising the films were "suggestive."

Newsreel Clips

Savini Winner

Astor Picture exchanges' drive to honor the fact that President R. M. (Bob) Savini has been in the motion picture saddle for 45 years wound up this week with Minneapolis taking first prize, Pittsburgh, second; Cleveland, third; and San Francisco, fourth. Drive Captain Pat Patterson announced that the exchanges ran so close that 10 runners-up will also receive prizes. They are: Indianapolis, Canada, Philadelphia, Charlotte, Dallas, New Orleans, Boston, Atlanta, New York, Cincinnati.

Hanson Up

Oscar Hanson, who was representative for Monogram Pictures of Canada during many years, this week was appointed general manager of both Monogram and Allied Artists' distribution activities in the Dominion, according to Monogram President Steve Broidy.

Foreign

Sir Sidney Clifft, chairman of Film Classics of Great Britain, and David Griffith, his general manager, sailed from New York for England this week, after having closed a deal with Film Classics foreign sales Chief, David D. Horne, to handle "Not Wanted" and "Lost Boundaries" in the United Kingdom. . . . Salvatore Casolero and Salvatore Billitteri have formed C & B films to handle Italian imports. First will be "Disillusion," which goes into the Giglio at New York on Oct. 28.

Bernard B. Kreisler returned to New York last week prepared to set up distribution facilities for foreign films under the cooperative plan he negotiated with European producers during his recent trip to the Continent and England for the formation of International Film Associates (STR Oct. 8).

2 Kitty Houses Plan Large-Screen Video

Two Kansas City, Mo., theatres were scheduled to install large-screen RCA instantaneous television equipment within the next six months, it was reliably reported this week. They are:

The recently refurbished Fox Midwest Orpheum which is devoted largely to legitimate and roadshow films.

The Commonwealth Circuit's 1200-seat, Ashland, a neighborhood house in eastern Kansas City.

Schlaifer Sees 52 For Eagle Lion Release in 1950

A release schedule for Eagle Lion in 1950 which would include as many as 52 pictures was foreseen in New York Monday by General Sales Manager Jack Schlaifer.

Schlaifer's estimate, which includes 20 to 24 "top flight" pictures, 12 to 16 programmers including the Red Rider series and westerns, and 12 to 15 more British imports, came after Financier N. Peter Rathvon previously had declared that he thought Eagle Lion would have sufficient product during 1950 to operate exclusively as a distributing outfit. That Rathvon's view was being considered by the company was further confirmed by Operations Vice-President William C. McMillen, the Robert C. Young lieutenant, who, in answer to a question, said that the closing of Eagle Lion's studios on the west coast was a "possibility."

Rathvon, whose Motion Picture Capital Corporation is financing several pictures for Eagle Lion distribution, told the trade press in a conference last week that four productions had already been completed or were to get into production with his company's funds for EL release. They are: "The Sundowners," "Ruppert," "Beloved," (tentative title) and George Pal's fantasy, "Destination Moon," last of which deals with rocket ships and is to get under way this week.

May Close Studio

McMillen, who sat in the same conference, declared that with monies available to Eagle Lion, financing for 20 films was available to independent producers. It was not Eagle Lion's intention, he said, to compel producers who distribute through it to use its studio space if cheaper space could be obtained elsewhere, and it was not planned to keep the studio operating unless enough productions were available to make its operation economical.

Eagle Lion also announced that it would distribute Filmakers "Never Fear," which originally had been scheduled for Film Classics distribution.

Film Events Calendar

OCTOBER

23-24, convention, Theatre Owners of North and South Carolina, Charlotte Hotel, Charlotte, N. C.

24-26, annual convention, Allied States Association, Minneapolis.

25-27, Variety Club mid-year conference. Hotel Astor, New York City.

27, presentation of charter to Variety Club Tent No. 35, Hotel Astor, New York.

NOVEMBER

8-9, annual convention, West Virginia Theatre Managers, Greenbrier Hotel, White Sulphur Springs.

14, directors' meeting, Associated Theatre Owners of Indiana, Hotel Lincoln, Indianapolis.

15-16, convention, Associated Theatre Owners of Indiana, Hotel Lincoln, Indianapolis.

16, tenth anniversary dinner, Motion Picture Pioneers, Waldorf-Astoria Hotel, New York City.

DECEMBER

1-2, convention, Independent Theatre Owners of Wisconsin, Hotel Schroeder, Milwaukee.

5th and Walnut Carries Appeal To Highest Court

The Fifth and Walnut Corporation, operators of the National at Louisville, Ky., this week asked the U. S. Supreme Court to review its $2,100,000 damage and injunction suit against eight major distributors, the Marcus Loew Booking Agency and United Artists Theatre circuit.

Grounds for appeal were that the New York federal court, in which a jury returned a verdict against Fifth and Walnut, and the Second U. S. Court of Appeals, which upheld the jury decision, had both erred.

The error, Fifth and Walnut Attorney Monroe Stein said, lay in the refusal by Federal Judge Vincent Leibell to instruct the jury that move-overs were illegal and his further refusal to permit introduction of the findings of fact and conclusions at law issued by the U. S. Supreme Court in the Government anti-trust suit.

Left to Jury

Judge Leibell had told the jurors they might decide for themselves whether the move-over situation at the Brown Theatre, in which two of the circuit defendants were said to have an interest, was illegal. The plaintiffs contended it held up product. The judge refused to allow introduction of the Supreme Court rules as evidence on the ground that the Government anti-trust suit was still in litigation and hence the findings of fact and conclusions at law were not final.

On the latter point Stein contends that the Court's view on the illegality of the defendants' acts and the like were final and even if the Government anti-trust suit again goes to the high court, this portion of the record will not be changed. The judge, however, held to his stand, and in a 60-page charge, instructed the jury what was acceptable as evidence.

Fifth and Walnut had originally sued Marcus Loew's Booking Agency, United Artists Theatres, Paramount, Warner Bros., 20th Century-Fox, RKO, Loew's (MGM), Columbia, United Artists, Universal, charging that the National, though properly entitled as to location and seating capacity to first-runs in Louisville, could not get them because of an agreement among the defendants. The agreement, it was charged, favored other theatres and discriminated against the National.

Objection Expected

All defendants were expected to fight the appeal, with Columbia Attorney Lou Frohlich stating that he had already sent his brief opposing the appeal to the printers.

Drive-In Run Suit Ends With Clearance Changes

Suit of the South Bend Auto Driveway against the major eight distributors over clearance was settled out of federal court in Chicago last Friday with an agreement whereby the South Bend plays day-and-date with Manta Rose-Niles Michigan Drive-In. This brings both 14 days after South Bend, Ind., first-run. The suit had been directed against a Balaban and Katz subsidiary operating the first-run in South Bend, Manta-Rose, Paramount, 20th Century-Fox, Warner Bros., RKO, Loew's (MGM), Columbia, Universal and United Artists.

More Time

The federal statutory court in New York last week granted the distributor defendants in the Government anti-trust suit another 30 days in which to file oral arguments on the proposed decree which the court will issue. The arguments, which were to have been heard on Oct. 17, are now scheduled for Nov. 17. Defendants are the Big 3—Warner Bros., 20th Century-Fox, which is reported seeking a consent decree to escape the suit, and Loew's (MGM)—and the Little 3—Universal, United Artists and Columbia.

SIMPP To Expand Anti-Trust Activities

The Society of Independent Motion Picture Producers will expand its anti-trust activities to cover the entire nation and all forms of monopoly which restrict the marketing of motion pictures, Board Chairman Gunther Lessing told SHOWMEN'S TRADE REVIEW Tuesday in Hollywood. Lessing made it clear the move would include buying combines where complaint is justified.

Elaborating on the original statement from the Society that the tempo of its anti-trust activities was to be stepped up, Lessing said the SIMPP action would be primarily toward informing the Justice Department of possible violations of the anti-trust laws.

To Furnish Evidence

The program will have as "its purpose," he said, "first, the furnishing of evidence concerning local monopoly to the Department of Justice for presentation to the federal courts.

"This will include," he continued, "all actions in concert which are in violation of the anti-trust law including buying combinations which restrict the marketing of motion pictures.

"After the final splitting up, we shall also be active and vigilant to see that no new illegal combinations develop locally or otherwise."

The Society now has an anti-trust suit of its own against United Detroit Theatres and a booking combine in the same area.

Elmer Clifton Passes; Was Pioneer Director

Elmer Clifton, 59, screen writer and director of silent and sound films, who was credited with discovering Clara Bow, died in California Hospital Sunday. Starting in show business as an actor, he became associated with D. W. Griffith; in later days he directed Buck Jones westerns "The Old Chisholm Days" and "Wreck of the Hesperus." Surviving are his widow, Helen, two daughters Dorinda, an actress, and Mrs. Kenneth Hanson, and a son, Michael.

Robert E. Vining, Johnston Aide, Dead

Robert E. Vining, 48, former assistant to Motion Picture Association of America president Eric Johnston, died at his home in Palo Alto, Calif., last Thursday. A former Boston newspaperman, he switched to public relations and was later public relations advisor to Mrs. Franklin D. Roosevelt, to Secretary of the Navy Frank Knox and the Duke of Kent. During the war he organized and served as commander of the psychological warfare unit in the south Pacific.

Wright To Handle Dipson Appeal

Robert L. Wright, who as a member of the Justice Department successfully prosecuted the Government anti-trust suit against the eight major distributors, this week was retained as private counsel to handle appeals on two unsuccessful exhibitor anti-trust suits.

They are the Dipson case in Buffalo where the federal court found for the seven distributor and two circuit defendants, and the Meiselman suit in Charlotte, N. C., where the court upheld the eight major distributors and the one circuit defendant.

Defendants in the Dipson case were Paramount, RKO, 20th Century-Fox, Loew's (MGM), Warner Bros., Universal, United Artists and the Buffalo and Bison Theatres, part of the so-called Shea circuit. Those in the Meiselman case were Paramount, RKO, 20th Century-Fox, Loew's (MGM), Warner Bros., Universal, United Artists, Columbia and the Wilby-Kincey circuit.

Wants$1,800,000 Over Run 'Favor'

Suit for triple damages amounting to $1,800,000 over alleged favoritism on run was filed Monday against seven major distributors under the anti-trust laws in federal court at Philadelphia.

The suit, entered by Louis and Sadie Sablosky, Marion Fox and Myrtle Singer charges that the defendant distributors over a period of six years "conspired to favor" Paramount's Roosevelt and Warner's Circle and Liberty over the plaintiff's Mayfair by letting the allegedly favored houses have their product from one to two weeks ahead of the Mayfair.

Defendants named are Warner Bros., Paramount, RKO, Loew's (MGM), Columbia, United Artists and Universal. Actual damages claimed are $600,000 which may be trebled under the anti-trust laws.

Sue Schine for Million; Charge Forced Theatre Sale

Charging that a conspiracy which cornered product had forced the Charles E. Dickinson estate to dispose of the 1,800-seat Palace at Lockport to the Schine circuit in 1936, the estate Tuesday filed suit in federal court at Utica, N. Y., against Schine for triple damages amounting to $1,050,000.

The suit, filed under the anti-trust laws by Washington Attorney Harold Schliz and John Clagett, alleges that Schine gained control of all first and second-run product in Lockport for his two houses, the Rialto and the Hi-Art, between 1933 and 1943. Loss of business as a result forced the Dickinson Estate to sell the Palace to Schine.

The Hi-Art has since burned down and under the terms of the consent decree it reached with the Justice Department, Schine must dispose of either the Palace or the Rialto.

Kerr Named Cinecolor Chief

John D. Kerr, chairman of Cinecolor's board of directors during the past eight months, president of the American Fruit Growers, Inc., and a bank and railroad director, this week was elected president of Cinecolor.

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

Finds a McCoy, Gets News Break

When it comes to drumming up publicity, Lawrence Lehman, manager of the RKO Missouri Theatre, Kansas City, Mo., likes the real McCoy. So when he played "Roseanna McCoy" recently, Lehman went out and found the real thing in the person of Miss Jo McCoy, a Kansas City resident and a bonafide descendant of the Hatfields and the McCoys.

The young lady's life story reads like a sequel to the Goldwyn film, since her mother was a Hatfield and her father a McCoy. All of which makes her neutral on the subject of the historic feud.

Lehman found Miss McCoy on her job as a senior clerk in the general offices of Mid-Continent Airlines, and interested Landon Laird, Kansas City *Star* "About Town" columnist in the human interest story.

Laird devoted his entire column on Saturday of the week during which the film played to Jo McCoy and her story. She was born on the Kentucky side of the Tug River, and as a girl waded in Peter Creek and Blackberry Creek, around which much of the early action of the film swirls.

The episode made excellent reading for Laird's followers and good publicity to the Missouri Theatre, which was duly credited in the column.

News Roto Section Devoted to Industry

As the result of arrangements made several weeks ago by Russell Stewart of MGM's publicity department, the New York *Daily News* last Sunday devoted its rotogravure section to the motion picture industry, carrying 32 pages in a variety of colors featuring various attractions of eleven distributors.

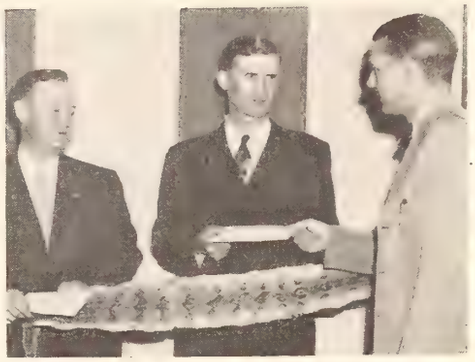
MGM was represented by 218 inches or 28.4 per cent of the total amount of space. Next was 20th Century-Fox, with 167 inches or 22 per cent of the total. Then came Warners with 80 inches, followed by Republic with 60, Columbia with 41, United Artists, 38; Universal-International, 38; Paramount and RKO, 36 each; Eagle Lion, 33, and J. Arthur Rank, 13.

Manager Writes Column, Costs Paper Nothing

Al Hutchins of the State in Fostoria, Ohio, sold the publishers of a weekly newspaper on the idea that he could write them a good column that would cost them nothing. He's done so well writing of production facts or other sidelights on the movies at his theatre each week, that the publishers ran a contest to name the column. The winning name was good for a two-year subscription to the paper: Human Angles of Hollywood with Al Hutchins.

'Bride' Bike Ballyhoo

A parade of motorcycles, bannered with film and theatre copy and loaded down with cans and shoes, greeted "I Was a Male War Bride" in Cumberland, Md. Manager Johnny Manuel of the Strand arranged the affair with a local cycle club.



SNAKES ALIVE! But they proved better off dead when the banks in Wellsboro, Pa., offered a bounty of $1 for each rattlesnake killed. Well, 1,500 were turned in, and Manager Larry Woodin of the Arcadia Theatre Co., offered a season ticket for the biggest one. You see it above—59 inches long. Lawrence Franklin and Alfred Comfort, the snake killers, got duplicate awards from Woodin (right) on the Arcadia stage. The event packed the house.

Brochure Outlines TheatrePromotion

A brochure outlining the problems and techniques of motion picture theatre advertising, publicity and exploitation is being offered free by McLaren-Andersen Associates, New York City film publicists. Titled "What Does the Public Know About Your Theatre!", the four-page mimeographed pamphlet quotes Universal-International President N. J. Blumberg in his recent declaration that the exhibitor must get back into the ad-pub business. The agency's discussion then proceeds on a breakdown by first-run, art and subsequent-run houses.

Recommended for all situations is complete coverage in the trade press in order to build the name and reputation of the theatre with an eye to both promotional and future sales value.

'Seabiscuit' Will Bow in 255 Houses

A five-state simultaneous premiere covering 255 theatres in Indiana, Kentucky, North Tennessee, East Illinois and West Virginia has been set for Warners' "The Story of Seabiscuit," on Nov. 2. These states will be blanketed by a special territorial advertising, publicity and exploitation campaign which has already been put into operation by Mort Blumenstock, vice-president in charge of advertising and publicity.

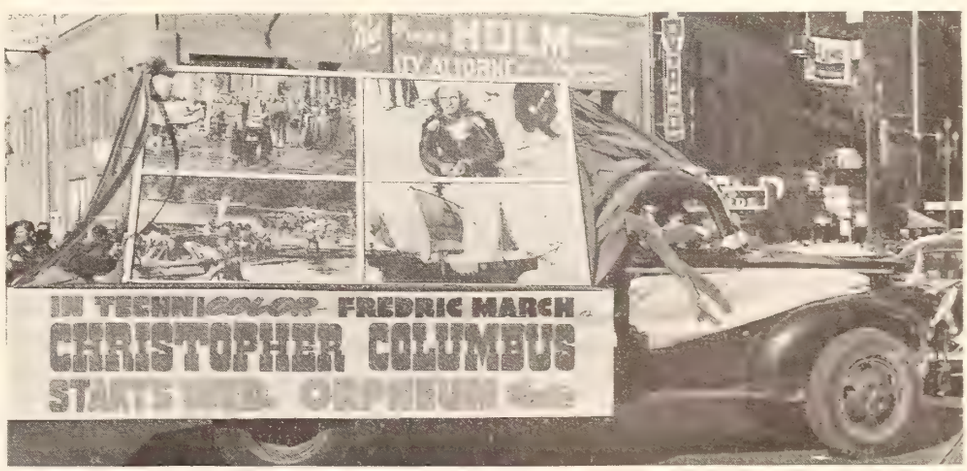
The campaign includes elaborate press and radio coverage not only in the situations where the Technicolor film is scheduled to premiere but also in surrounding areas of over 200 miles of each premiere theatre. To take full advantage of the effects of the campaign, the picture is scheduled to open in over 200 neighboring cities within 10 to 15 days of the premiere.

Highlights of the campaign include the following:

Special premiere area cooperative ad which will include all theatres and towns participating in the event; a blanket radio coverage campaign with special transcriptions keyed to the premiere; theatres, towns and playdates will also be mentioned over the air on selected local radio stations.

Special Hollywood interview transcriptions will be provided with two interview records, one with Shirley Temple and another with Director David Butler. Special 40 x 60 lobby piece has been prepared for use in all premiere theatres; special premiere kit is being forwarded to each of the theatres with all material slanted to the premiere event. Special advance premiere announcement trailer to be shown well in advance in each of the theatres, and special radio commercial transcription announcement of the event.

Blumenstock is also sending a special exploitation crew headed by Herb Pickman and Bernie Serlin from New York and George Bannon, from the company's Dallas territory, to coordinate publicity, advertising and exploitation in the entire area.



IT WAS EASY TO ENTER THIS FLOAT IN THE PARADE. After all, it was the annual Columbus Day parade, and the float was advertising a timely offering: namely Universal-International's J. Arthur Rank Technicolor film, "Christopher Columbus." So North Coast Theatres in San Francisco realized a good measure of cooperation and exploitation through this showmanship. With large color stills from the picture, which opened that day at the Orpheum, mounted on a truck, the theatre circuit gained maximum display.—SF.

'Battleground' to Have 3 Premieres

Three consecutive premieres, starting Nov. 9, will launch MGM's national campaign on "Battleground." On that date the picture will have gala invitational showings at Loew's Capitol, Washington, D. C., attended by military brass, cabinet members and congressional representatives. Guests of honor will be Producer Dore Schary, Director William A. Wellman, stars of the film and General A. C. McAuliffe, whose exploits at Bastogne are depicted in the picture.

The next evening, Nov. 10, the film will be premiered on Broadway at the Astor Theatre, with the regular public opening to follow the next day. Industry leaders, MGM and Loew's executives, Schary, Wellman and some of the cast will be in attendance.

"Battleground" will then be screened on Armistice Day at Fort Bragg, in Fayetteville, N. C., for the 82nd Airborne Division, home base of the 101st Airborne engaged in the Battle of Bastogne, background of the film.

Plans are now being worked out by home office and studio executives for later openings in Los Angeles and other key cities.

Meanwhile, it was learned, MGM is assured of the Army's complete cooperation. Major General F. L. Parks, chief of the Army's Public Information Division, has issued a directive to all P. I. offices to extend MGM representatives full cooperation in exploiting the picture. Equipment and material will be made available for display in whatever locations are decided upon. The complete file of photographs taken by combat photographers at the Battle of Bastogne will also be made available to MGM.

First on New Sound

Having installed a new sound system into the Glove at Gloversville, N. Y., Assistant Manager Paul Richrath let patrons know that the musical, "Look for the Silver Lining," was the first film to be screened over the new system.



FINE WINDOW display for MGM's "The Barkleys of Broadway" was promoted for the showing of the film at the Empire, Leicester Square, in London. Tieup was on MGM Records.

The Ice Man Cometh Less Now in Maysville

Maysville, Ky., is having its first refrigerator giveaway in years, a project set up by Ben Tureman of the Russell Theatre and Schine Group Manager Bud Sommers. The nine-cubic-foot, $310 prize is being spotlighted in the lobby for a month, and its dealer is so enthusiastic that he is buying radio time and overprinting his statements and envelopes to plug the stunt.

Call the Marines!

The local Marines tied up with the Olympic at Watertown, N. Y., when it showed "Guadalcanal Diary" and "Purple Heart" revivals, with a couple of A-boards proclaiming the Marines' pride in the films, a window featuring different uniforms, and plugs on their radio program and at a reserve meeting. Irv Neuwirth credits his assistant, Ken Hartz.

Capital Boys Go French on 'Devil'

Saul Menick and Sam Keller of the National Theatre, capitalized on everything French in their campaign for the Washington, D. C., premiere of the French picture "Devil in the Flesh."

Starting two weeks before the opening a new 1949 French Renault sedan and an old 1929 model of the same car were driven around the business district displaying large placards announcing the film's playdate.

Use French Poodles

Something new in exploitation ideas was used when French poodles were employed, through the use of want ads in the local newspapers, to walk around the downtown streets with large tags (advertising the picture and playdate, of course) on their necks, accompanied by beautiful models. A colored slide of the poodles was projected in the window of Eastman Kodak Co.'s main store.

French copies of the book by Radiquet were presented to the language professors at the local colleges following a screening of the film. Screenings were also held for drama critics, members of the press, radio and television, and they too received copies of the book.

Brentano's book stores each devoted a window to the film, using copies of the book and large blowups supplied by the theatre. Twenty-five thousand bookmarks and heralds were printed and distributed through the book stores, bowling alleys, public libraries, inside and outside the theatre, etc.

TWA Airlines devoted their choice window in downtown Washington to "Devil in the Flesh" by displaying a group of hand-colored photos on the film, from Paris; a can of film; picture of a French Renault sedan arriving from Paris via Transworld Airlines; a large TWA Constellation plane and copies of *Cue, Eye* and *Life* magazines, which contained reviews and picture layouts on the film.

Goodwill Envoy Wilcoxon Reports; Youth, Churchmen at 'Samson' Meet

Letter prefect in a subject he has discussed before more than 90 different groups in 14 cities of the country, Henry Wilcoxon, Paramount-DeMille Ambassador to the Court of Public Relations, on Monday in New York gave a combined demonstration and report to trade press representatives of the activity which is winning new friends and influencing former customers to come back to the movies, according to estimates of theatremen in several areas.

Wilcoxon, who plays one of the principal roles of DeMille's "Samson and Delilah," appears ideally equipped to carry the message to influential groups that the motion picture industry is in a position to make valuable contribution to sources of education and culture with the material ("by-products," Wilcoxon calls them) gathered in the research which goes into the making of films for the entertainment of the masses.

The Wilcoxon address is supplemented by the showing of slides—frames from "Samson and Delilah"—and exhibits of stills and sketches. So far—he has covered 14 of the 41-city itinerary set by Paramount—Wilcoxon has met with enthusiastic response from the groups of educators and leaders in cultural and civic activities, he told the press. His subject is motion pictures more than the particular motion picture whose "by-products" he is offering as a gesture of goodwill from Paramount and DeMille to the educational institutions, libraries and cultural groups for whatever purpose they may find for them as sources of research on Biblical characters and events gathered during the 14 years of preparatory study which went into the making of "Samson and Delilah."

Representatives of more than a million young men and women and more than 400 leaders of public opinion in Protestant churches and affiliated religious organizations attended meetings last Friday (14) to discuss "Samson and Delilah."

The first meeting, held on the Hotel Pierre Roof, was attended by the heads of 34 national youth organizations, including the YMCA, YWCA, YMHA, YWHA, Boy Scouts, Girl Scouts, Campfire Girls, Boys' Club, Boys' Brotherhood Republic, Young People's League and Child Welfare League.

Henry Wilcoxon discussed the 14 years of research that preceded production and explained how the material assembled during this research would be made available to youth organizations.

That afternoon, at a meeting of Protestant church leaders, Wilcoxon's discussion included proposals for specific programs and materials for service to church and religious groups.

Cavalcade of Stars At 'Heiress' Premiere

From William Boyd and Elinor Fair, who starred in "The Volga Boatman" in 1926, to Olivia deHavilland, Montgomery Clift and Ralph Richardson, stars of "The Heiress," a cavalcade of the screen's most glamorous names were expected to tread the scarlet carpet from curb to lobby at the Carthay Circle Theatre Thursday night (20) for the Hollywood premiere of Paramount's "The Heiress."

Stars of pictures that have premiered at the Carthay through the years were invited to the opening, and grandstand seats were set up in the forecourt to accommodate the crowd of fans turning out to welcome their favorites.

'Massacre River' Campaign Marks Drive-In Birthday

Heavy exploitation campaign on "Massacre River" marked the first anniversary week of the Bellevue Theatre in Peoria, largest drive-in situation in southern Illinois, and the inauguration of a 100 per cent first-run policy.

House ran full-page ads in local newspapers and offered free admission to patrons presenting Indian Head penny, with induction into the Kiowa tribe of Oklahoma to those with coins dated 1870 to 1875. Teaser ads in the same issue were used to call attention to the full-pagers.

Folks Turn Out for 'Pocono' Premiere

About three years ago while serving as vice-president of Astor Pictures Corp., Joe E. Elicker received a three-week leave of absence to produce a motion picture using the scenic beauty of Pennsylvania's Pocono Mountains.

A 156-week leave of absence would be more like it, for it took Elicker that long to complete the 90-minute 16-mm. Kodachrome full-length motion picture, "Pocono," which had its world premiere recently at the Irem Temple Theatre in Wilkes-Barre before a reserved-seat audience.

Generous Cooperation

Elicker, whose home is at Dallas (apparently a suburb of Wilkes-Barre), is well known in the region where the film was made, and the generous cooperation of the citizenry during production extended right through the campaign activities in connection with the premiere.

Both the Dallas *Post* and the Wilkes-Barre *Times-Leader, Evening Post* gave several columns of publicity to the event, utilizing stories and pictures. Several merchants came through, too, with cooperative advertisements.

On the exploitation side, Elicker posted 100 three-sheets, 800 window cards, and distributed 20,000 heralds, of which 7,500 were enclosed in a weekly newspaper and mailed into every home in suburban Wilkes-Barre. The remainder were inserted in packages delivered into the towns by the four leading department stores.

Music from the picture was featured by disc jockeys on radio stations in the area. Stores featured sheet music. Photographic enlargements were placed in prominent windows, and one-sheets were displayed on the bulletin boards of Wyoming Valley schools.

Sponsored by C of C

The premiere itself, which was sponsored by the Chamber of Commerce, was a gala affair. Mayors from northeastern Pennsylvania towns from as far as Reading were guests of the local mayor. An audience of over 1,000 gave Elicker and members of the film's cast a big ovation at the opening-night ceremonies. It was a big night for the producer-director and all those associated with him in the making of "Pocono."

But if you're itching to get out that old 16-mm. movie camera and produce a motion picture, don't—not unless you're prepared to stick to the job for at least three years, as Elicker did.

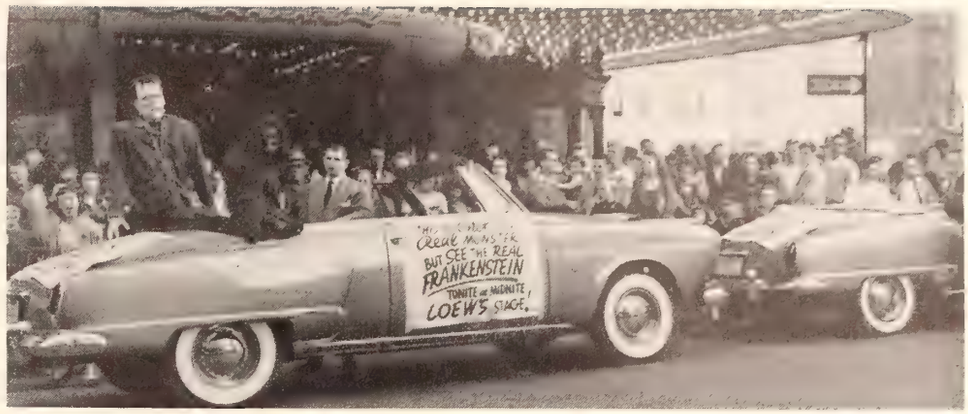
I.M.P.S. Member Report

Two Tom Arrants Stunts That Denver Smiled At

Leave it to I.M.P.S. Member Tom Arrants to put over an exploitation stunt that holds a smile for the public—even with such simple stunts (which are often the best) as the two following:

For "Words and Music" he had printed on a small card what at first glance appeared to be a season pass to the State Theatre in Denver. Closer inspection showed in small type, under the SEASON PASS, the words "Dont let the," thus adding up to: "Don't let the season pass without seeing" etc. Simple, inexpensive, proven—and gets attention with a smile.

For "I Walk Alone" Brother Arrants tied up with a gum manufacturer, pasting a stick of the gum on a card. Reading matter was: "You'll never say 'I Walk Alone' if you chew . . . etc.," with an admonition to see the picture. Good plugs, Brother Arrants.



CONVERTIBLES WORK FOR PETERS' HORROR SHOW. If you're going to put on a midnight horror show, reasoned Manager George Peters of Loew's Theatre, Richmond, Va., then go out and ballyhoo it. And he did. He obtained five new Studebaker convertibles and paraded them around the downtown section the afternoon before the show. The first was driven by a blindfolded driver, the second contained the Monster, and the others were filled with beautiful girls. Needless to say, the show was a sellout. Two of the convertibles are shown above. Snazzy, eh?

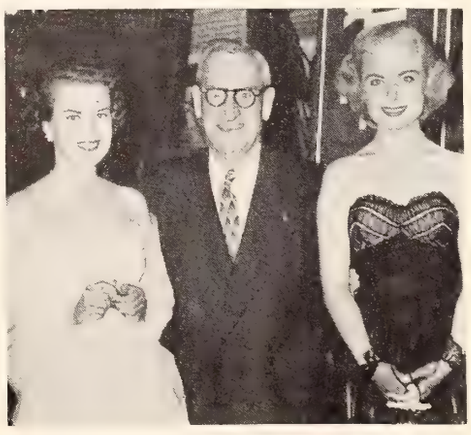
I.M.P.S. Member Report

Film's Stars Ballyhoo Streeter 'India' Stunt

I. M. P. S. Member Reg Streeter, while relief manager at Warners' Fresno Theatre, Fresno, Calif., learned that "Song of India" had been booked, and at once sought two avenues for publicizing it—with a street ballyhoo away from the theatre, and a "sensationalized" theatre front for patrons and passersby.

Streeter dressed the theatre's porter in a costume similar to the one worn by Sabu in the film, and the doorman in a costume similar to that worn by Turhan Bey and sent then to traipse downtown streets. Attached to the back of each was a "catch" card; Sabu's sign read: "I am not Sabu, but I'm hunting for Warner's theatre to see . . ." etc. The doorman's card substituted the name of Turhan Bey for that of Sabu. Payoff of the stunt was a small promoted puppy, with a card on each side: "I am not a wild panther, but—" etc. And the kids "fell" for that puppy.

For his "sensationalized" theatre front, Brother Streeter mounted cutouts from the 24- and six-sheet, and provided a bit of action to attract the eye by placing glittering lights in the tiger's eyes. Both were stunts easy to imitate or adapt in other situations, and proved real attention-getters.



AT PREMIERE. Gale Storm (left), co-star and Meg Randall, featured player, are shown with Downtown Managing Director Charles Perry at the recent world premiere of Universal-International's "Abondoned" in Detroit.

'Red Shoes' Ends First Year's Run

First anniversary of the New York run of J. Arthur Rank's "The Red Shoes" was to be celebrated Oct. 21 over a national network program in which Moira Shearer and Robert Helpman, Alfred Drake and Mary McCarty and two New York critics were to participate. J. Arthur Rank was to join the program on "live" pickup from London.

Since its opening 12 months ago, 503,684 New Yorkers have paid up to $2.40 to see the picture and, according to Eagle Lion Vice-President in Charge of Distribution William Heineman, the end of the film's run is not yet in sight. Maurice Maurer, operator of the Bijou, reports that tickets are printed and his staff is already filling mail order requests up to and past the New Year's weekend.

Some other "Red Shoes" long-run engagements include Chicago, 43rd week; Boston, 43 weeks at the Majestic, then moved to the Copley; Philadelphia, 40 weeks, after which the theatre was closed temporarily for repairs; Baltimore, 12 weeks; Cincinnati, 10; Cleveland, 18; Detroit, 21; Kansas City, 25; Los Angeles, now at 42; Rochester, 10; San Francisco, now at 21; Washington, 21.

Dodge Dealers Urged to Help Exploit 'Splendor'

Through the tieup between RKO Radio and the Dodge Motor Co. on "Savage Splendor," a complete working kit has been assembled by Dodge for its 4,000 dealers throughout the country. This consists of three large two-color posters, mats on two- and four-column newspaper ads, a two-column scene mat, an illustrated layout for window and store display, and a publicity handout. The dealer is instructed to phone or visit the manager of the local theatre and extend his cooperation when "Savage Splendor" is booked. He is also told to display posters in showroom, exhibit car or truck in theatre lobby, hold a parade with banners associating dealership with the Dodge cars and trucks seen in the picture, organize a party of orphans or school children and take them in a group in Dodge vehicles to see the picture (notify the newspapers on this), hire a "sandwich man" and have him parade with giant poster or regulation one-sheet supplied with the kit, and schedule the ad mats for the newspapers.

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Bride for Sale

RKO Radio Comedy 87 mins.

AUDIENCE SLANT: (Family) Delightfully amusing entertainment for average audience in this sophisticated comedy that includes a slapstick sequence and other laugh-provoking situations. Claudette Colbert is excellent in the title role.

BOX-OFFICE SLANT: Should balance with fun and laughter a program weighted at the other end with drama. Has fine exploitation possibilities in the catchy title and the star-names. Exhibitors should do pretty well with it.

Cast: Claudette Colbert, Robert Young, George Brent, Max Baer, Gus Schilling, Charles Arnt, Mary Bear, Ann Tyrrell, Paul Maxey, Burk Symon. **Credits:** Directed by William D. Russell. Screenplay by Bruce Manning and Islin Auster. Story by Joseph Fields and Frederick Kohner. Photography, Joseph Valentine. Produced by Jack H. Skirball.

Plot: Complications arise when an ex-Wac takes a job with an accountant so that she can, in making out income tax returns, find herself a rich husband. Her boss, learning of her plans, arranges for a friend of his to teach her a lesson, but his plan backfires when she and the friend fall in love and the boss also finds himself in love with her.

Comment: Since comedy attracts a considerable number of customers who ordinarily are not interested in other types of entertainment, here is a film the exhibitor should welcome. It is a sophisticated comedy that has many amusing sequences, with some slapstick thrown in and ending on a hysterical note generated by the hilarious events that lead up to it. It is by no means a world-beater, but from an average audience standpoint it is delightfully amusing entertainment. Claudette Colbert is the star and her splendid flair for comedy, known to most, is again evidenced by her ability to look attractive and still be in there punching for laughs. George Brent is a capable foil and Robert Young contributes a swell job as the gentleman she has marked as her "husband-to-be." Additional laughs are contributed by Max Baer in the role of a pug and Gus Schilling as a member of the merchant marine. William Russell's direction succeeds admirably for comedy's sake and Jack H. Skirball's production values are of a high standard. "Bride for Sale" will balance, with fun and laughter, a program weighted at the other end with drama. Exhibitors should do pretty well with it.

A Kiss for Corliss

United Artists Comedy 88 mins.

AUDIENCE SLANT: (Family) Clever comedy lines and several amusing situations in this further adventure of Corliss Archer (remember "Kiss and Tell"?) should keep audiences thoroughly entertained. A wholesome family comedy that will be welcomed by family moviegoers.

BOX-OFFICE SLANT: No one is likely to claim it will break all box-office records, but on the strength of its star names, its relation to the earlier "Kiss and Tell," and the publicity it will get in connection with the "Meet Corliss Archer" radio show, it should do all right for itself.

Cast: Shirley Temple, David Niven, Tom Tully, Virginia Welles, Darryl Hickman, Robert Ellis, Richard Gaines, Kathryn Card, Gloria Holden, Roy Roberts. **Credits:** A James Nasser Production. Produced by Colin Miller. Associate Producer, Marcus Loew II. Directed by Richard Wallace. Story and screenplay by Howard Dimsdale, from characters created by F. Hugh Herbert. Photography, Robert de Grasse. Production manager, Lewis J. Rachmil. Musical direction, Rudolph Polk.

Plot: A teen-aged girl gets involved with an oft-divorced man who is seeking revenge on the girl's father, a lawyer. It looks like the girl is going to become Wife No. 4, but matters are ironed out before the fateful wedding march.

Comment: About four years ago Columbia released "Kiss and Tell," screen version of the F. Hugh Herbert Broadway stage success. That picture, and this new production, have a number of things in common. Shirley Temple, Darryl Hickman and Tom Tully, of the present film's cast, also appeared in the 1945 comedy-drama. Richard Wallace directed both pictures. And, oddly enough, both pictures are pegged at the same running time —88 minutes. But whereas "Kiss and Tell" had a heart-tugging quality along with its laugh-provoking situations, this new cinematic account of the adventures of Corliss Archer contrives complicated situations for laughing purposes only. Therefore, while it may lack some of the human warmth of its predecessor, it is otherwise a good match in clever comedy lines and several amusing situations that should keep audiences thoroughly entertained throughout its running time. Average moviegoers may get too many dramas, too many psychological stories, too many controversial films, or perhaps even too many musicals. But "A Kiss for Corliss" is that type of family comedy that is always welcomed by family audiences. What matter if they forget it quickly, so long as the pleasure is there during its unwinding? Shirley Temple is just as adolescently appealing as ever as the teen-aged Corliss, and Darryl Hickman is the prototype of the confused but ever faithful next-door boy-friend. In one of his rare comedy roles, David Niven is refreshing as a wolf, by reputation, but really the unhappy victim of three gold-digging marriages. As Corliss' father, Tom Tully occasionally goes overboard in his reactions to the supposed escapades of his daughter, but he gets the laughs, just the same. Gloria Holden, as the mother, Kathryn Card, Robert Ellis, Richard Gaines and others of the supporting cast are all satisfactory. Colin Miller's production values are good and the Wallace direction maintains a smooth pace.

National Reviewing Committees' Audience Classifications

COWBOY AND THE INDIAN (Columbia)
FAMILY—National Board of Review
CLASS A-SEC. 1—National Legion of Decency

MISS GRANT TAKES RICHMOND (Columbia)
FAMILY—National Board of Review
CLASS A-SEC. 2—National Legion of Decency

DOCTOR AND THE GIRL (MGM)
MATURE—National Board of Review
CLASS A-SEC. 2—National Legion of Decency

Samson and Delilah

(Color by Technicolor)

Paramount Biblical Drama 128 mins.

AUDIENCE SLANT: (Family) Bids fair to stand as DeMille's most impressive and magnificent spectacle since his 1923 history-making religious epic, "The Ten Commandments." Patrons will flock to see it, be thrilled, engrossed and handsomely entertained by it, and renew their faith in the glories of motion picture entertainment. There are spectacular scenes of eye-filling beauty and pageantry in this Technicolor feast.

BOX-OFFICE SLANT: Has all the trappings of a record-breaking moneymaker. Exhibitors will see in it that longed-for opportunity to again put into motion the principles of old-fashioned showmanship that made this industry famous. There's money to be made in "Samson and Delilah"—lots of it.

Cast: Hedy Lamarr, Victor Mature, George Sanders, Angela Lansbury, Henry Wilcoxon, Olive Dearing, Fay Holden, Julia Faye, Rusty Tamblyn, William Farnum, Lane Chandler, Moroni Olsen, Francis J. MacDonald, William Davis, John Miljan, Arthur Q. Bryan, Laura Elliot, Victor Varconi, John Parrish, Frank Wilcox, Russell Hicks, Boyd Davis, Fritz Leiber, Mike Mazurki, Davison Clark, George Reeves, Pedro de Cordoba, Frank Reicher, Colin Tapley and others. **Credits:** Produced and directed by Cecil B. DeMille. Screenplay by Jesse L. Lasky, Jr. and Frederic M. Frank from original treatments by Harold Lamb and Vladimir Jabotinsky. Based upon the history of Samson and Delilah in the Holy Bible, Judges 13-16. Photography, George Barnes. Special photographic effects, Gordon Jennings. Directors, Paul Lerpae and Devereaux Jennings. Process photography, Farciot Edouart and Wallace Kelley. Holy Land photography, Dewey Wrigley. Art direction, Hans Dreier and Walter Tyler. Technicolor color director, Natalie Kalmus; associate, Robert Brower. Research, Henry Noordlinger and Gladys Percey. Music by Victor Young. Choreography, Theodore Kosloff.

Plot: The only hope of the enslaved Danites against the Philistines is Samson (Victor Mature), a giant youth with remarkable strength. When he is tricked at the wedding feast for the Philistine girl of his choice (Angela Lansbury), Samson destroys the home in a fit of rage, with the girl, Semadar, mortally wounded. Her younger sister, Delilah, vows vengeance and promises the Philistine Saran (George Sanders) to bring Samson back from his hideout in the hills. She pursues him, finds him and wins his love. But this love turns to hate when his childhood sweetheart appears. Learning the secret of Samson's strength, Delilah dopes him, cuts off his hair and delivers him into the hands of the Philistines. But when Delilah finds him chained to the grist mill, his eyes burned out, she is remorseful and seeks to release him. Next day, when the Philistines bring Samson to the temple to make sport of him, she pretends to harass him, meanwhile professing her love and following his bidding: to lead him to the two columns supporting the house of the temple on which the great idol stands. Under his strength, the columns crash and the temple topples in ruin, killing Samson, Delilah and his enemies.

Comment: A little more than 25 years ago Producer-Director Cecil B. DeMille turned deaf ears to associates' protests that religious pictures were commercial suicide and made a picture called "The Ten Commandments."

That picture held the record as the biggest Paramount money-maker of all time until "Reap the Wild Wind" (1941), which in turn yielded to "Going My Way" (not a DeMille film, however) in 1944. Now, it would seem reasonably sure, further yielding is in order. For the latest from the master film-maker has all the trappings of a record-breaking money-maker. Since the memorable "Ten Commandments," DeMille has been responsible for a number of other successful films of a religious or ancient history nature, among them "The King of Kings" (1926), "The Sign of the Cross" (1932), "Cleopatra" (1934) and "The Crusades" (1935). But the present "Samson and Delilah" bids fair to stand as this veteran showman's most impressive and magnificent spectacle since that history-making 1923 religious epic. Although based on different Biblical episodes, "The Ten Commandments" and "Samson and Delilah" are of much the same inspiring grand-scale genre: the Israelites under Egyptian bondage saved from their oppressors by Moses in the unforgettable parting-of-the-Red Sea spectacle, on the one hand, and the rescue of the Danites from Philistine bondage as Samson brings down the temple on his enemies, on the other. While the temple-destruction climax may not equal the impact of the Red Sea episode, it nevertheless is tremendously thrilling and spectacular in the DeMille tradition and will be much-talked-about by present-generation moviegoers. But in addition to spectacle there are scenes of eye-filling beauty and pageantry in this Technicolor feast. And there are moments of violent hate and tender love in the absorbing and moving love story of Samson and Delilah—perhaps the most celebrated in religious history. For this famous couple, Victor Mature and Hedy Lamarr are ideal choices. Samson is the epitome of powerful, sinewy strength, and Mature symbolizes those physical attributes, besides essaying a performance of genuine depth and sincerity. Miss Lamarr is just about everyone's conception of the fair-skinned, dark-haired, beauteous Delilah, a role tailor-made for her, and her best acting chore to date. Other outstanding portrayals are contributed by George Sanders as the Saran of Gaza and Henry Wilcoxon as Ahtur, with Angela Lansbury, Olive Dearing, Julia Faye, William Farnum and others contributing splendid support. "Samson and Delilah" is a grand-scale Biblical epic that should do much to revitalize the industry and swell the army of moviegoers by bringing back some of the wanderers. It comes at a propitious time. Patrons will flock to see it, be thrilled, engrossed and handsomely entertained by it, and renew their faith in the glories of motion picture entertainment. Exhibitors will see in it that longed-for opportunity to again put into motion the principles of old-fashioned showmanship that made this industry famous. Paramount has already started the ball rolling with Henry Wilcoxon's nationwide tour in which he lectures to civic, educational, fraternal and religious groups. There will be more to come in the company's advance campaign plans. Showmen should follow up with their most thorough and elaborate exploitation campaigns. There's money to be made in "Samson and Delilah"—lots of it.

Beyond the Forest

Warner Bros. **Drama** **96 mins.**

AUDIENCE SLANT: (Adult) Bette Davis returns to the heavy dramatic role that made her famous. Consequently, this picture should be enjoyed by her many fans, although others may find it somewhat unpleasant, since she is the dominant figure.

BOX-OFFICE SLANT: A typical Bette Davis dramatic vehicle that should do well at the box-office wherever her name has a draw.

Cast: Bette Davis, Joseph Cotten, David Brian, Ruth Roman, Minor Watson, Dona Drake, Regis Toomey, Sara Selby, Mary Servoss, Frances Charles. Credits: Directed by King Vidor. From the novel by Stuart Engstrand. Screenplay by Lenore Coffee. Photography, Robert Burks. Music by Max Steiner. Produced by Henry Blanke.

Plot: An unscrupulous, scheming woman married to a small-town doctor has an affair with a rich man and then decides to make him marry her and get her out of a town that is driving her mad. She goes to great lengths to accomplish this, but ends up by paying with her life for her misdeeds.

Comment: In this film, apparently the last under her Warner Bros. contract, Bette Davis returns to the type of role that made her famous: a heavy dramatic characterization that gives her an opportunity to present her extradordinary histrionic talents . . . something like the "Jezebel" portrayal for which she won an Academy Award. The story has been tailored to her special talents and she is the dominant figure in it, which means that unless one is a true Bette Davis fan, he may find it somewhat unpleasant. Besides returning to serious drama, Miss Davis has also changed her physical appearance by the addition of a shoulder-length black wig. This has an immediate psychological effect on the audience, for as soon as she makes her appearance one realizes he is about to see the strange doings of an unscrupulous woman. Co-starred is Joseph Cotten, who turns in a sincere, understanding portrayal of the small town doctor to whom she is married, and David Brian is effective as the rich, unscrupulous man from Chicago whom she has marked for her own, and for whose love she commits murder. Minor Watson and Ruth Roman, though they have little to do, are splendid in their individual parts, and Dona Drake, playing Miss Davis' Indian servant, makes such an impression that one remembers her, above all, for the outstanding job she did. Direction by King Vidor pulls no punches, making the Davis character true-to-form and the small-town folk typical. Henry Blanke's production values are in keeping with the requirements of the story, and Max Steiner's musical score points up the dramatic effects. This picture's strongest appeal will be for the women.



TROPHY AWARD IN ACCIDENT PREVENTION CAMPAIGN. Republic Cowboy Star Roy Rogers shows members of his National Safety Awards Committee the First Prize Trophy he will personally present to the John M. Patterson elementary school at Philadelphia on Oct. 28 as winner of the First Annual Roy Rogers Accident Prevention campaign. The committee, left to right: George "Gabby" Hayes, Jeanette MacDonald, Dr. Wayne Hughes, Margaret O'Brien, Lloyd Nolan, Rogers and Maureen O'Sullivan.

That Forsyte Woman

(Color by Technicolor)

MGM **Drama** **114 mins.**

AUDIENCE SLANT: (Adult) Excellent entertainment that is more for the mature, thinking adult than for the masses, but its dramatic love story can scarcely be resisted by most women. Topgrade production, direcion and performances. Technicolor brings vividly to life the atmosphere of 1880 London society.

BOX-OFFICE SLANT: Except in the smaller towns and some neighborhoods, it should motivate considerable box-office activity—first, because of its star and literary values, and second, because of its love story most women will talk about.

Cast: Errol Flynn, Greer Garson, Walter Pidgeon, Robert Young, Janet Leigh, Harry Davenport, Aubrey Mather, Gerald Oliver Smith. Credits: Produced by Leon Gordon. Directed by Compton Bennett. Based on Book I of "The Forsyte Saga" by John Galsworthy. Screenplay by Jan Lustig, Ivan Tors and James B. Williams. Photography, Joseph Ruttenberg. Technicolor consultants, Henri Jaffa and James Gooch. Art direction, Cedric Gibbons and Daniel B. Cathcart. Musical score, Bronislau Kaper.

Plot: Set in London in the 1880s, this is the saga of the Forsytes. Soames (Errol Flynn) marries Irene (Greer Garson), who does not love him. She meets family outcast Jolyon (Walter Pidgeon) and becomes friendly with his daughter June. When June

(*Continued on Page* 20)

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

Star John Carroll has launched a new independent company to be known as Southdown Productions, Inc. Six stories have already been registered for filming, among them "Oran" purchased from Memphis Police Chief John Dwyer. This is the first on Carroll's slate and is based on Dwyer's actual exploits during the war. Other officers in the company are Al Blum and Vic Orsatti.

* * *

Celeste Holm, who just completed the starring role opposite Ronald Colman in Cardinal Productions' United Artists release "Champagne for Caesar," has been signed for another film by Producer Harry Popkin. No mention is made of what the assignment is to be.

* * *

"Roman Holiday," an original screenplay by Ian Hunter, has been purchased by Paramount as Frank Capra's second production for the studio. The producer-director's first on his contract was "Riding High" with Bing Crosby, Coleen Gray and Charles Bickford.

* * *

Howard Hughes signed Cornel Wilde to star in RKO's "The Sons of the Musketeers," and simultaneously closed a contract with Jerrold T. Brandt to produce the picture. Scheduled as a studio top-budgeter to be filmed in Technicolor, it is due to start the first week in December.

* * *

Allied Artists bought "Dusty Waters," an original by Robert Rafter, as a future starring vehicle for Rod Cameron. Scott R. Dunlap, who is preparing "The Longhorn" for the star, will also handle the production reins on the new property.

* * *

James Wong Howe, top cinematographer, has been signed by Producer Carl K. Hittleman to lens Lippert Productions' "Baron of Arizona" which goes before the cameras Nov. 1. Samuel Fuller will direct from his own screenplay with Vincent Price starring and Beulah Bondi, Vladimir Sokoloff and Reed Hadley in featured roles.

* * *

Alexis Smith has been borrowed from Warners to co-star with Scott Brady and Mona Freedman in Universal-International's "Shoplifter." She will play a "sophisticated" heavy. Picture rolls the latter part of this month with Leonard Goldstein producing and Charles Lamont directing.

* * *

Stanley Kramer has hand-picked Everett Sloane, Richard Erdman and Jack Webb for three important supporting roles in "The Men," which will star Marlon Brando and Teresa Wright, under the direction of Fred Zinnemann. All three have just recently completed top assignments in other notable productions.

* * *

Producer Alex Gottlieb is launching a search for four talented girls, with no previous screen experience, for the top feminine leads in his forthcoming musical for RKO, "Two Tickets to Broadway." They must possess singing or dancing, as well as acting ability . . . and naturally, beauty.

* * *

Universal-International will star Shelley Winters in a Technicolor western, "Frenchie," to be produced by Michel Kraike, with Oscar Brodney during the screenplay. Production will start as soon as Miss Shelley finishes her current loanout stint at Paramount.

* * *

"Madam Sheriff," an original story about a woman peace officer, has been acquired by Lippert Productions and scheduled for filming after the first of the year. Picture is slated for top budget treatment.

* * *

Samuel Goldwyn has started preparations for the last of his four pictures for this year, "The Edge of Doom." To be piloted by Mark Robson, it will star Dana Andrews, Farley Granger and Joan Evans.

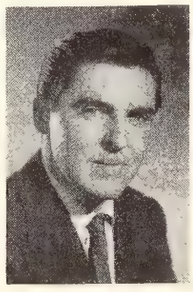
Scully Urges More Action, Less Dialog

Peter Scully, one of Hollywood's youngest producers, thinks it's about time the industry began making movies with more motion and less talking.

"In its infancy," the 29-year-old producer said, "the motion picture's overwhelming attraction as an amusement medium was based on action. When the industry, as a whole, returns to that formula, then box-office receipts are bound to show a marked increase."

Scully, President of Mayfair Pictures, Inc., producers of the "Henry" series for Monogram, has two of these comedies now in release, "Henry, the Rainmaker" and "Leave It to Henry." The next in the series, "Henry Does It Again," is scheduled to go before the cameras in November with Raymond Walburn again in the title role.

According to Scully, even in these family comedies he proves his point by stressing fast-paced situation sequences rather than dialog.



Peter Scully

"In our pictures," said the son of John J. Scully, eastern sales manager for Universal-International, "we depend on action. We don't want to hit audiences over the head with too much dialog, music, or special effects. It is our contention that the greater segment of motion picture audiences want action in their entertainment, and we shall continue to try to give them what they want to see."

The young producer, who with Bill Castle, just recently formed an independent company called Motion Pictures, Inc., has scheduled as his first production for the new company, "It's a Small World." "In this picture," he says, "we plan so much action that I am sure that the cameras will work even harder than the actors."

Paramount Sets 12 Films for Early 1950

Twelve top-budget pictures will go into production at Paramount during the first five months of 1950, it was announced last week by Henry Ginsberg, studio head. Three of the films have definite January starting dates, with the remainder being scheduled over the following four months.

The January starters are William Wyler's "Carrie Ames," "Eagles of the Navy," to be produced by Robert Fellows, and Hal Wallis' "My Friend Irma Goes West."

The other nine pictures which will go into production in February, March, April and May are "Dear Mom," with Joseph Sistrom producing; "It Won't Last Long," Charles Brackett production; "Jack of Diamonds," with Sistrom producing; "Big Guy," Robert Welch producing; "The Mabel Normand Story"; Leo McCarey's "Born in a Trunk"; "Mr. and Miss Anonymous," produced and directed by George Stevens; "Roman Holiday," produced and directed by Frank Capra, and "Union Station," which Jules Schermer will produce.

Dempsey-Popkin-Stiefel Plan One Film a Year

A life of Jack Dempsey will be the next film of the Dempsey-Harry Popkin-Sam Stiefel producing team, if present plans work out, and the partners will continue to aim at one picture a year for United Artists release, they announced at a luncheon for the trade press in New York this week.

"The Big Wheel," their first production, is tentatively set to premiere Nov. 10 at Indianapolis. Made for around $900,000, it stars Mickey Rooney and Thomas Mitchell in a story of auto racing that reaches its climax on the famous Indianapolis Speedway. While the producers like sports yarns, they may also consider the juvenile delinquency theme.

Warn Named Westrex Coast Engineer Chief

R. E. Warn, who has been chief of engineering of Westrex Corporation since 1948, has been appointed manager of the firm's Hollywood Division which recently took over the motion picture activities of the ERP Division of Western Electric. Warn has been associated with the motion picture industry since 1928, when he joined ERPI.

Also transferred to Hollywood from the Westrex New York engineering group was Perry Shean.

Opportunities for Young Directors at MGM

With the assignment of Gerald Mayer to direct "Standoff," to be produced by Richard Goldstone, MGM will shortly launch a program to give opportunities to new, young directors, according to Dore Schary, vice-president in charge of production.

Mayer's direction of production tests and short subjects during the past two years, which were important stepping-stones for young directors in the past, led to his elevation to the new post, Schary said.

Studio Roundup

Among the nine new pictures starting this week are two comedies, Columbia's "Kill the Umpire," and 20th Century-Fox's "Cheaper by the Dozen." "Kill the Umpire' 'is the new William Bendix starrer that has beauteous Gloria Henry in the feminine lead. "Cheaper by the Dozen" stars Jeanne Crain, with Clifton Webb and Myrna Loy playing the parents of twelve children. Walter Lang directs.

"Mr. Music," latest Bing Crosby vehicle at Paramount, features Dorothy Kirsten, hailed as one of the most beautiful members of the Metropolitan Opera Company. Miss Kirsten is the second "Met" feminine star to appear with Bing. Rise Stevens was the other in "Going My Way."

"King Solomon's Mines" rolled at Nairobi, Africa when Director Compton Bennett, Cameraman Robert Surtees and a staff of six assistants reached Nairobi after a safari in search of shooting sites. Stars Deborah Kerr, Stewart Granger, and Richard Carlson arrived by plane from England.

Technical Adviser

Nipo Strongheart, Yakima Indian scholar and collector, signed as technical advisor on Monogram's "Young Daniel Boone." In this drama, in Cinecolor, Strongheart also plays the role of the famous Indian chief, Walking Eagle. Reginald LeBorg directs for Producer James S. Burkett.

"Outrage," modern-day mob violence drama starring Gail Russell and Macdonald Carey was started for Paramount by the "Dollar" Bills . . . Pine and Thomas.

Underwater scenes for "Captive Girl," Sam Katzman's production for Columbia, has Johnny Weissmuller doing his stunts at the Columbia Ranch pool. Anita Lhoest lends African sarong interest.

Jeffrey Bernerd's Cinecolor "Blue Grass of Kentucky" for Monogram is shooting in two units. Race sequences are being lensed at Northridge farms, while Director William Beaudine puts stars Bill Williams and Jane Nigh through interior scenes at the studio.

Crawford's Model Pal

Jaequeline DeWitt checked-in this week to start her role as Joan Crawford's model pal in Warners' "The Victim." Added to the cast were Ralph Sandford and David Leonard with Vincent Sherman directing for Producer Jerry Wald.

At Lippert Productions they finished a picture that combines a group of feature variety acts. Film was handled by June Carr and Paul Schreibman, with Paul Landres directing. Acting as master of ceremonies and starring in the feature is Robert Alda, with the Hoosier Hotshots, Glenn Vernon and Eddie Ryan, Shawn & Lee, the DePina Troupe of acrobats and numerous others doing a stint.

Two in Preparation

Aubrey Schenck, now a Universal-International producer, has two pictures in preparation. One of them is an unpublished novel by Stephen Longstreet, while the other is "Undercover Girl," by Francis Rosenwald.

Ames a 'Heavy'

Leon Ames, veteran MGM character actor, has been set to play a "heavy" role in "Mystery Street," which starts next month. Ricardo Montalban and Marshall Thompson are starred.

LONDON OBSERVATIONS

Films Aided by FFC Need Not Qualify for British Quota, Says Lawrie; Exhibitors Ask Entertainment Tax Reductions

By JOCK MacGREGOR

J. H. Lawrie of the Government-sponsored Film Finance Corporation sprung several surprises at his press conference. He stated that employment within British studios was not one of their main objects and the pictures, aided by them, did not necessarily have to qualify for British quota.



Jock MacGregor

These revelations came as a result of questions pertaining to the financing of films for American television and the number of pictures which are being made partly or entirely abroad. He suggested that if the producers did not use the frozen currency, they would probably not make the pictures anyway. I did not follow this argument, for several of the companies which are filming overseas would appear to have had no opportunity of accruing such balances.

Such producers, he fears, may not be able to fulfill the requirements of the quota act through devaluation and the like.

Contrary to general belief, FFC has not been created to find work for the idle technicians and studios but to help the independent producers, and apparently it matters little where they operate. It seems strange reasoning.

Some twenty-six loans have been made to sponsor 44-odd pictures. The bulk appears to have been made to the Korda British Lion group. Most of the other pictures come under the supporting program category.

Mr. Lawrie was evasive over details of the loans, but admitted he was keeping a strict eye on all companies receiving aid, deleting items of unnecessary expense and reading scripts. This substantiates the growing criticism of some producers who allege FFC officials have not the knowledge of box-office requirements to pass such judgment.

The fact that FFC does not insist on the pictures it aids qualifying for British quota is, I think, significant. It suggests the 40 per cent set for this year will definitely be lowered.

* * *

During the next few months the entertainment tax campaign should occupy the trade's major attention. Exhibitors are working for the elimination of all tax on seats below sevenpence and a reduction of one penny on all others below three shillings. This would cost the Exchequer approximately six-million pounds, my mathematical friends tell me.

Bearing in mind that the legitimate theatre already gets a reduction and non-profit making plays of a cultural type get exemption, the producers wanted a reduction when British pictures were played. They now realize this would be discriminatory and have withdrawn it in favor of a straight state subsidiary for production. Incidentally, "A Street Car Named Desire" is the latest play to be presented in London to be exempted on cultural grounds.

* * *

To clear the congestion of top-line product at the Empire and prepare for the introduction of longer seasons of films backed with stage presentations at Christmas, Sam Eckman, Jr. has reluctantly been forced to curtail the runs of current offerings. "Madame Bovary" has made way for "In the Good Old Summertime" after only seven days.

* * *

J. Arthur Rank is trying an experiment at the 1,200-seat New Gallery by showing the GB instructional film "Atomic Physics" as a top feature. This is an excellent classroom film. Speaking personally, I found it extremely interesting, but some of it was over my head. The results will be watched by the trade.

* * *

Recently I was pulling Jimmy Hanley's leg to the effect that Sonia O'Shea, the rising young Irish actress, was Gene Tierney. Though many have made the mistake, he didn't. Now the laugh is on me. At the Variety Clubs Midnight Matinee, the photographers were also misled and an agency sent the picture direct to STR in New York. This was used, and is Jimmy laughing!

* * *

CMA Publicity Chief Charles Young is having a high time making London conscious of his namesake "Mighty Joe Young" and has had the first neon sign of its type erected in Piccadilly Circus for ten years. It features the ape.

* * *

It has been musical chairs in publicity circles. Stephen Miller and Paul Mills have left Rank for MGM British, Anthony Downing for destinations unrevealed and Morys Bruce for the BBC. Beryl Bamber will be leaving for India shortly. Betty Callaghan, back from Australia, landed a job immediately with Harry Reynolds. John Montgomery is leaving the Butchers Nettlefold group. Jimmy Hutchison after his long illness is working with Sidney Bernstein. John Ware has gone to Coronado.

* * *

Took Phil Gersdorf, RKO publicist who is over here looking after the American end on Walt Disney's "Treasure Island," to Ascot to see an English race meeting on Saturday, and we really discovered where the trade vanishes to on weekends. Most fascinating sight were the producers trying to impersonate horses in the paddock and find backers. I shall long remember the look of bewilderment of one as he watched the totals go up on the tote. He just didn't seem to understand how even the outsiders got the money and he didn't.

Monogram Lists Five Films Through November

Five pictures on Monogram's production schedule through November include "Young Daniel Boone," which started last week; "Joe Palooka in Honeymoon for Five," Oct. 27; "Killer Shark," Nov. 7; "Fence Riders," Nov. 14; "The Bowery Boys on a Double Date," sometime during the last of the month.

Location Scenes Made For 'Asphalt Jungle'

Headed by Director John Huston and stars Stirling Hayden and Joan Hagen, an MGM company was in Lexington, Ky., and Cincinnati, O. recently, filming pre-production scenes for "The Asphalt Jungle." Actual production will get underway at the Culver City studios on Oct. 24.

BOX-OFFICE SLANTS

That Forsyte Woman

(*Continued from Page* 17)

reveals her love for Philip Bosinney (Robert Young), Irene seeks the family's approval. Philip, however, has only contempt for the family and becomes infatuated with Irene. In a quarrel between Philip and Soames, Philip leaves in haste and is killed in a street accident. Five years later, Irene is happily married to Jolyon.

Comment: Topgrade in all departments—production, direction and performances, "That Forsyte Woman" is excellent adult entertainment. Based on Book I of "The Forsyte Saga" by John Galsworthy, this picture is apparently more concerned with the love story involving Irene, Soames Forsyte and Philip Bosinney than with the family chronicle that must have occupied the Galsworthy volumes. For this reason, it is certain to win the admiration of women, for it concerns the conflict of a woman who, married to a man she does not love, fights desperately but unsuccessfully to keep from falling in love with a young achitect who is engaged to the daughter of her husband's brother. As "that Forsyte woman," Greer Garson gives a restrained and impressive performance; she is lovely to look at and has a genuine warmth that will win audience sympathy. In a role quite foreign to his usual dashing cavalier or frontier cowboy, Errol Flynn scores as the arrogant, selfish Soames Forsyte who would not stop until he got what he wanted, whether it was a beautiful woman who did not love him, or a priceless painting or bauble. Because the character he portrays is so different from his others, Flynn stands out, although the other performances, including the smooth and competent acting chores of Robert Young, as the impulsive young architect, and Walter Pidgeon, as the outcast member of the Forsyte family, are not without merit. Indeed, it is the splendid work of *all* the principals, plus the fine direction of Compton Bennett and the impeccable production of Leon Gordon, that make "That Forsyte Woman" the beautifully done job that it is. The atmosphere of 1880 London society has been convincingly captured, with Technicolor bringing it even more vividly to life. The picture is more for the mature, thinking adult than for the masses, but its love story can scarcely be resisted by most women. Except in the smaller towns and some neighborhoods, it should motivate considerable box-office activity—first, because of its star and literary values, and second, because of its love story most women will talk about.

The Reckless Moment

Columbia **Drama** **82 mins.**

AUDIENCE SLANT: (Family) General audiences should find the skillful pacing of this tersely directed picture sufficiently compelling to hold attention throughout. Discriminating patrons may be made uneasy by a lack of validity in the original story premise, but in spite of this it should prove enjoyable entertainment.

BOX-OFFICE SLANT: The James Mason and Joan Bennett names have definite marquee value. This is in no sense a great picture, but is good solid entertainment. Properly exploited, it should hold its own in any situation.

Cast: James Mason, Joan Bennett, Geraldine Brooks, Henry O'Neill, Shepperd Strudwick, David Bair, Roy Roberts, Frances Williams. **Credits:** Producer, Walter Wanger. Director, Max Opuls. Screenplay, Henry Garson and Robert W. Soderberg. Screen adaptation, Mel Dinelli and Robert E. Kent.

Plot: A mother objects to the attention paid her 17-year-old daughter by an older man. When the man later accidentally falls to his death, under circumstances involving the girl, the mother is blackmailed with letters written to him by the daughter. The blackmailer relents and sacrifices his life to save the girl from being implicated.

Comment: This picture should hold absorbed attention throughout its showing, in spite of a basic falsity in the story premise that discriminating patrons may find disturbing. When questionable character Shepperd Strudwick accidentally falls to his death, Joan Bennett moves the body to prevent the possibility of her daughter being involved. The circumstances hardly seem strong enough to motivate Miss Bennett, a law-respecting Balboa housewife, to conceal the facts. However, the skillful pacing, well-sustained suspense, and able performances by the entire cast should outweigh this story weakness and tip the scales in favor of better-than-average entertainment. James Mason's characterization of the blackmailer, who is softened by Miss Bennett's loyalty to her family, is consistently powerful. The progress of his regeneration from blackmailer to a man who sacrifices his life to save the daughter from involvement in Strudwick's death is well handled and valid. Miss Bennett does her usual competent job. Her part as the mother seems a little cool but this is in keeping with Max Opul's terse, sharp direction characteristic of the picture. Geraldine Brooks as the daughter is good. Henry O'Neill, Shepperd Strudwick, David Bair, Roy Roberts, and Frances Williams give the principals satisfying support. The low-key photography is excellently suited to the suspense.

Give Us This Day

(Reviewed in London)

Univ.-Int'l **Drama** **120 mins.**

AUDIENCE SLANT: (Adult) This fine picturization of Pietro Di Donato's "Christ in Concrete" is a connoisseur's piece with undeniable popular appeal and a strong woman's angle.

BOX-OFFICE SLANT: With New York as its locale, this British offering is an art house "must." Its powerful human story and woman's angle also commend it to wider exhibition.

Cast: Sam Wanamaker, Lea Padovani, Kathleen Ryan, Bonar Colleano, Charles Goldner, Bill Sylvester, Nino Pastellides, Philo Hauser, Sidney James, Karel Stepanek and others. **Credits:** Adapted from Pietro Di Donato's novel by Ben Harzman. Music composed and conducted by Benjamin Frankel. Directed by Edward Dmytryk. Produced by Rod E. Geiger and N. A. Bronsten.

Plot: In the early 1920s, Lea Padovani goes to New York to marry Sam Wanamaker, a bricklayer, in the belief that he owns a house. After a three-day honeymoon, she learns they must move to tenement rooms and they set about saving the $500 for the deposit. There begins the endless struggle for existence. Children come, expenses increase and Wanamakr is constantly unemployed. He accepts work as a foreman on a building project only because he is desperate, for he knows the contractor is economizing on safety measures. As he fears, the structure crashes and he is buried in falling concrete. Lea receives $1000 compensation for his death and is able to buy the house she craved.

Comment: Here is an outstanding connoisseur's picture which can well meet with popular success due to its unquestioned woman's angle. Sensitively directed, finely acted and telling a very human drama of a man's principles and a woman's enduring wish for a home of her own, this will be one of the most discussed films of the year by highbrow and average film fan alike. The setting is New York between the wars and the characters are mainly of Italian extraction, so there should be little embarrassment over the accent problems. Sam Wanamaker appears with distinction as the conscientious bricklayer and Lea Padovani reveals an enchanting personality as his adoring wife. Other parts are admirably cast and played. Director Edward Dymtryk has long wanted to film Pietro Di Donato's "Christ in Concrete" and has given the production excellent treatment.

My Foolish Heart

RKO Radio **Drama** **90 mins.**

AUDIENCE SLANT: (Adult) A woman's story, appealing alike to the feminine heart and the feminine tear ducts. Women will flock to it and take their menfolk along, and the compelling human interest of the love story will hold male interest captive.

BOX-OFFICE SLANT: Should keep the cash rolling steadily into any box-office. Exhibitors have the Goldwyn reputation and "touch," a woman's love story, good marquee names, direction and photography to help attract patronage.

Cast: Dana Andrews, Susan Hayward, Kent Smith, Lois Wheeler, Jessie Royce Landis, Robert Keith, Gigi Perreau, Karin Booth, Tod Karns, Philip Pine, Martha Mears, Edna Holland, Jerry Paris, Marietta Canty, Barbara Woodell, Regina Wallace. **Credits:** Produced by Samuel Goldwyn. Directed by Mark Robson. Screenplay by Julius and Philip Epstein based on a New Yorker story by J. D. Salinger. Photography, Lee Garmes. Song, My Foolish Heart, music by Victor Young. Lyrics by Ned Washington. Musical direction, Emil Newman.

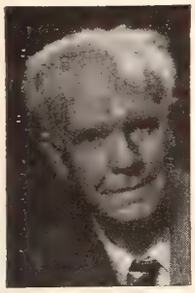
Plot: Kent Smith, after some years of marriage with Susan Hayward, who has never loved him, asks for a divorce and the custody of their daughter, Ramona. He intends to marry Susan's old friend, Lois Wheeler, who has been in love with him for years. Susan is on the point of telling Smith Ramona is not his daughter but Lois asks her to reflect. Susan thinks back over her happy but tragic love affair with Dana Andrews which is told in a flashback. She falls deeply in love with him but he is not serious about her, until in the army and about to be sent abroad, he writes Susan to join him at the training field and marry him. He is killed in an airplane accident, and Susan, that her expected child may have a father, wins Smith away from Lois. Then, back to the opening scene: Susan tells Smith he may keep Ramona; she knows he and Lois will give her a good home. Lois and Smith witness Susan's affecting farewell to Ramona, tell her she may keep the child and the house, and leaves her.

Comment: This is a woman's story, appeal-

(*Continued on Page* 22)

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



Jack Jackson

Show Sense

Problems of Vaudeville Presentation

Well, here comes vaudeville! Just around the corner the drums are rumblin', bass blaring, trombones tootin' and trumpets blastin'. If you listen close you can hear the patter of the dancing feet of the girls and the laughter provoked by the funny men. They tell me the customers have demanded that vaudeville be added to film fare. I ain't heard 'em but maybe it's so. In any event, they're going to get vaudeville in all the larger cities. But how are they going to get it?

I didn't go extra deep into the matter but I did go far enough to be pretty thoroughly convinced that, even if the patrons are demanding a return to "flesh" shows, there are mighty few theatres in position to properly present such an adjunct to their celluloid entertainment. And, there are still fewer managers or executives possessing the "know how" and "what it takes" to ripple the risables of a live talent entertainment fan or even supply the performers with the essential accessories to "give with their best."

For almost twenty years vaudeville has been reported as dead, and during the passing of two decades most of the theatremen familiar with the needs of the actors, the routining of shows, the essentials of stage equipment and so on through a maze of "musts," took the vaudeville obituaries at face value and, after rendering proper condolences to disconsolate members of the tribe, entered other fields of endeavor. As this is written there remain, among the ranks of theatre executives and managers, mighty few of men with knowledge as to the timing, placement, lighting, accompaniment, accessories, equipment, etc. necessary to properly present a vaudeville show.

The experience of most of the men who are handling the houses where the revived corpse of vaudeville is scheduled to start kicking up its heels has been confined to handling the personal appearance of visiting screen celebrities, etc. A few have conducted "tab" shows and still fewer have been in charge of the business end—but not the presentation—of visiting roadshow stage attractions. There's a gap as wide as the Pacific existing between the knowledge required to adequately handle any or all of the above limited duties and the myriad details connected with the overall presentation of a vaudeville show.

A Dearth of 'Know How' About Handling of Vaudeville

Not only among the managers but among the various stage hand locals of the I.A.T.S.E. there exists a dearth of "know how" about the handling of vaudeville. Many locals are digging up currently inactive members—those who actually handled the ropes, cues, lights, scenery, etc. during the old two- and three-a-day periods—to give the current membership of curtain pullers and light-switch handlers a condensation of knowledge about what will be expected of them.

The stages, at least most of them that I've looked at, are ill-equipped—or not equipped at all—for the presentation of vaudeville. Let me give you an idea:

Street drops, the standby for emergency in vaudeville presentations, are only dim and vague memories. They just don't exist any more.

The emergency front screen—used to present early reels of the film program while sets were being broke on closing nights and to eliminate delay while clearing the stage and resetting horns on other nights—are no longer on the list of house equipment.

Dressing rooms, locked these many years—and where not locked used as storage for rubbish heaps—have fallen to disgraceful decay. There are no mirrors, no make-up lights, no call buzzers, no chairs. The plumbing has been so long neglected that a major job is faced if it is to be put in order. Even the windows fall into the "project" category if they are ever again to serve their intended purpose.

Once Popular Tower-on-Track Equipment Difficult to Locate

In many houses fixed screens and sound equipment present quite an obstacle. The once popular tower-on-track equipment is as difficult to locate as a salt grain in a sugar barrel. Some of the today's horns are either hung from battings—which will interfere with the hanging of needed scenery in the location occupied—or are housed in heavy wooden towers, some with casters and others without, whose movement will require four good husky Union stagehands. The screens can, in many cases, be flown to stage loft position but there are many houses where construction does not permit this practice. Resetting these screens at back wall positions is a job demanding adjustments in projection, etc.

The old-time Green Room—that gathering place provided by most theatres playing vaudeville where the performers got together for card games and chinning bees—which made the actor's life more pleasant, is crammed to the ceiling, in most houses, with discarded drapes, broken popcorn machines, wrecked seats, etc.

In many places the asbestos curtain—and most cities have ordinances requiring that it be raised and lowered at the start and close of every performance—has not been touched for so many years that movement will be difficult and fraught with danger of cable breakage, if not totally impossible.

To this must be added the condition of stage lighting—foots, overheads, olivettes, etc.—switch boards, wiring, etc. These have also been neglected for years and will be badly needed if acts and actors are to be seen to best advantage.

Most stages today have a minimum of scenic equipment consisting principally of a front curtain, a traveler in front of the picture screen and a couple of legs and borders. This is barely sufficient for personal appearance work and not at all adequate for the presentation of even the tiniest kind of a vaudeville show.

There seem to be entirely too many of the uninitiated who feel that vaudeville ranks in the same category as the adding of another short reel to the program and view its addition as requiring no special skill of any kind and still less in the way of special equipment. Most of them evidence an attitude of total disregard for the advice of old-timers who have actually worked and handled vaudeville. And many openly declare all suggestions regarding stage and scenery improvements or additions as being "old fashioned." They say: "This is a new kind of vaudeville and the actors don't need all those things." How, will someone please tell me, do they know anything about the new, and especially how it compares to the old when they never had experience with either?

These uninitiated know-it-alls are in for a sudden and severe awakening. But whether it happens in time to be of any service to the highly desired ends of giving vaudeville and the performers that make up the show a fair break, and the expectedly enlarged audiences the best possible show, will depend entirely on how quickly the executives booking the acts and buying the shows become aware of the inefficiency of the men charged with its presentation.

Vaudeville is, and must be viewed, as a special department of show business demanding the

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Public Relations for Free on Holloween

All kids under 12, accompanied by a parent or an adult relative, will be admitted free of charge in St. Louis and St. Louis county on Halloween—Oct. 31—Louis K. Ansell declared this week on behalf of exhibitors operating some 110 theatres in the city and county.

Ansell said that exhibitors of St. Louis had agreed to make children the "guests of the house" as the most effective way of cooperating with Mayor Joseph M. Darst's city-wide program to keep teenagers off the streets and out of the usual Halloween mischief making and property destruction. The movement not only embraces all neighborhood houses but the large first-run operations downtown.

Box-Office Slants

My Foolish Heart

(*Continued from Page 20*)

ing to the sympathy of the feminine heart and to feminine tear ducts. Women will flock to it and take their menfolk along, and their interest, in turn, will be held captive. Picture has been produced with all of Sam Goldwyn's attention to detail and with Director Mark Robson's flair for taking time to make all the effects he strives for perfectly plain. This slows up the action somewhat, but this is the sort of story where a fast pace is not needed. Lee Garmes' camerawork is a standout. The love story, happy and carefree at first, but in the end tragic, is one of genuine human appeal, with wholesome sentiment and good humor in its beginning. Dana Andrews is capital as a carefree young man taking love where he finds it without much thought for the girls who share it with him. He makes the transition into a man seriously in love with one girl very convincing, but without losing his gaiety. Susan Hayward as the girl who "loves not wisely but too well" gives one of her best performances and will doubtless cause a cataract of tears to flow. Kent Smith as the husband and Lois Wheeler as the girl long in love with him play their parts with discretion and get their meed of audience sympathy. Robert Keith as Susan's understanding, good humored father brings freshness and zest to his role, and Jessie Royce Landis as his tearful wife gives the part a needed comic touch. "My Foolish Heart" is, of its sort, capital Goldwyn entertainment with the traditional Goldwyn human interest "touch" and will doubtless hold audience interest throughout long runs in the bigger cities. It is a picture that should keep the cash rolling steadily into any box-office. Besides a "woman's love story" to play up in his exploitation, the exhibitor has the Goldwyn reputation for artistic and very human screen story, some good marquee names, fine direction and photography to help him attract patronage.

A Dangerous Profession

RKO Radio **Mystery** **78 mins.**

AUDIENCE SLANT: (Adult) A typical George Raft murder-mystery. Good performances and fine, suspenseful direction give it extra appeal.

BOX-OFFICE SLANT: Should do about the same business as previous Raft films. It has the added exploitation worth of the Pat O'Brien name and the catchy title.

Cast: George Raft, Ella Raines, Pat O'Brien, Bill Williams, Jim Backus, Roland Winters, Betty Underwood, Robert Gist, David Wolfe. **Credits:** Directed by Ted Tetzlaff. Written by Martin Rackin and Warren Duff. Photography, Robert de Grasse. Produced by Robert Sparks. Executive Producer, Sid Rogell.

Plot: An ex-cop, now in the Bail Bond business, falls for the wife of a man jailed for robbery and murder. He posts the bond for the man's release, only to discover him murdered shortly after. He gets into plenty of hot water before he finally nabs the rest of the gang, wins the girl and gets back the pledged money.

Comment: A typical George Raft vehicle with intrigue, murder and suspense the basis of a story about the terrific business done by the bail bond companies who post bonds for criminals, and innocents as well, in order to keep them out of jail until proven guilty. Story holds interest and mystery, plus an entangling romance that causes lots of excitement. All the usual ingredients the Raft followers look for, have been incorporated into the plot, and this should make the film a satisfactory offering where he is liked. Raft gives his role a certain tough realism while Pat O'Brien, as his business partner, turns in his usual smooth job. Ella Raines, Jim Backus, Bill Williams and Roland Winters are more than capable in their important assignments. Ted Tatlaff's direction adds some interesting touches to this suspenseful film. Combination of the Raft and O'Brien names for the marquee, and a catchy title, should help sell this at the box-office.

Zamba

Eagle Lion **Jungle Adventure** **70 mins.**

AUDIENCE SLANT: (Family) This picture has enough thrills and chills and adventurous excitement to please those moviegoers who enjoy this type of fare.

BOX-OFFICE SLANT: Should do well in the grind runs and neighborhood houses.

Cast: June Vincent, Jane Nigh, Jon Hall, Beau Bridges, George Cooper, George O'Hanlon, Harry Lauter, Darby Jones, Theron Jackson, Pierre Watkin, Alphonse Martel, Ray Corrigan. **Credits:** Directed by William Berke. Screenplay by Barbara Worth. From the original story by Maurice H. Conn, "The Girl and the Gorilla." Photography, James S. Brown. Special effects, Ray Mercer. Associate Producer, Harry Hendel. Produced by Maurice M. Conn. A Bert M. Stearn production.

Plot: A mother and her six-year old son are separated in the jungle when they are forced to bail out of their flaming plane. The mother is picked up by a couple of white hunters, while the boy is taken care of by a huge gorilla. Hurt in his descent, the child doesn't recognize his mother until another accident brings back his memory.

Comment: This is a minor "Mighty Joe Young" with a huge gorilla playing the title role. Combining generous jungle footage and a suspenseful, human story, the picture has enough chills and thrills and adventurous excitement to please those moviegoers who enjoy this sore of fare. Jon Hall and George Cooper are capable as the white hunters, and young Beau Bridges and June Vincent are effective in the son and mother roles. Director William Berke's know-how and Maurice Conn's production handling have given the film the inherent qualities needed to put it over with audiences seeking such an adventure as this. Should do well in the grind runs and neighborhood houses.

Jack Jackson

Problems of Vaudeville Presentation

(*Continued from Page 21*)

same specialized attention that is given to the making of pictures, the presentation of plays. If it is presented in a sloppy and careless manner it is certain to leave a sloppy impression with its audience. It quite naturally follows that if the audience's impression is poor, subsequent attendance will drop. This must be avoided, not only in the interest of the success of vaudeville but in the interest of maintaining and building interest in moviegoing as a national habit. If it requires that managers be replaced or executives properly schooled in order to acomplish this all important job, let's get about it without delay.

Background Essential

As for me, I must confess ignorance as to whether the shows will come in as they did in the old days or not. Maybe there will be considerable curtailment in the way of paraphernalia for transport and the acts will travel "light." But if they do, it should only serve to place added demands on the theatre for props and scenic effects. Under no circumstances will a front curtain and a braille be adequate. And a screen standard immovable on center stage will be disastrous to all concerned.

I'm not suggesting or advocating any major order to the scenic studios, but I do believe that the installation of a picture sheet hung down in "one" to be essential. I also believe that some sort of a cyclorama that will permit use of full stage for "afterpieces" and the larger troupes is needed as is a street drop and an outdoor scene in "two" to be requisite to the variety of background essential to the creation of the proper accompanying atmosphere to accentuate the various types and styles of performances to be rendered.

As I understand it, this presentation of vaudeville on a national, or semi-national, basis is in the nature of a test to determine whether or not the renewal of the once sure-fire audience-pulling performances will revitalize ailing box offices. To be fair to both theatre owners and the vaudeville bookers and performers, such test must be conducted under the most favorable circumstances possible. The biggest portion of the cost of getting vaudeville off to the right kind of a start is an enthusiastic expenditure of elbow grease and brow dew. A little thinking now—and a bit more of listening to old-time stagehands and managers—will prevent no end of confusion and delay when the shows arrive. Some figuring and a bit of the bank balance will of necessity be required to get the necessary scenery and correct present barriers in the way of stage equipment placement. But, on the whole, the job can be done at a minimum outlay if—and it's a big if—someone with know-how and experience will be given the reins and authority to accomplish the task.

And please, please, don't try to see how cheap you can buy the accompanying picture. You don't need an "A" or "AA" but you should give the performers, who are strangers and utterly unknown to your audiences, the benefit of a good strong "B" containing a modicum of names familiar to movie patrons. And by all means watch the timing of the accompanying feature film program. A picture in the 70- to 90-minute field with a couple of single reels is most pliable.

Personally, I believe a mistake is being made in asking performers to do five shows a day and six on Saturday. In the first place, it is my opinion that the performers are showing themselves at their "tiredest worst" on the last show which is exactly the time when the most discriminating spectators are in the audience. It has also been the experience of most of us "hang overs" from the old vaudeville days that performers seldom do their best when facing abreviated audiences.

But then maybe time will prove the above conjectures to be all wrong. Maybe the doors will be jammed from opening to closing and that capacity five times each day will reward the effort of those who are making the great venture—or should I say those who are answering a public demand for vaudeville?

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

OMAHA

Hymie Novitsky of 20th-Fox will succeed Eddie Rostermundt as president of the Omaha chapter of the Colosseum. Bill Wink, Warner Brothers, was elected vice-president; Bob Hirz, Warners, treasurer; Leon Mendelson, Warners, and Paul Back, RKO, secretaries; and Pat Halloran, Paramount, sergeant-at-arms.

United Artists Manager Don V. McLucas is back at work after a hospital visit. . . . Joe Scott, 20th-Fox manager, attended a divisional meeting in Chicago. . . . Universal-International Manager Harold Johnson was guest speaker at the annual meeting of the First Christian Church. . . . Merrill Fie and his father, Lyle, have purchased a water softening business in Watertown, S. D. Merrill takes over active management; his father will run their theatre at George, Ia.

Universal-International Inspectress Inez Miller is back at work after a lengthy and serious illness. . . . R. J. Ralston sold the Amusa Theatre at Fonda, Ia., to A. F. Meuting, former exhibitor at Ewing, Neb. . . . Arlo Davidson has closed the Lennox (S. D.) Drive-in for the winter.

RKO Salesman Mort Eichenberg, Jr. had his auto damaged when a truck ran it off the road. He got the car out of the ditch, turned it around and caught up with the trucker after a long pursuit. . . . Harold Struve, recent purchaser of the Ritz, Deshler, Neb., is remodeling the building formerly housing the theatre and switching its locations. . . . Don Gibson, owner of the Niobrara, Springview, Neb., keeps busy in the mornings on a watch repair business in his basement shop.

HARRISBURG

In conjunction with the just-ending Pennsylvania Week the new documentary film on the Keystone State was run by city theatres. Much of the film was shot in this locale because of the State capitol. . . . A "Can You Top This?" show was produced by Loew's Regent Manager Sam Gilman for the Kiwanis Club, of which he is a member. He was also active in planning the Pennsylvania National Horse Show, a Kiwanis benefit, which opened at the State Farm Show Arena with virtually all exhibitors present in boxes. . . . Paxtang Owner Dr. Samuel Goldstein has added a pair of antique chairs—200 and 300 years old—to his foyer furnishings.

New projectionist at the Lemoyne in Lemoyne is Charles Heller, Ben Peters having returned to Gettysburg College. . . . New employes at the Senate in Harrisburg are Betty Hughes, Ann Materazzi and Helen Shaull. . . . State Assistant Manager Spike Todorov, wife Wilma and young daughter Linda have returned from a motor trip to Florida. . . . State Usherette Betty Orris is officially a year older.

INDIANAPOLIS

Eagle Lion District Manager Edward Heiber was a visitor at the local branch on Friday. . . . Lois Dauchy, secretary to Harvey Cocks, general manager, Quimby Theatres, Ft. Wayne, Ind., is recuperating at St. Joseph's Hospital, after an emergency appendectomy. . . . Republic Manager Jack Dowd, went into a huddle with officials at the Mallers Circuit, Ft. Wayne Tuesday. . . . Universal Booker's Stenographer Shirley Van Cleave and Howard Beall were married Oct. 1.

M. E. Stevenson, Owensboro, Ky., has acquired the Palace there from B. Bennett, former operator. . . . Realart Manager Joseph W. Bohn will attend the sales meeting of the company Oct. 25 and 26, at the Warwick Hotel, New York. . . . The Dream here, operated by Clyde South, has joined Affiliated Theatres which will book for the house. . . . Harry L. Lorch, Screen Guild Productions, Chicago, visited the local branch on business. . . . Vogue Theatre Manager Fred Sorrells and Mrs. Sorrells are touring Texas while on vacation.

Universal Assistant General Sales Manager E. T. Gomersall, and District Manager Peter Rosian from Cincinnati spent Wednesday through Friday here. . . . Tommie O. McCleaster, manager, 20th-Fox, attended the division and branch managers' meeting in Chicago. . . . The Westlake Drive-In, built by Ernest and Paul Voight has had equipment installed and an early opening is expected. The Lakeland at Angola has also been equipped.

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Swing Your Partner

A tri-state square dance contest which started with various regional eliminations wound up on the stage of the Strand in Cumberland, Md., where Manager Johnny Manuel had the musical assistance of the locally well-known Mountain City Ramblers. The latter have a daily radio show, which resulted in many plugs. Now a rival station is interested in a weekly contest at the theatre.

DENVER

Universal has promoted Assistant Booker Gene Klein to office manager, succeeding Dick Stafford, resigned. . . . RKO Manager Joe Emerson has promoted Booker John O'Brien and engaged Harold Copeland as salesmen, replacing Sam Appleman and Dan Wagner, Appelman is entering the restaurant business; Wagner will announce his plans later. . . . Manager Robert Lotito of the Denver Alladain has been promoted by Fox Intermountain to city manager of its theatres in Pocatello, Idaho, where he succeeds John Denham, promoted to a similar job at Great Falls, Mont., where he succeeds William Steege who has retired. Intermountain also transferred Keith May from the Fox, Delta, Colo., to manage the Aladdin in Denver.

Universal District Manager Foster Blake conducted a sales meeting here with Manager Mayer Monsky and Salesmen Frank Green, Harold Michaelis and John Gillan. . . . Warner Short Subjects Sales Manager Norman H. Moray was here for a two-day conference with Manager Earl Bell and then proceeded to the west coast. . . . Henry Friedel has returned from MGM's sales meeting in New York. . . . United Artists District Manager William T. Keith was here conferring with Manager Clarence Olsen.

Mickey Gross has resigned as Wolfberg Theatres general manager and will go to California. . . . At Service Theatre Supply O. W. Dale has been named office manager, Joe Kelly, installation man, and Earl L. Ibanez, bookkeeper. . . . Frank H. Ricketson, Jr., entertained Spyros and Charles Skouras returning from an antelope hunt in Wyoming to the west coast.

BOSTON

RKO Publicist Ralph O. Banghart has been exploiting pictures in Greenfield, North Adams and Pittsfield the past week. . . . Bert MacKenzie, formerly and for years publicity man with MGM, visited friends in Boston last week. MacKenzie and his wife are now living on their farm in New York state. . . . The Milton *Transcript*, one of the better known weekly newspapers of this area, has put in a column of motion picture theatre notes.

VANCOUVER

A second daughter was born to the Odeon Hastings Manager Bob Fraser and his wife. . . . Odeon Hastings Assistant Manager Marke Watkins is pinch hitting for two weeks while Fraser Theatre Manager Brenton Kelly is vacationing. . . . Famous Players Capitol Assistant Manager Earl Barlow has been transferred to the Cineman in the same capacity, succeeding Frank Dwyer who resigned to enter other business.

Studio Theatre Manager Micky Goldin is in solid with his patrons; on a recent rainy night he supplied all those waiting in line to buy tickets with umbrellas. . . . British Columbia Projectionists local 348 is huddling with circuit executives on a new agreement for booth workers; its contract expired last month. The operators are asking for a pay increase and improved

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REGIONAL NEWSREEL

(Continued from Page 23)

working conditions.

The 750-seat York, Victoria, which was acquired last February by three Victoria men, Thomas Matheson, William Henson and Herbert Hampton, has reopened with Matheson as managing director and Hampton, a former theatre manager, as resident manager. The theatre was formerly a Pantages circuit house and since that time has had many owners. It is situated in the Oriental section of the British Columbia capital.

BUFFALO

A scroll containing the signatures of approximately 35 western New York distributors was presented to Columbia Manager Phil Fox at a luncheon marking his tenth anniversary in that post and his 25th anniversary with the company. The scroll was presented by George J. Gammel, president of the Motion Picture Theatres Owners association of western New York.

Paramount Theatres District Manager James H. Eshelman, is sporting a new convertible. . . . Word has reached Buffalo that WKBW's former disc jockey, Foster Brooks, has been signed by Mitchell J. Hamilburg, Hollywood movie agent, to a featured part in Smiley Burnette's Columbia picture, "Riders of Ghost Town.". . . Mrs. Mary Rafferty is the new secretary to Manager Harold Mortin of Loew's State in Syracuse, replacing Alice Budziak, resigned.

Universal General Sales Manager William A. Scully and Eastern Division Manager Fred Meyers were here for a sales conference with Manager Joe Gins and staff. . . . John McMahon is the new Paramount city salesman here; Donald Kranz of the Albany office replaces McMahon in the Syracuse area but will work out of the Buffalo exchange. . . . Harry Berinstein of Berinstein Brothers, Ithaca, has bought the Burg in Trumansburg, N. Y.

Donna Donahue has been appointed stenographer to Booker-Office Manager Chuck Harter at Columbia, replacing Annette Sarles. . . . Lou Heukrath, Columbia head inspectress, has returned from a vacation. . . . Johnny Rana, Columbia assistant shipper, is driving a new convertible. . . . U-I District Manager Dave Miller is now a grandfather. His daughter, Edith, has a baby boy, who has been named Steve.

No Adults Only

Sheriff George Blaine of Tulsa, Okla., was promised Tuesday that no more "adults only" movies will be shown at the State Theatre. The sheriff said the owner of the State told him he "would be glad" to stop shows for "adults only." Earlier in the day Blaine told Tulsa exhibitors they could show such films. The county attorney's office backed him. Blaine's ire was directed at the State which advertised a film featuring Evelyn West, an entertainer with whom he had run-ins when she appeared at a Tulsa night club.

MGM SALES CONFERENCE IN ROUSING KICK-OFF



MGM's sales conference in New York last week got off to a rousingly colorful start in a hip-hip gridiron setting replete with green turf striped with white yard lines, grandstand and band with plenty of brass in it—visual sample at left above. Right, Loew's and MGM President Nicholas M. Schenck addressing the meeting, with Distribution Chief William F. Rodgers and Advertising-Publicity Director Howard Dietz seated at his right.

Expressing confidence that the organization would overcome the obstacles which face all branches of the industry due to unsettled conditions at home and abroad, President Nicholas M. Schenck made the opening address Thursday (13th) of the annual MGM Sales Conference in New York. Mr. Schenck was introduced by Distribution Chief William F. Rodgers, who later emphasized that the gathering was not for the purpose of discussing any new policies but to discuss forthcoming product and servicing of exhibitor customers. Prominent among those who addressed later meetings were Advertising-Publicity Director Howard Dietz, who outlined promotional plans and declared that MGM definitely has not changed its policy in connection with cooperative and applied advertising; and Advertising Manager Si Seadler.

Eleanor Paradeis, office manager at Screen Guild, has returned from a vacation motor trip through the Adirondacks. . . . Abe Harris, MGM Rochester representative, and Mrs. Harris have returned from a vacation motor trip to St. Anne DeBeaupre, Montreal and Quebec.

Elmer Winegar, treasurer of the Motion Picture Operators Association, is in charge of Ismailia Temple's vaudeville and quiz show to be staged Nov. 28-29 in Memorial Auditorium. . . . George Stevens, a stage hand at Loew's State, Syracuse, was in Buffalo for the funeral of an uncle.

MILWAUKEE

Fire destroyed the Metro Theatre and other parts of the building which houses it at Prairie du Chien Oct. 12, the loss being estimated at $500,000. George Panka operated the theatre. . . . The Owen Theatre here has been sold by Leonard Hamm and Paul Stasek to Virgil Callahan and a brother.

Fred Perry, who managed theatres in downtown Milwaukee, is now manager of the Capitol Theatre at Middletown, Conn. . . . Acting manager for Universal-International here since the death of Jack Bannan has been City Salesman Dave Goldman. . . . Harry Chapman, former manager of the Fox-Princess, has joined the Paramount sales force in Minneapolis on special assignment. . . . A former Milwaukeean, Heinz Roemheld, is in Hollywood supplying the musical score for Columbia's "Good Humor Man."

Screen Guild Manager William Benjamin did a little duck hunting in the Wisconsin's north woods this month. . . . Also to northern Wisconsin, and to Upper Michigan, but on business, went Film Classics Manager Eddie Gavin.

The Variety Club's new headquarters, after Nov. 1 in the Hotel Wisconsin will be on the mezzanine floor with an entrance just above the top of the stairway. . . . H. O. (Muggs) Mugrido, distributor in the Wisconsin and Minnesota territory, passed away early in October. He was especially well known to old timers in the Milwaukee area.

HARTFORD

New area appointments: By Loew Poli circuit—Robert Ritzert, assistant manager, Globe, Bridgeport, replacing John DeBenedetto, shifted to Loew's, Columbus, O.; David Lee, assistant manager, Bridgeport Globe; Agnes Linskey is the new candy girl at the Webb Playhouse, Wethersfield; and Margaret Shea, Colonial Hartford cashier, is new cashier of the Princess here.

Warner Hartford District Manager Henry L. Neeles, Jim McCarthy, manager of the Strand; Lou Cohen, manager, Loew Poli; Fred R. Greenway, manager, Regal, and George Landers, E. M. Loew's Hartford division manager, attended a public safety meeting with Police Chief Michael J. Godfrey. . . . Needles was recently named chairman of the Hartford theatres' fire prevention week campaign committee.

Mrs. Joseph Dolgin, wife of the general manager of the Pike Drive-In Theatres, has been named director of the Young Adult and Adult Little Theatre group at Hartford's Jewish Community Center. . . . Hartford Allyn Manager Ray McNamara and Mrs. McNamara observed their twelfth wedding anniversary. . . . Star Katharine Hepburn appeared at the Bushnell Memorial on Oct. 12 marking the start of the Hartford Community Chest drive. . . .

REGIONAL NEWSREEL

Manager Mollie Stickles of Loew's Poli Palace, Meriden, recently married Dr. Irving Katz of that city.

Seventeen Warner Hartford district theatre managers attended a recent meeting at the Hotel Bond here at which New England Zone Manager I. J. Hoffman presided. . . . Frank Fedeli, operator of the Rialto, Worchester, Mass., has leased the Southern, South Norwood, Mass., from Mary Hayes Lynch and her brother, John Hayes, with Nov. 1 the effective date. . . . Massachusetts Amusement Corp., has acquired for approximately $250,000 the Art Theatre, Springfield, Mass., from the Camelot Theatre Corp.

The Parent-Teachers Council of Danbury is sponsoring a series of four Saturday morning programs for children at the Empress, that city. . . . Mrs. Steve Dina, wife of the American Theatre (Bridgeport) executive, is the mother of a baby girl. . . . A season of stage plays is planned for the Astor, East Hartford.

Dead: Rocco Longo, 61, owner of the Community Theatre, Oakville, Conn.

MINNEAPOLIS

Theatres suffered their share of damage when the area was struck by winds of hurricane intensity which reached a velocity of 100 miles an hour at Rochester, Minn. Glass windows were smashed, light bulbs broken and roofs damaged in what was the worst wind storm in the area's history. At Austin, Minn., a newly-built outdoor theatre was damaged by an 82-mile-an-hour wind. The entire fence around the theatre was leveled. The screen was not damaged, however, and the feature went on that night as usual. The feature: "Gone With the Wind."

All drive-ins in the Twin Cities area have closed for the season with the exception of the Hilltop, Minneapolis. That outdoor stand has been featuring a first-run, "Temptation Harbor," and offers to heat cars free if it's too cold. . . . A bold bandit walked up to the box office of the Mid-City Outdoor theatre near Racine, Wis., and walked away with $1187.50. Manager William Wallace pursued the bandit in a jeep, but had no luck.

CLEVELAND

The Cleveland Variety Club, after operating part time during the summer, is now running on a full-time basis, serving both luncheon and dinner. The entertainment committee is planning a full schedule of events. Election of new officers will take place on Nov. 5. . . . RKO Theatre Division Manager Emil Groth spent most of the week here conferring with Palace Manager Max Mink on the Nov. 4 edition of 8-act vaudeville coming here direct from the New York Palace.

Helen Rose is here from Detroit's 20th-Fox branch to succeed Genevieve Akers as secretary to Manager I. J. Schmertz. Miss Akers was one of the victims of the S.S. Noronic fire in Toronto Harbor. The Genevieve Akers Memorial Fund preview will be held Nov. 1 at the Heights Theatre. Tickets may be secured from M. B. Horwitz, Ray Schmertz and Oscar Ruby. The three men are also receiving contributions to the fund to be turned over to Mrs. Akers who lost two daughters in the disaster.

Don McMahon has been appointed United Artist booker succeeding the late Rose Weitz, another Noronic victim. . . . The wife of Leo Burkhart, owner of the Hippodrome, Crestline, is a patient in Crestline Emergency Hospital. . . . Mrs. Virginia Nicholas is new owner of the Circle in Akron. . . . Holbrook Bissell of Advertisers Distributor Co., Albany, was in town placing Christmas trailer contracts, and telling his friends that he'll be seeing them this winter in Fort Lauderdale where he recently bought a home.

Universal's William Scully and Fred Meyer spent several days here in consultation with District Manager Peter Dana and Manager Lester Zuker. . . . RKO Manager Jack Bernstein, and Eagle Lion Manager Bob Richardson are sporting new autos.

Messrs. Flieman and Cristman, owners of the Noble Theatre, Caldwell, have acquired the Port Theatre, Freeport. . . . And John Romanowski of the Hopedale Theatre, Hopedale, bought the Park in Bethesda. . . . Sunset Theatre, Findlay, is the first outdoor theatre in this territory to fold for the season.

So Who Can Lose?

No less than three dozen (36) prizes were promoted from the local dime store by Herman Kopf for the special morning game and contest show at the Waller in Laurel, Del., recently.

KANSAS CITY

The Orpheum reopened last week as a deluxe first-run theatre following a summer of remodelling after the house was switched from

(*Continued on Page 26*)



Above: Photo snapped on location at the Alexander Film Co., during the filming of a new movie-ad series for Frigidaire. More than 24,000 advertisers in the nation rely on Alexander for the production of top-quality, interest compelling movie-ads!

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REGIONAL NEWSREEL

(*Continued from Page 25*)

RKO to Fox Midwest control. Instead of any formal opening ceremonies on Wed., the circuit held a preview of the theatre and the screen attraction, "I Was a Male War Bride," for the mayor, city officials, industry friends and others on Tuesday night. As its first legitimate attraction the Orpheum gets Susan Peters in "The Barretts of Wimpole Street" for a week beginning Nov. 28. The play was set last week by Manager Jimmy Nixon. Until that date the Orpheum probably will show first-run films at extra fare.

The Starlight Theatre committee of the Citizen Planning Council recently voted to ask that part of the 1951 stadium and outdoor theatre bond issue of $750,000 be used in the building of the proposed Starlight Theatre in Swope Park.

NEW HAVEN

MGM Manager Harry Rosenblatt went to New York for home office sales conference. . . . Mort Katz, who heads booking office for Connecticut theatres, is handling Community Chest collections in downtown houses.

The Capitol Theatre, Middletown, managed by Fred Perry, is going into a part-time vaudeville policy. . . . The stork deposited a boy at the home of College Theatre Manager Sidney Kleper and his wife. . . . Father of Lou Brown, publicity director of the Loew Poli circuit, died in Washington, D. C.

WASHINGTON

Election of Variety Club Tent No. 11 officers for 1950 will take place at a luncheon on Nov. 7, in the Congressional Room of the Willard Hotel. . . . Local F-13 held its first fall business meeting on Oct. 10, with Agnes Turner of RKO presiding. . . . The Kaywood Theatre in Mt. Rainier had a free midnight stage and screen show under the sponsorship of the Mt. Rainier Fire Prevention and Safety Committee and the Sidney Lust Theatres. The Lust Theatres has moved into the new offices in the new Kass Bldg.

The Washington Variety Club unanimously elected Al Jolson as show business' "Personality of the Year." Presentation of the award will be made at the 14th annual dinner-dance, Nov. 19 at the Statler.

Newest addition to the downtown motion picture houses will be the remodeled Plaza at 1336 New York Ave. N.W., to be operated by Sam Roth's Valley Enterprises, which has two Washington theatres and 17 in Virginia. The Plaza will be ready early in January, and will be completely air-conditioned, and have modern seats, projection and sound equipment. The architect is William L. Drevo, and the remodeling of the building will be handled by the Tuckman-Barbee Construction Co.

PHILADELPHIA

Joe Minsky, former Eagle Lion district manager here and now operator of several army and navy retail stores, visited his many film row friends. . . . Thieves cracked a safe at the S-W Colonial last week and escaped with a reported $150. Police believe the robbers hid in the theatre at the end of the last show at night. . . . Harry Barrist's home was robbed for the second time in 16 days. Esther Muchnick, S-W publicity office, took a late vacation and spent her time in Havana and Miami.

John Golder, Jam Handy representative, returning from the Pittsburgh territory, reported the steel strike had severely affected business. . . . Rube Shapiro's Boulevard, Brookline, is being redecorated. . . . RKO Biller Cathryn Scanlon, has resigned due to ill health. Bernice Watson replaces her.

The Roy Rogers Riders Club of the Pike, Claymont, has received its charter and Dick Edge, manager, was officially designated as ranch foreman. . . . The rooms of Variety Club, Tent 13, were crowded last week during the televising of the world series. . . . The industryites here were sorry to learn of the death of Manager Art Kees of the Savar, Camden, N. J. He had been with the Varbalow Circuit for nearly 20 years.



WELCOME TO SCREENING. Mrs. Pauline Corbett, manager of the Idle Hour Theatre, Cinncinnati, is welcomed to an invitational showing of Paramount's "The Heiress" by Vincent Kramer of the company's Cincinnati sales forces.

LOUISVILLE

Ford Tracey, for many years manager of the Settos Ohio Theatres, has been promoted to circuit's district manager. He has left for his new offices at Evansville, Ind., and the Ohio has been taken over by his former assistant, George Kozak. . . . M. E. Stevenson is managing the Palace in Owensboro. . . . M. H. Sparks, co-owner of the Strand in Edmonton and the Veterans in Tomkinsville, is leaving for Chicago and a position with a manufacturer. He will retain his interest in both theatres, leaving them in charge of his partners, Cecile Richardson in the case of the Veterans and Phil Thompson at the Strand.

Chief Engineer Willis Hopewell of the Switow Amusement Co. here has left for a three-week vacation in New Orleans. . . . Manager H. J. Newton of the Strand here has been on his vacation, too, and was relieved by Eddie Huber, purchasing agent for the operating Fourth Avenue Amusement Co. . . . John Gilhooly, who has managed the Switow Amusement Co.'s theatres in Jeffersonville, Ind., for about 40 years, has left for an extended stay in Tucson, Ariz., leaving the houses under the direction of his son, Donald.

The Skyway and Parkway drive-ins ran "The Girl From Jones Beach" day-and-date and, though owned by different groups (the former by Louis Arru and the latter by John Nolan) advertised together in one large newspaper layout. . . . Lewis Baker's Star at West Point has a new screen and H. E. Curry's Todd at Elkton, new sound heads.

Fall Drive-Ins

If the fine fall weather continues in the Buffalo area, there is a strong possibility that the drive-in theatres in this neck of the woods will operate into the month of November. Business at the outdoor places has been holding up unusually well, says one of the big outdoor owners.

DES MOINES

The Council of Parents and Teachers at Waterloo, Ia., has set up a movie project in cooperation with the six Waterloo theatres with special films to be shown during the fall season. The objectives of the council are: 1) To assist parents and children in evaluating films; 2) To present desirable pictures for children which will replace the adult films which the children might otherwise attend; 3) To present a positive form of approach in fighting undesirable pictures for children. The council will also review coming films in its monthly publication.

The Hilltop drive-in near Fort Dodge, Ia., was heavily damaged by a 90-mile-an-hour windstorm that blew over the screen which fell on the ticket booth. Several other under-skyers in the state were also damaged. . . . The Des Moines Variety Club will hold its annual Christmas party at the Jewish community center on Dec. 12. Lou Levy and Harold McKinney are chairmen of the event.

Will E. Eddy, owner of the Empress, Indianola, Ia., was honored with a party at the Standard Club in Des Moines in celebration of his 25 years in the theatre business. Some 60 guests who have been associated with him during the past 25 years attended. Eddy also held open house at the Empress with continuous free showings during the day.

CHICAGO

Hank Porter, formerly with National Screen Service, has joined the sales department of Screen Guild. . . . Robert J. Longini has joined the Sarra Studios as director-cameraman. . . . Ernest Lucas, WGN-TV film editor, has been named television editor for the station. . . . W. Albright has resigned as manager of the Valencia, Chicago. . . . Bert Friedlob, producer of Mickey Rooney's "Dark Challenge," and Director Tay Garnett are here scouting locations for a new picture to be filmed here.

Balaban and Katz Legal Director Morris Leonard is home from a medical check-up at the Mayo sanitarium. . . . Film Financier Arthur Greene, who has not recently furnished funds for film productions, is investigating several independent films now under way with the idea of suming his film financing activities. . . . Dr. George Benson of Harding College, Searcy, Ark., and a writer on film subjects, was a speaker and honor guest at the opening dinner of the Chicago Community Fund drive at the Stevens Hotel attended by 1,200. John Balaban, Will Hollander, Jack Kirsch and other film industry leaders will take part in the campaign.

The local chapter of the Collisseum of Motion Picture Salesmen held a special Sunday meeting of the Variety Club rooms when new contract problems were discussed. . . . Balaban and Katz' Chicago Theatre advanced morning and afternoon prices for the Danny Kaye engagement to 98 cents with evening prices unchanged.

REGIONAL NEWSREEL

Variety Club Chief Barker Irving Mandel announced the Club was preparing for a huge Hallowe'en party for the evening of Oct. 29 with all families of members invited to be Club's guests. The Club held a special meeting last Monday night to consider the matter of new quarters.

M. Welt is the new assistant to Manager Mort Lang at the new Telenews Theatre which opens Oct. 28, while James Norman has joined the State Street Telenews as assistant manager. . . . George J. Brown succeeds Maurice F. Shea, resigned, as advertising manager of the Kingan Company. . . . Lubliner Circuit's Bob Lublinger will wed Ann Cahill, a sister of actress Jan Sterling, next month. . . . George Mahoney has quit as Great Lakes city manager in Joliet, Ill., to go into other business.

OKLAHOMA CITY

Hasahim M. Hassim, manager of the Lyric Theatre on Lover's walk, Fordsburg, Johannesburg, South Africa, wants to copy the advertising methods used by Oklahoma theatres. Morris Loewenstein, president of the Theatre Owners of Oklahoma, received a letter from Hassim asking for more information about the "I Am a Movie Fan" campaign which gets under way here soon.

The local Yale Theatre last week dualled the two "Belvedere" film as a special. . . . Redskin Theatres here has installed a clock for the benefit of its patrons.

The Big Four Drive-in Theatre, Inc., of near Benton, Ark. has been incorporated by H. T. Crawford, of Benton, Clyde E. Wilson, James Taylor and Ellis Taylor of Hot Springs.

Clarence R. McDonald, who for the last three and one-half years has managed the Dickinson in Webb City, Mo., has been transferred to Springfield as the circuit's city manager. Localite Walter R. Pruitt succeeds him at the Dickinson. The company recently purchased two theatres in Springfield where it has operated one for six years. McDonald will also serve as field representative for the other Dickinson houses in the Ozark region at Noel, Anderson, Granby, Branson, Springfield, Windsor, Pittsburgh, and Webb City, and also The Glen (formerly the Show) in Joplin which is being remodeled in ultra-modernistic style.

LOS ANGELES

Frank Murphy is being transferred from manager of Loew's State, Newark, N. J., to manage the Los Angeles State when the circuit takes over that house on Nov. 30. With Loew's 15 years, he has held managerial posts in Boston, Syracuse, Rochester and Providence. . . . Universal Salesman Art O'Connell is on vacation, while District Manager Foster Blake is making a trip to exchanges he supervises—Salt Lake City, Denver, Omaha, Des Moines and Kansas City. . . . Marty Solomon of Monogram returned to work, having fully recovered from his recent operation.

Ground has been broken for the new 1,400-seat Paradise Theatre and Recreation Center in Westchester, on the outskirts of Los Angeles. Project—a 16-alley bowling center, cocktail lounge and stores—is being put up by Alex Schreiber, head of Associated Theatres in Detroit.

Pat DiCicco is opening new offices in preparation for the time when theatre divorcement will go through and some of the theatres now run by Fox West Coast will go back to United Artists. . . . Frank Ulman, pioneer exhibitor of El Centro, was on the row this week renewing old acquaintances. Also in town was James Conley of El Segundo, booking and buying.

John P. Filbert and his son have returned from a business trip through Arizona where they encountered snow and rain. . . . Louise Vigna, pretty secretary to MGM Office Manager Jack Valpey was married here last Saturday at St. Agatha's Church.

PORTLAND

Both film and exhibitor sections of the motion picture industry are going all-out to raise quotas in the annual Community Chest Drive. The initial event was the B. F. Shearer party at Jewel Box Theatre. Fred Danz is Colonel of the industry drive, with Paul McElhinney and Frank X. Christie, Lieut. Colonels, while Majors are Roy Brobeck, Bob Clark, George DeWaide, Sam Davis, Lowell Parmetier and Walla Rucker.

Roscoe Ates visited the Seattle row with Sterling Theatres City Manager Zollie Volchok. . . . Buck Stoner, 20th-Fox western district manager, came up from San Francisco for the Notre Dame-Washington football. . . . Jerry Divis opened his Caribou Theatre in Brewster, and Al Fernandez opened his Mt. Olympus, Clallam Bay. . . . Howard M. Wood has purchased the Kettle in Kettle Falls from his father, H. B. Wood. . . . Mrs. Paul McElhinney is home from the Swedish Hospital where she was confined by a broken hip.

Seattle exhibitors honored Jerome Safron, for the past 17 years Columbia's western divisional supervisor of exchanges, with special luncheon. Guests included Frank L. Newman, Sr., Evergreen; John Hamrick, Maurice Saffle, Saffle Theatre Service; Frank Christie, Herb Sabottka, Cascade Theatres; Leroy Johnson, Liberty; John and Fred Danz, Sterling; B. F. Shearer and Hal Daigler, B. F. Shearer Company; William J. Connor, Tacoma; Sammy Siefel and Neal Walton, Columbia Pictures.

Floyd Wood has purchased the Wigwam, Nez Perce, Ida. . . . Jack J. Engerman of Lippert Production is visiting Portland and Seattle exchanges. . . . Harold Murphy of Evergreen's Egyptian is on vacation in the middle west.

SAN FRANCISCO

Boyd T. Sparrow will be transferred from manager of Loew's Theatre in Indianapolis to become manager of the Warfield here when Loew's takes over that theatre on Nov. 30. Sparrow started as a Loew usher in Norfolk and has held managerial posts in Washington,

(*Continued on Page 28*)

Virus Serious Situation

A peculiar situation developed at the called business meeting of the Publicity Club of Boston last week. President John J. Malloy was ill with Virus X and had his secretary call Floyd L. Bell, the first vice-president, asking Bell to preside in his stead. The secretary was obliged to inform Malloy's office that Bell, too, was ill with the same virus. Then Ralph Banghart, second vice-president, was called and his secretary said: "I am sorry but Mr. Banghart is out with an attack of Virus X."



Astor—Atlanta; Bay State—Boston; Astor—Charlotte; Capital—Chicago; Screen Guild—Cincinnati; Imperial—Cleveland; Astor—Dallas; Allied—Detroit; United Film—Kansas City; Astor—Los Angeles; Astor—Milwaukee; Independent—Minneapolis; Connecticut Films—New Haven; Dixie Film—New Orleans; Bell Pictures—N. Y. C. (Serving Buffalo); Capital—Philadelphia; Astor—San Francisco; Crown—Pittsburgh; Screen Guild—St. Louis; Equity—Washington, D. C.; Peerless Film Canada—Toronto—Winnipeg—Montreal.

REGIONAL NEWSREEL

(*Continued from Page 27*)

Wilmington, Springfield and Cleveland. . . . Eagle Lion Booker Bill Greenbaum and Ronnie Davis of the EL staff, announced their engagement. . . . N. P. ("Red") Davis of Favorite Films local exchange is attending the Realart sales meeting in New York.

Walter Chenoweth, former manager of San Francisco Theatres' Alexandria, will manage the new Coronet which opens Nov. 2. Albert Levin of the Coliseum replaces Chenoweth at the Alexandria; Edwin Scheeline of the Balboa transfers to the Coliseum, and Keith Hawke, former assistant at the Alexandria, is promoted to manager of the Balboa.

The Mission Street drive-in now under construction for Rex Stevenson and David Bolton's Trans-California Theatre Company marks its sixth openair operation. Besides a 1,000-carrer at Sacramento, Stevenson says three additional sites for ozoners are being considered in the Bay area. . . . Tickets for the Variety Club's "Western Hall of Fame," which will be presented at the Civic Auditorium on Nov. 19, and at the Oakland Memorial Auditorium on Nov. 20, are due to go on sale. More than 30 top cowboy stars will appear at these benefits for Variety's heart fund project for blind babies.

When Joe Solomon, formerly of the Hollywood Advertising Company, starts the Western Poster Company here at the end of the month, the name of a former head of Western Poster, the late and beloved Max Morris, will be commemorated by a plaque in the office which his widow will unveil. Solomon has the franchise here of the Theatre Poster Company of Detroit.

ST. LOUIS

Theatre Owners of America, President Sam Pinanski, Executive Director Gael Sullivan and General Counsel Herman M. Levy, will be among the speakers at the convention of the Motion Picture Theare Owners of St. Louis, Eastern Missouri and Southern Illinois, here Nov. 7-8. Variety Clubs will be represented by Robert J. O'Donnell, and a number of top film stars will be on hand. . . . The Better Films Council of Greater St. Louis will give its annual benefit cinema tea at the Melba, Oct. 27. Chairmen of the event are two former BFC presidents, Mrs. Leslie Barco and Mrs. Guy Randall.

MPTO of St. Louis, President Tom Edwards was unable to attend the Oct. 11 meeting of the organization here, being bedded with a virus infection. His partner in the Edwards and Plumlee circuit, Frank Plumlee recently suffered a wrenched back doing some work on the drive-in between Farmington and Flat River, Mo. . . . Bill Williams of Union, Mo., is on a pheasant hunt with some friends in South Dakota. . . . United Artists Salesman-Office Manager Chic Scheufler and Film Classics Manager Bud Edele went to Cotter, Ark., for a float trip over the weekend. . . . UA Auditor, Jim Mooney is here for about two weeks on a periodic check-up.

Mrs. Grace Rodgers of Cairo, Ill., has joined her husband in Florida, where the pioneer exhibitor is recovering from his recent operation. . . . President Sam Pirtle of the Pirtle Amusement Co., Jerseyville, Ill., is coming along nicely at the Missouri Methodist Hospital where he underwent another operation a short time ago. . . . St. Louis Exhibitor Charles Goldman and his wife are vacationing at Hot Springs, Ark. . . . Warner Prairie District Manager Hall Walsh was in Kansas City during the week.

Midwest Drive-In Theatres, lessee of the 700-seat Beverly, University City, are making minor improvements in the house. . . . President J. E. DeSilva of Fox Midwest, Inc., West Frankfort, Ill., expects to open the 500-seat Roxy, near Thanksgiving Day . . . C. Martin H. Lux and C. H. Potter have incorporated the Atchinson Drive-In Theatre Corp., Kansas City, to own lease and operate theatres.

Kid Draw

Saturday morning cartoon shows are drawing in the kids for five Warner houses in Milwaukee residential sections. Nickel a cartoon—25 cent admission for a program of five sounds pretty good to the small fry.



SILVER JUBILEE. Mr. and Mrs. Harry Popkin (he's the producer of the forthcoming United Artists release, "Champagne for Caesar) received a silver champagne bowl from UA President Gradwell Sears (right) on the occasion of their 25th wedding anniversary. Sears was host at a party for the couple at "21" last week. Celeste Holm (left) co-stars with Ronald Colman in the new Popkin film.

SALT LAKE CITY

Columbia Western Division Manager Jerome Safron left this city for Denver recently after a testimonial dinner for him at the Hotel Utah in connection with the Columbia drive now underway. . . . Carl Halstrom is now assistant manager and booker for Screen Guild, distributing Lippert productions from a new office in the Cinema Arts Building. . . . MGM Manager Carl Nedley is in Europe enjoying the tour won in his company's recent sales drive. He was one of 12 in the U. S. and Canada to share the top award. During his absence his place here is being taken by Sam Gardner of Los Angeles, assistant western district manager and former manager here.

Paramount Manager F. H. Smith is just back from a business trip to Chicago and New York. . . . United Artists Western Sales Manager Fred Jack and West Coast Division Manager W. E. Call conferred here recently with Manager Carroll Trowbridge for a few days. Jack has returned East and Call to the Pacific Coast. Trowbridge has just completed a sales trip by air to Montana.

Manager Warren Butler of the Lyric added a stage offering to his movie fare recently, a tie-in with radio station KUTA entitled "Footlight Debut," consisting of 25 minutes of aspiring talent.

TORONTO

Canadian exhibitors, outside of the Province of Quebec, see a film theatre attendance threat in a recommendation made in the House of Commons by Dr. Pierre Gauthier of Portneuf for a national ban on the admission to motion picture theatres of all juveniles under 17. Gauthier told the Commons members that as a result of the prohibition against attendance in the Province of Quebec where it has been in effect for the past 20 years, the moral fibre of youths in Quebec cities and towns had been improved. Whether any action will be taken on Gauthier's recommendation remains to be seen.

At the Ottawa meeting of theatre representatives, the following officers of the National Committee of the Motion Picture Exhibitors' Ass'n of Canada were elected: President A. J. Mason of Springhill, Nova Scotia, who is secretary-treasurer of the recently-organized Industry Council embracing all branches of the film trade; First Vice-President Morris Stein of Famous Players Canadian; Second Vice-President K. M. Leach of Calgary, Alta; Secretary-Treasurer George H. Peters of Odeon Theatres of Canada. The assistant secretary of both the National Committee and of the Industry Council is Arch J. Jolley who is executive secretary of the Motion Picture Theatres Ass'n of Ontario.

Manager D. Campbell of the Mountain Theatre, Hamilton, Ont., is catering, through a television receiving set in the mezzanine which picks up TV programs from Buffalo, N. Y., to two audiences nightly—the second one paying its way in to see the film show.

COLUMBUS

David A. Redman, who is relief manager for Miles theatres, and Phyllis June Sweney will be married today (22). . . . Loew's Broad Manager Carl Rogers, is relief manager at Loew's Ohio, and John DiBenedetto has been brought here from Bridgeport, Conn., where he is manager of Loew's Poli, to be relief manager at the Broad, both changes brought about by the auto acidecnt which sent Loew's Ohio Manager Walter Kessler to the Baptist Hospital in Little Rock, Ark., where he is recovering from the multiple injuries he sustained.

Mrs. Virginia Trannett, publicity manager at the Hartman, has been appointed chairman of the third annual publicity forum of the Columbus alumnae of Theta Sigma Phi, national journalism sorority, which meets here on Nov. 1. . . . World Manager Charles Sugarman announced that instead of holding attractions for two or more weeks, they would be moved over to the Little after the first week if a move-over was justified.

The Protestant Film Commission's "Prejudice," had its first showing in Columbus at the First Congregational Church. No admission was charged but a collection was taken to pay expenses. . . . Miss America (Jacque Mercer),

From Horses to Artists

ABC Theatres' Hollywood Hitching Post, till now a western house, is being changed to an art house to be known as The Paris.

REGIONAL NEWSREEL

Miss Ohio (Florence Bondi) and Miss Minnesota (Gloria Burkhart) appeared on the stage of the RKO Palace at the weekend following the Ohio State-Minnesota football game.

NEW YORK

It's going to be a three-front fight for the presidency of the 20th Century-Fox Family Club this week with incumbent Pat DeBlasi, Mike Nuzzola and Jim Victory, all running for the same office. New York also has three candidates for mayor. . . . After years and years in the film business Bill Ahrbecker has decided to quit being a percentage clerk at 20th-Fox and is going into the upholstery business. His fellow workers threw him a party; Norman Sher from the home office succeeds him. . . . And over at the exchange they're doing things to Division Manager Martin Moskowitz's office . . . probably putting in bullet-proof doors.

Willie Schutzer of United Artists had a wedding in the family this week when his son, Dr. Seymour Schutzer, married Rene Isaacs at the Waldorf. Honeymoon is in South America. . . . Jack Rochelle of the Park at Rockaway celebrated his 20th wedding anniversary this week. . . . Gloria Patrizzo, film row lovely, stepped off to the march that launched a thousand wars Sunday when she got married. . . . And Filmrowite Ben Levine, who manages to smoke a cigar, handle his books and is never too busy to give a helping hand, became a grand uncle when his nephew, Thomas Appelbaum, became a proud papa. . . . Harry Schochet, formerly with Paramount, has joined Screen Guild as head cashier.

Johnny Hogan of United Artists shipping department, lost his aunt and Stanley Yentes, the same outfit's upstate booker, lost his uncle. . . . The Arwid Theatre Corporation wants it distinctly understood that it is fighting in court to uphold a 10-year lease it says it signed from Oct. 1, 1949 on the Pelham Theatre.

Openings: Motor View Drive-in at Brielly, N. J., by Independent Theaters circuit; Michael Reston, a 850-carrer at Whitestone Bridge. The Woodbury at Highland Mills has closed for the winter. The Capitol at Union City has passed to the operation of Doves, yes Doves, Inc., with Richard D. Turtlebabu as president and presumably the chief cooer. . . . Parion Theatre Corporation, headed by Solomon M. Shaushkey, has taken over the Parsons at Flushing.

Cecil B. DeMille has been selected as the Picture Pioneer of the Year by the Directors of Motion Picture Pioneers and will get a plaque at the annual dinner in the Waldorf Astoria on Nov. 16.

Dead: James A. Woton, at the Variety Clubs-Will Rogers Hospital, Monday after a long illness. Woton, formerly in charge of sound and general maintenance for Warner Bros. in the Albany territory, is survived by his widow, Lillian, a son, James, and two daughters, Mrs. Jack Hurlihy and Mrs. Edmond Aborn.

ALBANY

MGM Manager Jack Goldberg and Assistant Eastern Sales Manager Herman Ripps are attending a sales convention at the Astor Hotel. . . . Warner District Manager G. W. Horan and E. E. Hinchy of the playdate department were in for a conference with Max Friedman and Joe Weinstein of Warner Theatres. . . . Monogram Booker Bob Adler weekended in New York. . . . Ray Roohan joined the staff of Paramount. . . . MGM Office Manager Bennett Goldstein returned from a vacation in New York. . . . Universal District Manager Dave Miller was in town.

Eagle Lion Booker Ray Brooks resigned. No one has yet been appointed to his position. . . . MGM Cashier Martha Hoffman is on the sick list. . . . Jean Russ, head booker at Hellman Theatres, resigned to become assistant to Fox Head Booker Helen Wisper. . . . William Rosenow, Lippert Pictures, was an Albany visitor. . . . Republic Vice-President and Sales Manager James R. Grainger and his assistant, Walter Titus, visited Albany and with Manager Arthur Newman journeyed to Gloversville for a conference with Schine Circuit Booker George Lynch.

James Woton, for many years maintenance man with Warners, died last week at the Will Rogers Memorial Hospital, Saranac Lake.

Not Cussing

Fox Midwest came up with a dual bill coupling that had some extra advertising when it set "Hellfire" and "Brimstone" into the Kansas City Esquire and Apollo theatres last week. The Apollo is not ordinarily in the first-run picture, but with unusual bookings it is frequently combined in a day-and-date deal with the downtown Esquire. City Manager Leon Robertson figured this one was worth the doubling up, and it paid off with a strong week's gross.

PHOENIX

Universal's "Gal Who Took the West" has been booked into 25 Arizona theatres for showings in October and November. Newspaper advertisements have been playing up such local tag lines as "Photographed in all of its wild action between Phoenix and Tucson," and "Hundreds of Arizonans in its action cast!" Past experience has proved that Arizonans invariably turn out in force to see a picture that was filmed in the Copper State.

Only a small number turned out for the memorial to Tom Mix, the movie cowboy, who died in an automobile accident on the Tucson-Florence highway nine years ago. The services, which included the planting of a sahuaro cactus in honor of Mix, were held at the Tom Mix Monument, about 30 miles north of Tucson.

"The Baron of Arizona," to be released by Lippert Productions, is being filmed in Florence, Arizona. . . . A Republic Pictures crew is on location at Sedona, Arizona, for filming of "Singing Guns."

New Theatres

McCook, Neb.—Temple Craft Board (Masonic), a 700-seat theatre to be rebuilt from that in the Temple, destroyed by fire.

Salina, Kan.—William Hansen, a 600-seater here at Ninth Street near Russell.

Uvalde, Tex.—Dudley Fitzsimmons, Jr., Robert and J. C. Dunn, a 350-car outdoor theatre here.

Bend, Ore.—William and Albert Forman, a 500-car drive-in to cost $75,000, north of this city.

Hoquiam, Wash.—Dwight L. Spracher, a drive-in here.

Russell, Kan.—W. A. Michaelis, Sr., and four partners, an outdoorer here to be named Sky-Vu Drive-In.

Ayr, Neb.—Mr. and Mrs. Jasper Giddings, an under-skyer here.

San Francisco—Trans-California Theatre Co., a 1,000-car ozoner at North Sacramento.

Milwaukee—Albert Behn, an open-airer near the airport between Waupaca and Weyauwega; Lake Park Outdoor Theatres, a 500-car under-skyer to cost $150,000 at Fond du Lac.

Buffalo—Evans Drive-In, Inc., headed by Chris F. Reitler, a 650-car ozoner to cost $200,000 in the Angola-Lake Shore district of Buffalo.

Portland—Cliff Briggs, a 500-car drive-in near McMinville, Ore.; Valley Amusement Co., an ozoner near Newberg, Ore.

Denver—Owen Moore of Desert Oil Co., a 650-seater to cost $200,000 at Rock Springs, Wyo.; Louis Yaeger and business associates, a 414-seater to cost $80,000 at Granby; Motorvue Theatres, Inc., a 400-car, $60,000 under-skyer near Sterling, Colo.

Hartford, Conn.—Frank LePage, a 600-seater at Van Buren, Maine.

Philadelphia—William Goldman Theatres, a 1,350-seat theatre in the shopping center to be built at Willow Grove.

PITTSBURGH

A son was born to Anthony Antonoplos and his wife, who operates theatres in Turtle Creek and East Pittsburgh, Pa., at the Magee Hospital here this week. . . . John H. Harris, head of the Harris Amusement Company and one of the organizers of the Variety Clubs of America, flew to London this week for installation of the first English Variety Club Tent. . . . George Curtz, who recently resigned as Paramount booker, has joined Film Classics here in a similar capacity. . . . Grace Lauderbach, of the 20th Century-Fox accounting department, has been continued to her home three weeks by illness.

Announcement has been made of the resignation of Weldon Waters, 20th-Fox manager here for the past three years. It is reported he will join the Cooperative Theatres as general manager, succeeding the late Harry Long. He is the second film row exchange manager to go with the Stern combine this year, Art Levy, former Columbia manager, having joined that organization several months ago as general manager of the Cincinnati office. Waters successor at 20th-Fox has not yet been named.

NEW ORLEANS

The Blanche at Chenal, La., town's only theatre, will open in the near future. Its owner, Mr. Lebeau, is venturing in the theatre field for the first time. . . . The Cinema Theatre at Kenner, La., is expected to open this month. Owner is Henry Raziano. The Cinema is the only theatre in the town.

The Marx Brothers, Vera Allen, Ilona Massey and Marion Hutton may make personal appearances in New Orleans for the premiere of "Love Happy" in mid-November.

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Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	*Company*
Abandoned	U-I
Abbott & Costello Meet the Killers	U-I
Act of Violence	MGM
Adam's Rib	MGM
Adventure in Baltimore	RKO
Adventures of Don Juan	WB
Affairs of a Rogue	Col.
Africa Screams	UA
After Midnight	Para.
After Nightfall	WB
Against the Wind	EL
Air Hostess	Col.
Alaska Patrol	FC
Alias Nick Beal	Para.
Alias the Champ	Rep.
Alice in Wonderland	EL
Alimony	EL
All Over the Town	U-I
All the King's Men	Col.
Always Leave Them Laughing	WB
Amazon Quest	FC
Ambush	MGM
And Baby Makes Three	Col.
Angels in Disguise	Mono.
Anna Lucasta	Col.
Annie Get Your Gun	MGM
Any Number Can Play	MGM
Apache Chief	Lippert
Arctic Fury	RKO
Arctic Manhunt	U-I
Arson, Inc.	Lippert
Avengers, The	Rep.

B

Backfire	WB
Bad Boy	Allied
Bad Man From Big Bend	Astor
Bagdad	U-I
Barbary Pirate	Col.
Barkleys of Broadway	MGM
Barricade	WB
Battleground	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Bed of Roses	RKO
Belle of Old Mexico	Rep.
Bells of Coronado	Rep.
Beloved	EL
Beware of Blondie	Col.
Beyond the Forest	WB
Big Cat, The	EL
Big Fall	20th-Fox
Big Frame, The	U-I
Big Jack	MGM
Big Sombrero, The	Col.
Big Steal, The	RKO
Big Wheel	UA
Bitter Victory	Para.
Black Book, The	EL
Black Hand, The	MGM
Black Magic	UA
Black Midnight	Mono.
Black Rose, The	20th-Fox
Black Shadows	EL
Blanche Fury	EL
Blind Goddess, The	U-I
Blind Spot	RKO
Blonde Bandit	Rep.
Blondie's Big Deal	Col.
Blondie Hits the Jackpot	Col.
Blondie's Hero	Col.
Blue Grass of Kentucky	Mono.
Blue Lagoon, The	U-I
Bodyhold	Col.
Bomba, the Jungle Boy	Mono.
Bomba on Panther Island	Mono.
Border Incident	MGM
Boston Blackie's Chinese Venture	Col.
Bribe, The	MGM
Bride For Sale	RKO
Bride of Vengeance	Para.
Brimstone	Rep.
Broken Arrow	20th-Fox
Broken Journey	EL
Buccaneer's Girl	U-I

C

"C"-Man	FC
Calamity Jane and Sam Bass	U-I
Calendar, The	EL
Call of the Forest	Lippert
Canadian Pacific	20th-Fox
Canterbury Tale, A	EL
Captain China	Para.
Captive Girl	Col.
Cardboard Cavalier	U-I
Cargo to Capetown	Col.
Cariboo Trail	20th-Fox
Carriage Entrance	RKO
Caught	MGM
Chain Lightning	WB

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) Biographical	*(C) Comedy*
(D) Drama	*(Doc) Documentary*
(G) Gangster	*(M) Musical*
(H) Horror	*(W) Western*
(My) Mystery	*(Wa) War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
15	Bad Boy (D)F	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
9	Massacre River (D)F	G. Madison-R. Calhoun-C. Downes	78	7/20/49	b4/16/49
13	My Brother Jonathan (D)A	M. Denison-D. Gray	105	7/6/49	b3/13/48
14	Stampede (W)F	R. Cameron-G. Storm-J. M. Brown	78	8/28/49	b4/30/49

COMING

Longhorn, The	R. Cameron		
Police Story, The	A. Murphy		
There's a Girl in My Heart	L. Bowman-E. Knox-P. Ryan		a8/27/49

ASTOR PICTURES

Bad Man From Big Bend	C. & W. Shrum	55	10/1/49	
Jeep Herders	J. Day-J. Carlson	48	10/1/49	
Trouble at Melody Mesa	B. King-C. Shrum	66	7/1/49	

COLUMBIA

CURRENT

139	Affairs of a Rogue (D)A	J. P. Aumont-J. Hopkins-C. Parker	65	Feb. '49	b6/8/48
120	Air Hostess (D)F	G. Henry-R. Ford-W. Wright	60	8/25/49	b7/16/49
148	Anna Lucasta (D)A	P. Goddard-B. Crawford-O. Homolka	86	Aug. '49	b7/16/49
182	Big Somorero, The *C (W)F	G. Autry-E. Verdugo-S. Dunne	77	Mar. '49	b2/5/49
	Blondie Hits the Jackpot (C)F	P. Singleton-A. Lake-L. Simms	65	10/6/49	b9/3/49
108	Blondie's Big Deal (C)F	P. Singleton-A. Lake-L. Simms	66	3/10/49	b3/26/49
122	Boston Blackie's Chinese Venture (My)F	C. Morris-R. Lane-G. E. Stone	59	3/3/49	b1/8/49
	Cowboy and the Indians, The	G. Autry-S. Ryan	70	Sept. '49	a4/23/49
109	Crime Doctor's Diary, The (My)F	W. Baxter-S. Dunne	61	6/9/49	b4/23/49
	Devil's Henchman, The (D)F	W. Baxter-M. B. Hughes	69	9/15/49	b7/30/49
147	Doolins of Oklahoma, The (W-D)F	R. Scott-G. Macready-L. Allbritton	90	July '49	b6/4/49
	Holiday in Havana	D. Arnaz-M. Hatcher-A. Doran	73	10/13/49	
146	Johnny Allegro (D)F	G. Raft-N. Foch-G. Macready	80	June '49	b6/4/49
102	Kazan (D)F	S. Dunne-L. Maxwell	65	7/14/49	b6/25/49
141	Knock On Any Door (D)A	H. Bogart-J. Derek-S. Perry	100	Apr. '49	b2/26/49
114	Ladies of the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60	2/10/49	b12/11/48
115	Law of the Barbary Coast, The (D)A	S. Dunne-A. Jergens-G. Henry	65	7/21/49	b4/2/49
123	Lone Wolf and His Lady, The (My)F	R. Randell-J. Vincent	60	8/11/49	b3/26/49
144	Lost Tribe, The (Adventure)F	J. Weissmuller-E. Verdugo	72	May '49	b4/30/49
145	Lust for Gold (W)A	G. Ford-I. Lupino	90	June '49	b5/28/49
105	Make Believe Ballroom (M-C)F	R. Warrick-J. Courtland	78	5/26/49	b6/11/49
116	Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66	Mar. '49	b12/18/48
	Miss Grant Takes Richmond (C)F	L. Ball-W. Holden	87	Oct. '49	b9/24/49
	Mr. Soft Touch (C-D)F	G. Ford-E. Keyes-J. Ireland	93	Sept. '49	b7/30/49
101	Mutineers, The (D)F	J. Hall-A. Jergens	60	4/22/49	b5/7/49
183	Riders of the Whistling Pines (W-M)F	G. Autry-J. Lloyd	70	May '49	b3/26/49
186	Rim of the Canyon	G. Autry-N. Leslie-T. Hall	70	July '49	a2/5/49
112	Rusty Saves a Life (D)F	T. Donaldson-G. Henry	67	4/3/49	b2/12/49
103	Secret of St. Ives, The (D)F	R. Ney-V. Brown	75	6/30/49	b6/11/49
137	Slightly French (M-C)F	D. Lamour-D. Ameche	81	Feb. '49	b2/19/49
138	Song of India (D)F	Sabu-T. Bey-G. Russell	77	Feb. '49	b2/19/49
142	Undercover Man, The (D)A	G. Ford-N. Foch	85	Apr. '49	b3/26/49
140	Walking Hills, The (W-D)F	R. Scott-E. Raines-W. Bishop	78	Mar. '49	b3/12/49
143	We Were Strangers (D)A	J. Jones-J. Garfield-P. Armendariz	106	May '49	b4/30/49

COMING

All the Kings Men	B. Crawford-J. Dru-J. Ireland		a2/5/49
And Baby Makes Three	R. Young-B. Hale-R. Hutton		a6/18/49
Barbary Pirates (D)F	D. Woods-T. Marshall	64 11/10/49	b8/6/49
Beware of Blondie	P. Singleton-A. Lake		a10/15/49
Blondie's Hero	A. Lake-P. Singleton-L. Simms		a5/28/49
Bodyhold	W. Parker-H. Brooke-A. Jenkins		a9/10/49
Captive Girl	J. Weissmuller		
Cargo to Capetown	B. Crawford-J. Ireland-E. Drew		a7/23/49
Chinatown at Midnight	H. Hatfield-J. deWit		a6/18/49
Cow Town	G. Austry-G. Davis		a5/28/49
Feudin' Rhythm	E. Arnold-G. Henry-K. Grant		a8/13/49
Girls School	J. Reynolds-R. Ford		a7/30/49
Good Humor Man, The	J. Carson-L. Albright-J. Wallace		a7/16/49
Her Wonderful Lie	Janis Carter-Marc Platt		
Hoedown	E. Arnold-J. O'Mahoney		a8/20/49
Jolson Sings Again *T (C-D-M)F	Parks-Hale-Demarest-Donath	96	b8/13/49
Kill the Umpire	W. Bendix-G. Henry		
Mark of the Gorilla	J. Weissmuller-S. Dalbert		a10/15/49
Mary Ryan, Detective	M. Hunt-W. Phillips		a7/30/49
Military Academy	S. Clements-L. Tyler		
Mother for May, A	W. Holden-C. Grey-M. J. Saunders		
Nevadan, The	R. Scott-D. Malone		a10/1/49
Night in Havana	D. Arnaz-M. Hatcher		a2/5/49
No Sad Songs	M. Sullavan-W. Corey-V. Lindfors		
Palomino *T	J. Courtland-B. Tyler		a10/1/49
Petty Girl, The *T	R. Cummings-J. Caulfield		a10/15/49
Prison Warden	W. Baxter-A. Lee		a6/4/49
Reckless Moment, The	J. Mason-J. Bennett	82 Nov. '49	a4/16/49
Riders in the Sky	G. Autry-G. Henry	Nov. '49	a9/10/49
Rogues of Sherwood Forest *T	J. Derek-D. Lynn		a10/8/49
Rusty's Birthday	T. Donaldson-J. Litel	60 11/3/49	a5/21/49
Sons of New Mexico	G. Autry-G. Davis		a8/6/49
Tell It to the Judge	R. Russell-R. Cummings-M. McDonald		a5/21/49
Tokyo Joe (D)A	H. Bogart-A. Knox	88 Nov. '49	b10/15/49
Traveling Saleswoman	J. Davis-A. Devine		a9/24/49
Tyrant of the Sea	R. Randell-R. Williams		a9/10/49
Woman of Distinction	R. Russell-R. Milland-J. Carter		a9/3/49

Westerns

	Bandits of El Dorado	C. Starrett-S. Burnette	56	10/20/49	
162	**Blazing Trail, The**	C. Starrett-S. Burnette	56	7/5/49	
	Frontier Outpost	C. Starrett-S. Burnette			
	Horsemen of the Sierras	C. Starrett-S. Burnette	56	9/22/49	
161	**Laramie**	C. Starrett-S. Burnette	55	5/19/49	
	Renegades of the Sage	C. Starrett-S. Burnette		11/24/49	
164	**South of Death Valley**	C. Starrett-S. Burnette	54	8/18/49	
	Trail of the Rustler	C. Starrett-S. Burnette			

EAGLE LION

CURRENT

965	**Against the Wind (D)A**	S. Signoret-R. Beatty-J. Warner	95	Sept. '49	b3/13/48
931	**Alimony (D)A**	J. Beal-M. Vickers	72	June '49	b7/9/49
928	**Big Cat, The *T (D)F**	L. McCallister-P. A. Garner-P. Foster	75	May '49	b4/30/49
926	**Black Book, The (D)A**	R. Cummings-A. Dahl-R. Basehart	89	Aug. '49	b5/28/49
944	**Black Shadows (Trav.)A**	Congo Jungles	62	July '49	b10/8/49
919	**Blanche Fury *T (D)A**	V. Hobson-S. Granger	95	Feb. '49	b3/20/48
916	**Broken Journey (D)A**	P. Calvert-M. Grahame-F. L. Sullivan	89	4/6/49	b4/24/48
959	**Canterbury Tale, A (D)F**	E. Portman-J. Sweet-S. Sim	90	June '49	b2/5/49
939	**Don't Take It To Heart (C)F**	R. Greene-A. Drayton-P. Medina	90	June '49	b1/22/49
962	**Easy Money (C-D)F**	G. Gynt-D. Price	94	Aug. '49	b3/6/48
955	**Fighting Redhead, The *C (W)F**	J. Bannon-E. Lynn	55	Oct. '49	b10/15/49
011	**Hidden Room, The (D)A**	R. Newton-S. Gray	98	Oct. '49	b8/6/49
941	**It Always Rains on Sundays (D)A**	G. Withers-J. Warner	92	3/23/49	b11/29/47
923	**Miranda (C)A**	G. Johns-G. Withers-G. Jones	75	Mar. '49	b4/10/48
924	**Mr. Perrin and Mr. Traill (D)A**	D. Farrar-M. Goring-G. Gynt	91	July '49	b8/28/48
964	**My Brother's Keeper (D)A**	J. Warner-J. Hylton	96	July '49	b2/26/49
942	**Once Upon a Dream (C)A**	G. Withers-G. Jones	87	Sept. '49	b7/9/49
961	**Place of One's Own, A (D)A**	J. Mason-M. Lockwood-B. Mullen	94	Sept. '49	b1/22/49
993	**Portrait of Jennie (D)A**	J. Cotten-J. Jones-E. Barrymore	90	July '49	b1/1/49
915	**Quartet (D)A**	H. Baddeley-D. Bogarde	120	May '49	b12/4/48
917	**Red Shoes, The *T (D)A**	A. Walbrook-M. Goring-M. Shearer	133	Special	b7/31/48
925	**Red Stallion in the Rockies *C (W-D)F**	A. Franz-J. Heather	85	2/2/49	b3/19/49
954	**Roll, Thunder, Roll *C (W)F**	J. Bannon-E. Lynn-I. S. Jolley	58	4/27/49	b5/14/49
921	**Saraband *T (D)A**	S. Granger-F. Rosay-J. Greenwood	94	May '49	b10/2/48
920	**Scott of the Antarctic *T (D)A**	J. Mills-D. Bond	111	4/20/49	b12/18/48
930	**Shamrock Hill (C-M)F**	P. Ryan-J. Litel	71	May '49	b4/30/49
922	**Sleeping Car to Trieste (D)A**	J. Kent-A. Lieven	95	June '49	b11/6/48
007	**Trapped (Melo.)A**	L. Bridges-B. Payton	78	Oct. '49	b10/8/49
927	**Tulsa *T (D)F**	S. Hayward-R. Preston	90	4/13/49	b3/26/49
940	**Waterloo Road (D)A**	J. Mills-S. Granger	77	Aug. '49	b1/29/49
914	**Weaker Sex, The (C-D)F**	U. Jeans-C. Parker	85	Sept. '49	b10/2/48
960	**Woman in the Hall, The (D)A**	U. Jeans-J. Simmons	93	Aug. '49	b11/15/47
004	**Zamba**	J. Hall-J. Vincent	75	Sept. '49	

COMING

913	**Alice in Wonderland *Ansco**	C. Marsh-S. Murray-F. Aylmer			
	Beloved	P. Goddard-P. Armendariz			
	Calendar, The (C)A	Greta Gynt-John McCallum	79		b6/5/48
	Dedee (D)A (French)	S. Signoret-M. Pagliero	95		b4/23/49
	Down Memory Lane (C)F	Crosby-Fields-Turpin-Swanson	72		b9/10/49
963	**Esther Waters (D)A**	K. Ryan-D. Bogarde	108		b10/2/48
	Floodtide (D)A	G. Jackson-R. Anderson	90		b4/16/49
	Gay Lady, The *T(M-D)A	J. Kent-J. Donald	95		b8/20/49
012	**Glass Mountain, The (D)A**	D. Gray-M. Denison-V. Cortesa	97	Nov. '49	b2/12/49
	Lord Byron (D)A	D. Price-M. Zetterling	85		b4/23/49
	Man Wanted	Anabel Shaw-Robert Lowery			
	Never Fear	S. Forrest-K. Brasselle			
928	**Oliver Twist (D)F**	R. Newton-A. Guinness-K. Walsh	116		b7/3/48
	Passport to Pimlico (C)F	S. Holloway-H. Baddeley	84		b6/11/49
009	**Port of New York**	S. Brady-L. Carter		Nov. '49	
	Prizefighter and the Cowboy *C	J. Bannon-L. Nova			
	Rupert	J. Durante-T. Moore			
008	**Spring in Park Lane (C)F**	A. Neagle-M. Wilding	91	Nov. '49	b4/3/48
	Sundowners, The *T	R. Sterling-J. Barrymore, Jr			

FILM CLASSICS

	Alaska Patrol (D)F	R. Travis-H. Westcott	61	3/8/49	b1/29/49
	Amazon Quest (Adventure)F	T. Neal-C. Mathews-C. Donne	70	3/25/49	b5/14/49
	"C"-Man (D)A	D. Jagger-J. Carradine-H. Landers	75	5/16/49	b4/30/49
	Daughter of the West *C(D)F	M. Vickers-P. Reed	77	4/1/49	b4/23/49
	Frustration (Swedish) (D)A	H. Lowenadler-G. Fridh	90	Sept. '49	b9/10/49
	Guilty Bystander	Z. Scott-F. Emerson-M. Boland			
	Lost Boundaries (D)F	B. Pearson-M. Ferrer	97	6/30/49	b7/2/49
	Lovable Cheat, The (C)A	C. Ruggles-P. A. Garner-R. Ney	74	5/11/49	b4/9/49
	Not Wanted (D)A	S. Forrest-K. Brasselle-L. Penn	91	6/24/49	b6/25/49
	Pirates of Capri	L. Hayward-B. Barnes			
	Project X	R. Colton-K. Andes	60	10/14/49	
	Search for Danger (My)F	J. Calvert-A. Dekker	64	4/8/49	b4/30/49
	State Department-File 649 *C(D)F	W. Lundigan-V. Bruce	85	2/15/49	b2/12/49

LIPPERT PRODUCTIONS

4824	**Apache Chief**	F. Neal-C. Thurston		11/4/49	
4819	**Arson, Inc. (D)A**	R. Lowery-A. Gwynne	60	6/24/49	b5/7/49
4821	**Call of the Forest**	R. Lowery-K. Curtis-M. Sherrill		11/18/49	
4913	**Dalton Gang, The**	D. Barry-R. Lowery		10/21/49	
4905	**Deputy Marshal**	F. Langford-J. Hall		10/28/49	a9/3/49
4822	**Grand Canyon (Sepia) (C)F**	R. Arlen-M. B. Hughes	65	8/10/49	b9/3/49
4814	**I Shot Jesse James (D)F**	P. Foster-B. Britton-J. Ireland	81	2/24/49	b2/5/49
4818	**Omoo-Omoo, the Shark God (D)F**	R. Randell-D. Burton	58	4/30/49	b7/9/49
4914	**Red Desert**	D. Barry-T. Neal		12/3/49	
4817	**Rimfire (D)F**	J. Millican-M. B. Hughes	61	3/12/49	b4/9/49
4820	**Ringside (D)A**	D. Barry-T. Brown-S. Ryan	63	7/14/49	b7/23/49
4823	**Sky Liner (My)A**	R. Travis-P. Blake-R. Hudson	60	7/28/49	b8/6/49
4816	**Son of Billy the Kid**	L. LaRue-F. St. John	65	4/23/49	
4903	**Square Dance Jubilee**	D. Barry-M. B. Hughes		11/11/49	
4826	**There Is No Escape**	S. Thurston	64	7/29/49	
4918	**Tough Assignment**	D. Barry-M. Steele		12/17/49	
4909	**Treasure of Monte Cristo (My)A**	G. Langan-A. Jergens	76	10/14/49	b10/8/49

METRO-GOLDWYN-MAYER

CURRENT

914	**Act of Violence (D)A**	V. Heflin-R. Ryan-J. Leigh	83	Feb. '49	b12/25/48
930	**Any Number Can Play (D)A**	C. Gable-A. Smith	103	July '49	b6/4/49
925	**Barkleys of Broadway, The *T (M)F**	F. Astaire-G. Rogers	109	May '49	b4/16/49
924	**Big Jack (C-D)F**	W. Beery-M. Main	86	Apr. '49	b4/9/49
5	**Border Incident (Doc-D)A**	G. Murphy-R. Montalban	95	Oct. '49	b8/27/49
917	**Bribe, The (D)A**	R. Taylor-A. Gardner-C. Laughton	98	Mar. '49	b2/5/49
918	**Caught (D)A**	J. Mason-B. Bel Geddes-R. Ryan	88	Apr. '49	b2/19/49
	Challenge to Lassie *T	E. Gwenn-D. Crisp-Lassie	76	Oct. '49	a2/26/48

SHOWMEN'S TRADE REVIEW

Title	*Company*
Challenge to Lassie	MGM
Champagne for Caesar	UA
Champion	UA
Cheaper By the Dozen	20th-Fox
Chicago Deadline	Para
Chicken Every Sunday	20th-Fox
Chinatown at Midnight	Col.
Christopher Columbus	U-I
Cinderella	RKO
City Across the River	U-I
Clay Pigeon	RKO
Colorado Territory	WB
Comanche Territory	U-I
Come To The Stable	20th-Fox
Command Decision	MGM
Concert Magic	UA
Connecticut Yankee, A	Para
Conspirator	MGM
Copper Canyon	Para
Cover-Up	UA
Cowboy and the Indians, The	Col.
Cow Town	Col.
Crime Doctor's Diary	Col.
Criss-Cross	U-I
Crooked Way, The	UA
Curtain Call at Cactus Creek	U-I

D

Dakota Lil	20th-Fox
Dalton Gang	Lippert
Dancing in the Dark	20th-Fox
Dangerous Profession	RKO
Dark Road	Rep.
Daughter of Rosie O'Grady	WB
Daughter of the Jungle	Rep.
Daughter of the West	FC
Daybreak	RKO
Daybreak	U-I
Dead on Arrival	UA
Deadly Is the Female	UA
Dear Wife	Para.
Death in the Doll's House	MGM
Dedee	EL
Deported	U-I
Deputy Marshal	Lippert
Devil's Doorway	MGM
Devil's Henchmen, The	Col.
Doctor and the Girl, The	MGM
Don't Take It to Heart	EL
Doolins of Oklahoma, The	Col.
Double Crossbones	U-I
Down Dakota Way	Rep.
Down Memory Lane	EL
Down to the Sea in Ships	20th-Fox
Drink to Me Only	MGM
Duke of Chicago	Rep.
Dynamite	Para
Dynamite Trail	RKO

E

Eagle and the Hawk	Para.
East Side, West Side	MGM
Easy Living	RKO
Easy Money	EL
Edward, My Son	MGM
El Paso	Para
Escape If You Can	UA
Esperanza	UA
Esther Waters	EL
Everybody Does It	20th-Fox

F

Fallen Idol, The	SRO
Family Honeymoon	U-I
Fan, The	20th-Fox
Fancy Pants	Para.
Father Was a Fullback	20th-Fox
Feudin' Rhythm	Col.
Fighting Fools	Mono.
Fighting Kentuckian, The	Rep.
Fighting Man of the Plains	20th-Fox
Fighting O'Flynn, The	U-I
Fighting Redhead, The	EL
File on Thelma Jordon, The	Para.
Flame of Youth	Rep.
Flaming Fury	Rep.
Flamingo Road	WB
Flaxy Martin	WB
Floodtide	EL
Follow Me Quietly	RKO
Forbidden Street, The	20th-Fox
Force of Evil	MGM
Forgotten Women	Mono.
Fountainhead, The	WB
Francis	U-I
Free for All	U-I
Front and Center	20th-Fox
Frontier Investigator	Rep.
Frustration	FC

G

Gal Who Took the West	U-I
Gay Lady, The	EL
Girl From Jones Beach	WB
Girl in the Painting, The	U-I
Girl's School	Col.
Glass Mountain, The	EL
Golden Madonna, The	WB
Golden Stallion	Rep.
Gone to Earth	SRO
Good Humor Man	Col.
Grand Canyon	Lippert
Great Dan Patch, The	UA
Great Gatsby, The	Para.
Great Lover, The	Para.
Great Sinner, The	MGM
Green Promise	RKO
Guilty Bystander	FC
Gun Fighter	20th-Fox
Gun Thunder	RKO

H

Hamlet	U-I
Hasty Heart, The	WB
Hawk and the Arrow	WB
Heiress, The	Para
Hellfire	Rep

Title	Company
Henry, the Rainmaker	Mono.
Her Man Gilbey	U-I
Her Wonderful Lie	Col.
Hidden Room, The	EL
Hideout	Rep.
Hoedown	Col.
Hold That Baby	Mono.
Holiday Affair	RKO
Holiday in Havana	Col.
Home of the Brave	UA
Homicide	WB
House Across the Street	WB
House by the River	Rep.
House of Strangers	20th-Fox

I

I Cheated the Law	20th-Fox
I Married a Communist	RKO
I Shot Jesse James	Lippert
I Was a Male War Bride	20th-Fox
Ichabod and Mr. Toad	RKO
Illegal Entry	U-I
Impact	UA
In the Good Old Summertime	MGM
Incident	Mono.
Indian Scout	UA
Inspector General, The	WB
Intruder in the Dust	MGM
Iroquois Trail, The	UA
Is This a Sin?	UA
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO

J

Jeep Herders	Astor
Jiggs and Maggie in Jackpot Jitters	Mono.
Jigsaw	UA
Joan of Arc	RKO
Joe Palooka in the Big Fight	Mono.
Joe Palooka in the Counterpunch	Mono.
John Loves Mary	WB
Johnny Allegro	Col.
Johnny Holiday	UA
Johnny One-Eye	UA
Johnny Stool Pigeon	U-I
Jolson Sings Again	Col.
Judge Steps Out, The	RKO
Jungle Stampede	Rep.

K

Kazan	Col.
Key to the City	MGM
Kid From Cleveland, The	Rep.
Kill the Umpire	Col.
King Solomon's Mines	MGM
Kiss for Corliss, A	UA
Kiss in the Dark	WB
Knock on Any Door	Col.

L

Ladies of the Chorus	Col.
Lady Gambles, The	U-I
Lady Takes a Sailor, The	WB
Last Bandit, The	Rep.
Law of the Barbary Coast	Col.
Law of the Golden West	Rep.
Leave It to Henry	Mono.
Letter to Three Wives	20th-Fox
Let's Dance	Para.
Lie, The	Para.
Life of Riley	U-I
Little Women	MGM
Locked In	WB
Lone Wolf & His Lady	Col.
Longhorn, The	Allied
Look for the Silver Lining	WB
Lord Byron	EL
Lost Boundaries	FC
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Lucky Stiff	UA
Lust for Gold	Col.

M

Ma and Pa Kettle	U-I
Ma and Pa Kettle Go to Town	U-I
MacBeth	Rep.
Mad Wednesday	RKO
Madame Bovary	MGM
Make Mine Laughs	RKO
Make-Believe Ballroom	Col.
Malaya	MGM
Man About the House	20th-Fox
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	RKO
Man Wanted	EL
Mark of the Gorilla	Col.
Mary Ryan, Detective	Col.
Masked Raiders	RKO
Massacre River	Allied
Master Minds	Mono.
Men, The	UA
Mighty Joe Young	RKO
Military Academy	Col.
Miniver Sequel	MGM
Miraculous Journey	FC
Miranda	EL
Miss Grant Takes Richmond	Col.
Miss Mink of 1949	20th-Fox
Mississippi Rhythm	Mono.
Mr. Belvedere Goes to College	20th-Fox
Mr. Music	Para.
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.

915	Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112	Feb. '49	b12/25/48
3	Doctor and the Girl (D)A	G. Ford-J. Leigh-C. Coburn	99	Sept. '49	b9/10/49
926	Edward, My Son (D)A	S. Tracy-D. Kerr	112	June '49	b3/19/49
919	Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49	b1/1/49
923	Great Sinner, The (D)A	G. Peck-A. Gardner-W. Huston	110	8/5/49	b7/2/49
932	In the Good Old Summertime *T (M-D)F	J. Garland-V. Johnson	102	July '49	b6/25/49
922	Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49	b2/26/49
931	Madame Bovary (D)A	Jones-Mason-Jourdan-Heflin	94	Aug. '49	b7/30/49
927	Neptune's Daughter *T (M)F	R. Skelton-E. Williams-R. Montalban	94	June '49	b5/21/49
4	Red Danube, The (D)A	W. Pidgeon-P. Lawford	118	Oct. '49	b9/24/49
933	Scene of the Crime (D)A	V. Johnson-G. DeHaven-A. Dahl	94	Aug. '49	b6/25/49
2	Secret Garden, The (D)F	M. O'Brien-H. Marshall-D. Stockwell	92	Sept. '49	b4/23/49
929	Stratton Story, The (D)F	J. Stewart-J. Allyson	106	July '49	b4/23/49
916	Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr.	94	Feb. '49	b1/1/49
921	Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94	Apr. '49	b3/5/49
920	Tale of the Navajos *T (Doc)F	Navajo Indians	58	Regional	b9/24/49
1	That Midnight Kiss *T (M)F	K. Grayson-M. Lanza-E. Barrymore	99	Sept. '49	b8/27/49

COMING

Adam's Rib	S. Tracy-K. Hepburn	Nov. '49		a8/13/49
Ambush	R. Taylor-J. Hodiak-A. Dahl			a8/20/49
Annie Get Your Gun T*	B. Hutton-H. Keel-F. Morgan			
Battleground (Wa-D)A	V. Johnson-J. Hodiak	118	Nov. '49	b10/1/49
Black Hand, The	G. Kelly-T. Celli			a9/24/49
Conspirator (D)F	R. Taylor-E. Taylor	87		b8/6/49
Death in the Doll's House	A. Sothern-Z. Scott-K. Miller		Dec. '49	a8/20/49
Devil's Doorway	R. Taylor-L. Calhern-P. Raymond			a9/10/49
Drink to Me Only	V. Johnson-E. Taylor			a9/24/49
East Side, West Side	B. Stanwyck-J. Mason			a10/1/49
Intruder in the Dust (My-D)A	D. Brian-C. Jarman, Jr.	87	Dec. '49	b10/15/49
Key to the City	C. Gable-L. Young			a8/6/49
King Solomon's Mines *T	D. Kerr-S. Granger			
Malaya	S. Tracy-J. Stewart-V. Cortesa	98		a9/17/49
Miniver Sequel	G. Garson-W. Pidgeon-J. Hodiak			
Nancy Goes to Rio *T	A. Sothern-J. Powell-L. Calhern			a8/6/49
On the Town *T	Kelly-Sinatra-Miller-Vera-Ellen		Dec. '49	a9/17/49
Outriders *T	J. McCrea-A. Dahl-B. Sullivan			a9/10/49
Please Believe Me	Deborah Kerr-Robert Walker			a9/24/49
Reformer and the Redhead	J. Allyson-D. Powell			
Side Street	F. Granger-C. O'Donnell-K. Craig			a8/20/49
Stars in My Crown	J. McCrea-E. Drew-D. Stockwell			a8/13/49
Tension	A. Totter-R. Basehart-C. Charisse		Nov. '49	a8/13/49
That Forsyte Woman *T	Flynn-Garson-Pidgeon-R. Young	114	Nov. '49	a3/5/49
Yellow Cab Man	R. Skelton-G. DeHaven-J. Gleason			
You're Only Young Twice *T	D. Stockwell-D. Hickman-S. Beckett			

MONOGRAM

CURRENT

4818	Angels in Disguise (D)F	L. Gorcey-Bowery Boys	63	9/25/49	b10/8/49
4805	Black Midnight	R. McDowall-D. O'Flynn	66	10/2/49	a7/30/49
4806	Bomba, the Jungle Boy (D)F	J. Sheffield-P. A. Garner	71	3/20/49	b3/5/49
4816	Fighting Fools (C)F	L. Gorcey-H. Hall-Bowery Boys	69	4/17/49	b6/11/49
4813	Forgotten Women (D)F	E. Knox-V. A. Borg-T. Lynch	66	7/17/49	b7/9/49
4830	Henry, the Rainmaker (C)F	R. Walburn-W. Catlett-W. Tracy	64	2/13/49	b2/5/49
4817	Hold That Baby (C)F	L. Gorcey-H. Hall-A. Shaw	66	6/26/49	b8/6/49
4829	Incident (G-D)A	W. Douglas-J. Frazee-J. Compton	68	1/23/49	b1/8/49
4812	Jiggs & Maggie in Jackpot Jitters (C)F	J. Yule-R. Riano	67	9/11/49	b9/3/49
4803	Joe Palooka in the Big Fight (D)F	J. Kirkwood-L. Errol	66	3/6/49	b2/26/49
4808	Joe Palooka in the Counterpunch (C-D)F	J. Kirkwood-L. Errol	70	8/14/49	b9/17/49
4827	Leave It to Henry (C)F	R. Walburn-W. Catlett	57	6/12/49	b6/11/49
4810	Mississippi Rhythm (M)F	J. Davis-L. White-V. A. Borg	68	5/29/49	b7/23/49
4824	Sky Dragon (My)F	R. Winters-K. Luke	64	5/1/49	b5/14/49
4826	Temptation Harbour (D)A	R. Newton-S. Simon	90	3/27/49	b3/29/47
4820	Trail of the Yukon (D)F	K. Grant-S. Dalbert-B. Edwards	67	7/31/49	b8/13/49
4804	Tuna Clipper (D)F	R. McDowall-E. Verdugo	77	4/10/49	b3/19/49

COMING

4901	Blue Grass of Kentucky *C	B. Williams-J. Nigh	1/1/50	
4807	Bomba on Panther Island	J. Sheffield-L. Baron	12/18/49	
4819	Master Minds	L. Gorcey-H. Hall	11/20/49	
4922	Square Dance Katy	J. Davis	12/11/49	
4821	Wolf Hunters	K. Grant-H. Parrish	10/30/49	
4902	Young Daniel Boone *C	D. O'Flynn-D. Beddoe	1/15/50	

Westerns

4863	Across the Rio Grande	J. Wakely-C. Taylor	55	5/15/49	
4845	Borrowed Guns	W. Wilson-R. Browne		12/25/49	
4864	Brand of Fear	J. Wakely-C. Taylor	56	7/10/49	
4834	Haunted Trails	W. Wilson-A. Clyde	60	9/4/49	
4866	Lawless Code	J. Wakely-C. Taylor	58	11/27/49	
4855	Range Justice	J. M. Brown-M. Terhune	57	8/7/49	
4844	Riders of the Dusk	W. Wilson-A. Clyde		11/13/49	
4865	Roaring Westward	J. Wakely-C. Taylor	55	9/18/49	
4842	Shadows of the West	W. Wilson-A. Clyde	59	7/24/49	
4951	Six-Gun Mesa	J. M. Brown-M. Terhune		1/8/50	
4854	West of Eldorado	J. M. Brown-M. Terhune	58	6/5/49	
4856	Western Renegades	J. M. Brown-M. Terhune	56	10/9/49	

PARAMOUNT

CURRENT

4812	Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49	b1/22/49
4816	Bride of Vengeance (D)A	P. Goddard-J. Lund-McD. Carey	95	5/6/49	b4/2/49
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49	b2/26/49
4809	Dynamite (D)F	W. Gargan-V. Welles-R. Crane	68	1/28/49	b11/20/48
4816	El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden	92	4/1/49	b3/5/49
4820	Great Gatsby, The (D)A	A. Ladd-B. Field	91	8/5/49	b4/30/49
4817	Manhandled (My)A	D. Lamour-D. Duryea-S. Hayden	96	6/10/49	b4/16/49
4903	My Friend Irma (C)F	M. Wilson-J. Lund-D. Lynn	102	10/14/49	b8/20/49
4810	My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix	84	2/4/49	b12/11/48
4902	Rope of Sand (D)A	B. Lancaster-P. Henreid-C. Calvet	105	9/23/49	b7/2/49
4818	Sorrowful Jones (C-D)F	B. Hope-L. Ball	88	7/4/49	b4/16/49
4819	Special Agent (D)A	W. Eythe-G. Reeves-L. Elliot	70	7/22/49	b4/30/49
4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49	b2/12/49
4901	Top o' the Morning (My-M)F	B. Crosby-B. Fitzgerald	99	9/5/49	b8/6/49
	United States Mail	A. Ladd-P. Calvert		10/7/49	a9/3/49
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49	b12/11/48

COMING

	After Midnight	A. Ladd-W. Hendrix			a4/16/49
	Bitter Victory	Cummings-Scott-Lynn-Arden			a12/25/48
	Captain China *C	J. Payne-G. Russell			a7/2/49
4905	Chicago Deadline (My)A	A. Ladd-D. Reed-J. Havoc	87	11/11/49	b9/3/49
	Copper Canyon *T	R. Milland-H. Lamarr-MacD. Carey			a6/4/49
	Dear Wife	Holden-Caulfield-DeWolfe-Freeman			a2/19/49
	Eagle and the Hawk *T	J. Payne-R. Fleming-D. O'Keefe			
	Fancy Pants *T	B. Hope-L. Ball-J. Kirkland		11/11/49	a8/13/49
	File on Thelma Jordon	B. Stanwyck-W. Corey-P. Kelly			a5/7/49
4909	Great Lover, The (C)F	B. Hope-R. Fleming	80	12/28/49	b9/17/49
	Heiress, The (D)A	O. deHavilland-M. Clift-R. Richardson	120		b9/10/49
	Let's Dance *T	Hutton-Astaire-R. Young-Cowl			a9/3/49
	Lie, The	B. Stanwyck-J. Lund			a7/16/49
	Mr. Music	B. Crosby-R. Hussey			
	Outrage	MacD. Carey-G. Russell			
	Place in the Sun, A	E. Taylor-M. Clift			
4906	Red, Hot and Blue (C-M)F	B. Hutton-V. Mature	84	11/25/49	b7/2/49
	Riding High	B. Crosby-C. Grey-C. Bickford			a5/14/49
	Samson and Delilah *T	Victor Mature-Hedy Lamarr			a1/1/49
	September	J. Fontaine-J. Cotten			
4904	Song of Surrender (D-M)A	C. Rains-W. Hendrix	92	10/28/49	b9/17/49
	Sunset Boulevard	W. Holden-G. Swanson-E. von Stroheim			a5/28/49

RKO RADIO

CURRENT

				Trade Shown	
920	Adventure in Baltimore (C-D)F	R. Young-S. Temple-J. Agar	89	Mar. '49	b3/26/49
011	Arctic Fury (D)F	D. Cambre-E. Miller	62	June '49	b7/2/49
001	Big Steal, The (D)F	R. Mitchum-J. Greer-W. Bendix	71	June '49	b6/18/49
918	Clay Pigeon, The (G-D)A	B. Williams-B. Hale	63	Feb. '49	b2/12/49
003	Easy Living (D)A	Mature-Ball-Scott-Tufts	77	Aug. '49	b8/13/49
006	Follow Me Quietly (D)F	W. Lundigan-J. Corey	60	July '49	b7/9/49
922	Green Promise, The (D)F	M. Chapman-W. Brennan	94	Mar. '49	b3/12/49
008	I Married a Communist (Melo.)A	R. Ryan-L. Day	72	Sept. '49	b9/24/49
093	Ichabod and Mr. Toad *T(C)F	Disney Cartoon-Crosby-Rathbone	68	Aug. '49	b8/27/49
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan	145	Feb. '49	b10/23/48
924	Judge Steps Out, The (D)F	A. Knox-A. Sothern	91	May '49	b5/14/49
005	Make Mine Laughs (Vaudeville)F	R. Bolger-G. Lamb-D. Day	64	Aug. '49	b8/13/49
012	Masked Raiders (W)F	T. Holt-R. Martin	60	Sept. '49	b10/8/49
061	Mighty Joe Young, The (D)F	T. Moore-B. Johnson	93	May '49	b5/28/49
007	Mysterious Desperado, The (W)F	T. Holt-R. Martin-E. Norris	60	Aug. '49	b9/10/49
066	Outlaw, The (D)A	J. Russell-W. Huston	115		b3/23/46
051	Roseanna McCoy (D)F	F. Granger-R. Massey-J. Evans	89	Aug. '49	b8/20/49
926	Roughshod (W-D)F	R. Sterling-C. Jarman-G. Grahame	88	May '49	b5/21/49
004	Savage Splendor *T (Doc)F	African Travelog	60	July '49	b7/23/49
921	Set-Up, The (D)A	R. Ryan-A. Totter	72	Mar. '49	b3/26/49
067	She Wore a Yellow Ribbon *T (W-D)F	J. Wayne-J. Dru-J. Agar	103	July '49	b7/30/49
002	Stagecoach Kid (W)F	T. Holt-R. Martin-J. Donnell	60	June '49	b6/18/49
010	Strange Bargain (My)A	M. Scott-J. Lynn	68	Sept. '49	b9/24/49
009	They Live By Night (D)A	F. Granger-C. O'Donnell	95	Sept. '49	b6/26/48
925	Window, The (D)A	B. Hale-B. Driscoll-A. Kennedy	73	May '49	b5/14/49
916	Woman's Secret, A (D)A	M. O'Hara-M. Douglas-B. Williams	85	Feb. '49	b2/12/49

COMING

Bed of Roses	J. Fontaine-R. Ryan-Z. Scott			a10/8/49
Blind Spot	C. Colbert-R. Ryan			
Bride For Sale	C. Colbert-R. Young-G. Brent		Oct. '49	a5/14/49
Carriage Entrance	R. Mitchum-A. Gardner			
Cinderella *T	Disney Cartoon			
Dangerous Profession	G. Raft-E. Raines-P. O'Brien			a7/9/49
Daybreak	T. Wright-L. Ayres			
Dynamite Trail	T. Holt-H. Martin-L. Roberts			
Gun Thunder	T. Holt-R. Martin			
Holiday Affair	R. Mitchum-J. Leigh			a10/8/49
It's Only Money	F. Sinatra-J. Russell-G. Marx		Dec. '49	a2/12/49
Mad Wednesday (C)F	H. Lloyd-F. Ramsden-A. Judge	95	Nov. '49	b2/22/49
Man on the Eiffel Tower, The *Ansco	Laughton-Tone-Meredith-Roc			a8/20/49
Montana Belle *U	J. Russell-G. Brent			a3/19/49
My Foolish Heart	D. Andrews-S. Hayward-K. Smith			
Renegade of the West	T. Holt-R. Martin			
Riders of the Range	T. Holt-R. Martin			
Storm Over Wyoming	T. Holt-R. Martin-N. Nash			
Stromboli	I. Bergman-M. Vitale			
Tarzan and the Slave Girl	L. Barker-V. Brown-R. Alda			
Tattooed Stranger, The	J. Mills-P. White			
Terror	M. O'Shea-J. Bishop-C. McGraw			a9/3/49
Treasure Island *T	R. Newton-B. Sidney			
Vendetta	H. Brooke-F. Domergue			a5/10/47
Weep No More	Cotten-Valli-Paar-Byington		Nov. '49	a7/3/48
White Tower *Ansco	G. Ford-Valli-C. Rains			
With All My Heart	F. Granger-J. Evans			

REPUBLIC

CURRENT

				Rel. Date	
817	Alias the Champ	G. George-A. Long	60	10/15/49	a9/3/49
814	Brimstone *U (W-D)F	R. Cameron-W. Brennan-A. Booth	90	8/11/49	b9/10/49
804	Daughter of the Jungle (D)F	L. Hall-J. Cardwell	69	2/8/49	b3/12/49
843	Down Dakota Way *U (W)F	R. Rogers-D. Evans	66	9/9/49	b9/3/49
809	Duke of Chicago (D)F	T. Brown-A. Long-G. Withers	59	3/15/49	b4/2/49
4902	Fighting Kentuckian, The (Melo.)F	J. Wayne-V. Ralston	100	10/5/49	b9/17/49
816	Flame of Youth (D)F	B. Fuller-R. McDonald	60	9/22/49	b10/1/49
812	Flaming Fury (D)F	R. Roberts-Geo. Cooper	59	7/28/49	b7/9/49
811	Hellfire *U (W-D)F	W. Elliott-M. Windsor-F. Tucker	90	6/26/49	b6/11/49
807	Hideout (D)F	A. Booth-L. Bridges	61	3/8/49	b4/9/49
4901	Kid from Cleveland, The (D)F	G. Brent-L. Bari-Cleve. Indians	89	9/5/49	b9/10/49
806	Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80	4/25/49	b2/19/49
815	Post Office Investigator (D)F	A. Long-W. Douglas-J. Donnell	59	9/1/49	b8/27/49
830	Red Menace, The (D)A	R. Rockwell-H. Axman	87	8/1/49	b5/28/49
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88	3/28/49	b2/5/49
810	Streets of San Francisco (G-D)F	R. Armstrong-M. Clark	60	4/15/49	b4/30/49
842	Susanna Pass *U (W)F	R. Rogers-D. Evans	67	4/29/49	b5/7/49
803	Wake of the Red Witch (D)F	Wayne-Russell-Young	106	3/1/49	b1/3/49

COMING

Avengers, The	J. Carroll-A. Mara			a10/1/49
Belle of Old Mexico	E. Rodriguez-R. Rockwell			a10/8/49
Bells of Coronado *U	R. Rogers-D. Evans			a10/1/49
Blonde Bandit	R. Rockwell-D. Patrick-G. Mohr			
Dark Road	J. Paige-B. Barnes-M. Serato			

SHOWMEN'S TRADE REVIEW

Title	*Company*
Mrs. Mike	UA
Montana	WB
Montana Belle	RKO
Mother for May, A	Col.
Mother Is a Freshman	20th-Fox
Mutineers, The	Col.
My Brother Jonathan	Allied
My Dream Is Yours	WB
My Foolish Heart	RKO
My Friend Irma	Para.
My Own True Love	Para.
Mysterious Desperado, The	RKO

N

Nancy Goes to Rio	MGM
Neptune's Daughter	MGM
Nevadan	Col.
Never Fear	EL
Night and the City, The	20th-Fox
Night Beat	WB
Night in Havana	Col.
Night Unto Night	WB
No Sad Songs	Col.
Not Wanted	FC

O

Oh, Doctor	20th-Fox
Oh, You Beautiful Doll	20th-Fox
Oliver Twist	EL
Omoo-Omoo	Lippert
On the Town	MGM
Once More My Darling	U-I
Once Upon a Dream	EL
One Last Fling	WB
Outlaw, The	RKO
Outpost in Morocco	UA
Outrage	Para.
Outriders	MGM
Outside the Wall	U-I

P

Palomino	Col.
Passport to Pimlico	EL
Perfect Strangers	WB
Petty Girl	Col.
Pinky	20th-Fox
Pirates of Capri	FC
Place in the Sun, A	Para.
Place of One's Own, A	EL
Please Believe Me	MGM
Police Story, The	Allied
Port of New York	EL
Portrait of Jennie	EL
Post Office Investigator	Rep.
Prince of Foxes	20th-Fox
Prince of the Plains	Rep.
Prison Warden	Col.
Prizefighter and the Cowboy	EL
Project X	FC

Q

Quartette	EL
Quicksand	UA

R

Reckless Moment, The	Col.
Red Canyon	UA
Red Danube, The	MGM
Red Desert	Lippert
Red, Hot & Blue	Para.
Red Light	UA
Red Menace, The	Rep.
Red Pony, The	Rep.
Red Shoes, The	EL
Red Stallion in the Rockies	EL
Reformer and the Redhead	MGM
Renegade of the West	RKO
Return of the Frontiersman	WB
Riders in the Sky	Col.
Riders of the Range	RKO
Riders of the Whistling Pines	Col.
Riding High	Para.
Rim of the Canyon	Col.
Rimfire	Lippert
Ringside	Lippert
Rock Bottom	WB
Rock Island Trail	Rep.
Rogues of Sherwood Forest	Col.
Roll, Thunder, Roll	EL
Rope of Sand	Para.
Roseanna McCoy	RKO
Roughshod	RKO
Rupert	EL
Rusty Saves a Life	Col.
Rusty's Birthday	Col.

S

Samson and Delilah	Para.
Sands of Iwo Jima	Rep.
Saraband	EL
Savage Horde, The	Rep.
Savage Splendor	RKO
Scene of the Crime	MGM
Scott of the Antarctic	EL
Search for Danger	FC
Secret Garden, The	MGM
Secret of Saint Ives	Col.
September	Para.
Set-Up, The	RKO
Shamrock Hill	EL
She Wore a Yellow Ribbon	RKO
Side Street	MGM
Sierra	U-I
Singing Guns	Rep.
Siren of Atlantis	UA
Sky Dragon	Mono.
Sky Liner	Lippert
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL
Slightly French	Col.

Title	Company
Somewhere in the City	WB
Song of India	Col.
Song of Surrender	Para.
Sons of New Mexico	Col.
Sorrowful Jones	Para.
South of St. Louis	WB
South Sea Sinner	U-I
Special Agent	Para.
Spring in Park Lane	EL
Square Dance Jubilee	Lippert
Square Dance Katy	Mono.
Stage Fright	WB
Stagecoach Kid	RKO
Stampede	Allied
Stars in My Crown	MGM
State Department-File 649	FC
Storm Over Wyoming	RKO
Story of Molly X, The	U-I
Story of Seabiscuit	WB
Strange Bargain	RKO
Stratton Story, The	MGM
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Stromboli	RKO
Sun Comes Up, The	MGM
Sundowners, The	EL
Sunset Boulevard	Para.
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tarzan and the Slave Girl	RKO
Task Force	WB
Tattooed Stranger, The	RKO
Tell It to the Judge	Col.
Temptation Harbour	Mono.
Tension	MGM
Terror	RKO
That Forsyte Woman	MGM
That Midnight Kiss	MGM
There Is No Escape	Lippert
There's a Girl in My Heart	Allied
They Live By Night	RKO
Thieves' Highway	20th-Fox
Third Man, The	SRO
This Side of the Law	WB
Three Came Home	20th-Fox
Ticket to Tomahawk, A	20th-Fox
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Tough Assignment	Lippert
Trail of the Yukon	Mono.
Trapped	EL
Traveling Saleswoman	Col.
Treasure Island	RKO
Treasure of Monte Cristo	Lippert
Trouble at Melody Mesa	Astor
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Turned Up Toes	20th-Fox
Twelve O'Clock High	20th-Fox
Twilight in the Sierras	Rep.
Two Corridors East	20th-Fox
Tyrant of the Sea	Col.

U

Under Capricorn	WB
Under the Sun of Rome	UA
Undercover Man	Col.
United States Mail	Para.
Unmasked	Rep.

V

Vendetta	RKO
Victim, The	WB

W

Wabash Avenue	20th-Fox
Wake of the Red Witch	Rep.
Walking Hills	Col.
Waterloo Road	EL
We Were Strangers	Col.
Weaker Sex, The	EL
Weep No More	RKO
Whip, The	UA
Whirlpool	20th-Fox
Whispering Smith	Para.
White Heat	WB
White Tower	RKO
Will James' Sand	20th-Fox
Window, The	RKO
With All My Heart	RKO
Without Honor	UA
Wolf Hunters	Mono.
Woman Hater	U-I
Woman in Hiding	U-I
Woman in the Hall, The	EL
Woman of Distinction	Col.
Woman's Secret, A	RKO

Y

Yellow Cab Man	MGM
Yes Sir, That's My Baby	U-I
Young Daniel Boone	Mono.
Young Man With a Horn	WB
Younger Brothers, The	WB
You're My Everything	20th-Fox
You're Only Young Twice	MGM

Z

Zamba	EL

	Golden Stallion, The *U	R. Rogers-D. Evans		11/15/49		a7/2/49
	House by the River, The	L. Hayward-J. Wyatt-L. Bowman				
	Jungle Stampede	African native cast				a10/15/49
888	MacBeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107			b10/1/48
	Rock Island Trail *U	F. Tucker-A. Mara-B. Cabot				
	Sands of Iwo Jima	J. Wayne-A. Mara				a10/1/49
	Savage Horde, The	W. Elliott-A. Booth-G. Withers				a7/2/49
	Singing Guns *U	V. Monroe-E. Raines				
	Twilight in the Sierras *U	R. Rogers-D. Evans				
	Unmasked	B. Fuller-R. Rockwell				
	Westerns					
	Arizona Cowboy	R. Allen				
867	Bandit King of Texas (W)F	A. Lane-E. Waller	60	8/26/49		b10/8/49
865	Frontier Investigator (W)F	A. Lane-E. Waller	60	5/2/49		b6/18/49
852	Law of the Golden West (W)F	M. Hale-P. Hurst-G. Davis	60	5/9/49		b5/28/49
868	Navajo Trail Raiders	A. Lane-E. Waller	60	10/15/49		
853	Outcasts of the Trail	M. Hale-P. Hurst	60	6/8/49		
	Pioneer Marshal	M. Hale-P. Hurst				
	Powder River Rustlers	A. Lane-E. Waller		11/25/49		
	Ranger of Cherokee Strip	M. Hale		11/4/49		
	Redwood Forest Trail	R. Allen				
855	San Antone Ambush (W)F	M. Hale-P. Hurst	60	10/1/49		b10/15/49
854	South of Rio (W)F	M. Hale-P. Hurst	60	7/22/49		
866	Wyoming Bandit, The (W)F	A. Lane-E. Waller	60	7/15/49		b8/6/49

SELZNICK RELEASING ORGANIZATION

	Fallen Idol, The (D)A	R. Richardson-M. Morgan	94	Nov. '49		b8/28/48
	Gone to Earth *T	J. Jones-D. Farrar				
	Third Man, The (D)A	J. Cotten-Valli-O. Welles	93	Nov. '49		b9/17/49

20TH-FOX

CURRENT

916	Beautiful Blonde From Bashful Bend *T (C)F	Grable-Romero-Vallee-San Juan	79	June '49		b5/28/49
908	Canadian Pacific *C (D)F	R. Scott-J. Wyatt	93	Apr. '49		b3/12/49
907	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend	94	Feb. '49		b12/11/48
922	Come to the Stable (D)F	L. Young-C. Holme	94	Sept. '49		b6/25/49
910	Down to the Sea in Ships (D)F	Widmark-Barrymore-Stockwell	119	Mar. '49		b2/19/49
914	Fan, The (D)A	Crain-Carroll-Sanders-Green	79	May '49		b4/2/49
925	Father Was a Fullback (C)F	F. MacMurray-M. O'Hara	84	Oct. '49		b8/20/49
904	Forbidden Street, The (D)A	D. Andrews-M. O'Hara	91	June '49		b3/19/49
919	House of Strangers (D)A	R. Conte-S. Hayward-E. G. Robinson	101	July '49		b6/18/49
905	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49		b1/15/49
923	I Was a Male War Bride (C)F	C. Grant-A. Sheridan	105	Sept. '49		b8/13/49
917	It Happens Every Spring (C)F	R. Milland-P. Douglas-J. Peters	87	June '49		b5/7/49
906	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas	103	Feb. '49		b12/4/48
909	Man About the House, A (D)A	M. Johnson-D. Gray-K. Moore	93	Feb. '49		b6/28/47
912	Miss Mink of 1949 (C)F	J. Lydon-L. Collier	69	Mar. '49		b2/26/49
911	Mother Is a Freshman *T (C)F	L. Young-V. Johnson-R. Vallee	81	Mar. '49		b3/5/49
913	Mr. Belvedere Goes to College (C)F	C. Webb-S. Temple	83	May '49		b4/2/49
921	Slattery's Hurricane (D)A	R. Widmark-L. Darnell-V. Lake	83	Aug. '49		b8/6/49
924	Thieves' Highway (Melodrama) A	R. Conte-V. Cortesa-L. J. Cobb	95	Oct. '49		b9/3/49
915	Tucson (C)F	J. Lydon-P. Edwards-C. Russell	64	May '49		b5/14/49
918	Will James' Sand *T (D)F	M. Stevens-C. Gray-R. Calhoun	77	July '49		b4/30/49
920	You're My Everything *T (M-C-Romance)F	D. Dailey-A. Baxter	94	Aug. '49		b7/2/49

COMING

	Big Fall, The	J. Garfield-M. Prell				a10/8/49
	Black Rose, The *T	T. Power-C. Aubry				
	Broken Arrow *T	J. Stewart-D. Paget				a7/23/49
	Cariboo Trail *C	R. Scott-K. Booth				
	Cheaper By the Dozen *T	J. Crain-C. Webb-M. Loy				
	Dakota Lil	Cameron-Montgomery-Windsor				
	Dancing in the Dark *T	W. Powell-M. Stevens-B. Drake				a6/18/49
926	Everybody Does It (C)F	L. Darnell-P. Douglas-C. Holm	98	Nov. '49		b9/3/49
930	Fighting Man of the Plains *C (W-D)F	R. Scott-J. Nigh	94	Nov. '49		b10/15/49
	Front and Center	D. Dailey-C. Townsend-C. Calvet				a9/3/49
	Gun Fighter	G. Peck-H. Westcott				a10/15/49
	Night and the City, The	R. Widmark-G. Tierney				
	Oh, Doctor	D. McGuire-W. Lundigan				a7/30/49
927	Oh, You Beautiful Doll *T (M)F	J. Haver-M. Stevens	93	Nov. '49		b9/17/49
	Pinky (D)A	J. Crain-W. Lundigan	102			b10/1/49
929	Prince of Foxes (D)F	T. Power-W. Hendrix-O. Welles	107	Dec. '49		b8/27/49
928	Three Came Home	C. Colbert-A. Marshall		Dec. '49		a6/18/49
	Ticket to Tomahawk, A *T	D. Dailey-A. Baxter				a10/1/49
	Turned Up Toes	P. Douglas-J. Peters-C. Romero				a9/3/49
	Twelve O'Clock High	G. Peck-H. Marlowe-D. Jagger				a6/25/49
	Two Corridors East	M. Clift-P. Douglas-C. Bruch				
	Wabash Avenue *T	B. Grable-V. Mature-P. Harris				a7/16/49
	Whirlpool	Tierney-Conte-Ferrer-Bickford				a9/3/49

UNITED ARTISTS

CURRENT

	Africa Screams (C)F	Abbott & Costello-F. Buck	79	June '49		b5/7/49
	Black Magic (D)F	O. Welles-N. Guild	105	8/19/49		b8/20/49
	Champion (D)A	K. Douglas-M. Maxwell	99	5/20/49		b3/19/49
	Cover Up (My)F	W. Bendix-D. O'Keefe-B. Britten	83	Feb. '49		b2/26/49
	Crooked Way, The (G-D)A	J. Payne-S. Tufts-E. Drew	90	4/22/49		b4/30/49
	Great Dan Patch, The (D)F	D. O'Keefe-G. Russell	94	7/22/49		b7/16/49
	Home of the Brave (D)A	J. Edwards-J. Corey-S. Brodie	85	June '49		b4/30/49
	Impact (D)A	B. Donlevy-E. Raines-H. Walker	111	4/1/49		b3/19/49
	Jigsaw (My)F	F. Tone-J. Wallace-M. McCormick	72	3/11/49		b3/12/49
	Lucky Stiff (D)A	B. Donlevy-C. Trevor-D. Lamour	99	2/11/49		b1/22/49
	Outpost in Morocco (D)F	G. Raft-M. Windsor-A. Tamiroff	92	5/6/49		b3/26/49
	Red Light (D)F	G. Raft-V. Mayo	83	9/30/49		b8/20/49
	Too Late for Tears (D)A	L. Scott-D. Duryea-D. DeFore	99	7/8/49		b4/9/49
	Without Honor	L. Day-F. Tone	76	10/10/49		a4/9/49

COMING

	Big Wheel, The	M. Rooney-T. Mitchell	92	11/5/49		a7/30/49
	Champagne for Caesar	R. Colman-C. Holm				
	Concert Magic (M)F	Y. Menuhin-Hollywood Symphony	72	Special		b10/23/48
	Dead on Arrival	E. O'Brien-L. Roberts				
	Deadly Is the Female	P. Cummins-J. Dall	84	Jan. '50		a6/25/49
	Escape If You Can	P. Henreid-C. McLeod		12/2/49		
	Esperanza (Argentine)	J. Ben-Ami				
	Indian Scout	G. Montgomery-E. Drew	71	Feb. '50		a8/21/48
	Iroquois Trail, The	G. Montgomery-B. Marshall				
	Is This a Sin?	M. Loy-R. Greene				
	Johnny Holiday	W. Bendix-H. Carmichael				
	Johnny One-Eye	P. O'Brien-W. Morris-D. Moran				
	Kiss for Corliss, A	S. Temple-D. Niven	88	11/25/49		a7/23/49
	Love Happy (C)F	Marx Bros.-I. Massey-Vera Ellen	82			b10/15/49

	Mrs. Mike	D. Powell-E. Keyes		12/17/49		a8/27/49
	Men, The	M. Brando-T. Wright				
	Quicksand	M. Rooney-Jeanne Cagney-P. Lorre		3/15/50		a5/7/49
	Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/10/49		b12/18/48
	Under the Sun of Rome (Italian) (D)A	Non-professional cast	100	Special		b10, 15/49
	Whip, The	D. Duryea-G. Storm-H. Marshall				
	Westerns					
	Daring Caballero (W)F	D. Renaldo-L. Carrillo-K. Valez	61	6/24/49		b7/9/49
	Gay Amigo (W)F	D. Renaldo-L. Carrillo-Armida	61	June '49		b5/14/49
	Satan's Cradle	D. Renaldo-L. Carrillo				

UNIVERSAL-INTERNATIONAL

CURRENT

707	Abandoned (D)F	D. O'Keefe-G. Storm	79	Oct. '49		b10/8/49
702	Abbott & Costello Meet the Killer, Boris Karloff (C-My)F	Abbott & Costello-B. Karloff	84	Aug. '49		b8/6/49
695	Arctic Manhunt (D)F	M. Conrad-C. Thurston	69	May '49		b8/27/49
704	Blue Lagoon, The *T (Romance)A	J. Simmons-D. Houston	101	Aug. '49		b3/12/49
699	Calamity Jane and Sam Bass *T (W-D)F	Y. DeCarlo-H. Duff	85	July '49		b6/4/49
708	Christopher Columbus *T(D)F	F. March-F. Eldridge-F. L. Sullivan	104	Oct. '49		b6/18/49
694	City Across the River (D)F	S. McNally-J. Corey	90	May '49		b2/26/49
688	Criss Cross (D)A	B. Lancaster-Y. DeCarlo-D. Duryea	87	Feb. '49		b1/15/49
689	Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49		b12/11/48
687	Fighting O'Flynn, The (D)F	D. Fairbanks, Jr.-H. Carter	94	Feb. '49		b1/8/49
706	Gal Who Took the West *T (W-C-D)F	Y. DeCarlo-S. Brady	84	Sept. '49		b9/17/49
	Hamlet (D)F	L. Olivier-J. Simmons	150	Sept. '49		b5/15/49
698	Illegal Entry (D)A	H. Duff-M. Toren-G. Brent	84	June '49		b6/11/49
700	Johnny Stool Pigeon (D)F	D. Duryea-H. Duff-S. Winters	75	July '49		b7/16/49
693	Lady Gambles, The (D)A	B. Stanwyck-R. Preston-S. McNally	99	May '49		b5/14/49
690	Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49		b1/29/49
692	Ma and Pa Kettle (C)F	M. Main-P. Kilbride	75	Apr. '49		b3/26/49
703	Once More, My Darling (C)F	R. Montgomery-A. Blyth-J. Cowl	92	Aug. '49		b7/30/49
697	One Woman's Story (D)A	A. Todd-C. Rains-T. Howard	91	June '49		b2/12/49
691	Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49		b2/5/49
709	Sword in the Desert (D)A	M. Toren-D. Andrews	99	Oct. '49		b8/27/49
696	Take One False Step (D)F	W. Powell-S. Winters-J. Gleason	94	June '49		b6/4/49
701	Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	69	July '49		b11/13/48
705	Yes Sir, That's My Baby *T (C-M)F	D. O'Connor-G. DeHaven-C. Coburn	81	Sept. '49		b8/13/49

COMING

	All Over the Town (C)F	S. Churchill-N. Wooland	88			b2/26/48
	Bagdad *T	M. O'Hara-P. Christian-V. Price				a6/25/49
	Big Frame, The	S. Brady-D. Hart				a10/1/49
	Blind Goddess, The (D)A	E. Portman-M. Denison	88			b9/25/48
	Buccaneer's Girl *T	Y. DeCarlo-P. Friend-E. Lanchester				a9/3/49
	Cardboard Cavalier (C)F	S. Field-M. Lockwood	97			b4/23/49
	Comanche Territory *T	M. O'Hara-MacD. Carey				a10/1/49
	Curtain Call at Cactus Creek *T	D. O'Connor-G. Storm				a4/9/49
	Daybreak (D)A	A. Todd-E. Portman	81			b7/16/49
	Deported	M. Toren-J. Chandler				
	Double Crossbones	D. O'Connor-H. Carter				a10/15/49
	Francis	D. O'Connor-P. Medina-Z. Pitts		Nov. '49		a6/11/49
	Free for All	R. Cummings-A. Blyth-P. Kilbride		Nov. '49		a8/6/49
723	Girl in the Painting, The (D)A	M. Zetterling-R. Beatty-G. Rolfe	90			b12/25/48
	Her Man Gilbey (C)F	M. Wilding-P. Ward-L. Palmer	77			b6/18/49
	Kid From Texas, The *T	A. Murphy-G. Storm				a7/2/49
	Ma and Pa Kettle Go to Town	M. Main-P. Kilbride				a10/8/49
	Outside the Wall	G. Storm-R. Basehart				
	Sierra *T	A. Murphy-W. Hendrix				a10/1/49
	South Sea Sinner	S. Winters-MacD. Carey				a8/6/49
	Story of Molly X, The	J. Havoc-John Russell		Nov. '49		a10/15/49
	Woman in Hiding	I. Lupino-H. Duff-S. McNally				a10/8/49

WARNER BROS.

CURRENT

812	Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110	1/29/49		b12/25/48
	Backfire	V. Lindfors-E. O'Brien-V. Mayo		8/27/49		a1/8/49
906	Beyond the Forest	B. Davis-J. Cotten	96	10/22/49		a8/27/49
824	Colorado Territory (W)F	J. McCrea-V. Mayo	94	6/11/49		b5/21/49
821	Flamingo Road (D)A	J. Crawford-Z. Scott-S. Greenstreet	94	4/30/49		b4/9/49
813	Flaxy Martin (D)A	Z. Scott-V. Mayo-D. Kennedy	86	2/12/49		b1/22/49
827	Fountainhead, The (D)A	G. Cooper-P. Neal-R. Massey	114	7/2/49		b6/25/49
828	Girl From Jones Beach (C)F	V. Mayo-R. Reagan-E. Bracken	78	7/16/49		b6/25/49
	Hasty Heart, The (D)F	R. Reagan-P. Neal	107	8/13/49		b9/24/49
817	Homicide (My)A	R. Douglas-H. Westcott-R. Alda	77	4/2/49		b3/12/49
902	House Across the Street (My)A	W. Morris-J. Paige-B. Bennett	69	9/10/49		b8/20/49
831	It's a Great Feeling *T (C-M)F	D. Morgan-D. Day-J. Carson	85	8/20/49		b7/30/49
814	John Loves Mary (C)F	Reagan-Carson-Neal-Morris	96	2/19/49		b1/29/49
816	Kiss in the Dark, A (C-M)F	J. Wyman-D. Niven	88	3/26/49		b3/5/49
829	Look for the Silver Lining *T (M-B)F	J. Haver-R. Bolger-G. McRae	106	7/30/49		b6/25/49
	Montana *T	E. Flynn-A. Smith-S. Z. Sakall		9/3/49		a12/18/48
820	My Dream Is Yours *T (M)F	Carson-Day-Bowman-Arden	101	4/16/49		b3/19/49
822	Night Unto Night (D)A	R. Reagan-V. Lindfors	84	5/14/49		b4/23/49
830	One Last Fling (C)F	A. Smith-Z. Scott	64	8/6/49		b7/9/49
815	South of St. Louis *T (W-D)F	J. McCrea-A. Smith-Z. Scott	88	3/12/49		b2/19/49
903	Task Force (part *T)(D)A	G. Cooper-J. Wyatt-W. Morris	116	9/24/49		b9/3/49
904	Under Capricorn *T (Hist. Romance)F	I. Bergman-J. Cotten-M. Wilding	117	10/8/49		b9/10/49
901	White Heat (Melodrama)A	J. Cagney-V. Mayo-E. O'Brien	114	9/3/49		b8/27/49
823	Younger Brothers, The *T (W)F	W. Morris-J. Paige-B. Bennett	77	5/28/49		b5/7/49

COMING

	After Nightfall	D. Brian				
	Always Leave Them Laughing	M. Berle-V. Mayo		11/12/49		
	Barricade *T	D. Clark-R. Massey-R. Roman				a7/23/49
905	Chain Lightning	Bogart-Parker-Massey-Whorf		1/28/50		a9/3/49
	Daughter of Rosie O'Grady *T	J. Haver-G. MacRae				
	Golden Madonna, The (C-D)A	P. Calvert-M. Rennie	90			b5/14/49
	Hawk & The Arrow	B. Lancaster-V. Mayo				
	Inspector General, The *T	Kaye-Bates-Slezak-Cobb		12/31/49		
	Lady Takes a Sailor, The	J. Wyman-D. Morgan				a6/11/49
	Locked In	E. Parker-A. Moorehead				
	Night Beat	W. Douglas-A. Hale-R. Alda				a8/28/48
	Perfect Strangers	G. Rogers-D. Morgan				a8/27/49
	Return of the Frontiersman *T	G. McRae-R. Calhoun				a7/9/49
	Rock Bottom	E. Parker-P. Neal				
	Stage Fright	J. Wyman-M. Dietrich-M. Wilding				
	Story of Seabiscuit *T	S. Temple-L. McCallister-B. Fitzgerald		11/12/49		a7/9/49
	This Side of the Law	Lindfors-Smith-Paige-Douglas				a1/22/49
	Victim, The	J. Crawford-D. Brian				
	Young Man With a Horn	K. Douglas-L. Bacall-D. Day				a9/3/49

NEWSREEL SYNOPSES

(Released Wednesday, Oct. 19)

ALL AMERICAN (Vol. 8, No. 365)—Funds for Langston Univ.; Texas State Fair; Topeka Youth Center; Negro postal employes; Footballer Buddy Young; World Series stars.

MOVIETONE (Vol. 32, No. 83)—B-36 hearing; Truman greets Nehru; Endurance fliers; AF of L on American films abroad; Missouri horse show; British steeplechase; Prison rodeo.

NEWS OF THE DAY (Vol. 21, No. 213)—B-36 hearing; Truman greets Nehru; East German state; AF of L on American films abroad; "Intruder in the Dust" premiere (Memphis, N. Orleans, Charlotte, Atlanta only); Allied might in Germany.

PARAMOUNT (No. 16)—Prison rodeo; AF of L on American films abroad; Truman greets Nehru; B-36 hearing.

TELENEWS (Vol. 3, No. 41B)—B-36 hearing; Czech purges; Aztec crypt; Matt Winn funeral; Swedish royal hunt; Paddleboard polo; Smallest life preserver.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 291)—B-36 hearing; AF of L on American films abroad; Football; Yale-Columbia; Belmont steeplechase.

WARNER PATHE (Vol. 21, No. 18)—East German state; Allied might in Germany; Truman greets India; Garbo here; Family of 18 goes west on bus; AF of L on American films abroad; High jumping fish; Seals sets English Channel record; Outboard marathon.

(Released Saturday, Oct. 22)

MOVIETONE (Vol. 32, No. 84)—Reds convicted; Congress hears Nehru; Jeanne Crain in cement; Football: Notre Dame-Tulane, Cornell-Yale, California-USC.

NEWS OF THE DAY (Vol. 21, No. 214)—Hong Kong today; Reds convicted; Nehru in N. Y. (Ex. Bost.); Football: Notre Dame-Tulane, California-USC (ex. Bost., N. Hav., Alb., Buf.).

PARAMOUNT (No. 17)—Communism on the national and international scene. Football: Notre-Dame-Tulane.

TELENEWS (Vol. 3, No. 42A)—Reds convicted; East German state; Train Czech women; Myrna Loy at UNESCO; Congress hears Nehru; Gen. Collins in Far East; Prince Charles; Football: Rice-SMU.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 292)—Reds convicted; Hong Kong today; Football: Cornell-Yale, Notre Dame-Tulane.

WARNER PATHE (Vol. 21, No. 19)—Reds convicted; Reds in Shanghai; Hong Kong today; Fashions; Football: Cornell-Yale, Notre Dame-Tulane, California-USC; Great Americans: Clara Barton.

PICTURES STARTED LAST WEEK

COLUMBIA. Kill the Umpire—Principals: William Bendix, Gloria Henry. Director, Lloyd Bacon.

MGM. King Solomon's Mines (Technicolor)—(shooting in Belgian Congo)—Principals: Deborah Kerr, Stuart Granger, Richard Carlson. Director, Compton Bennett.

MONOGRAM. Young Daniel Boone (Cinecolor)—Principals: Damian O'Flynn, Don Beddoe, Mary Treen. Director, Reginald LeBorg.

PARAMOUNT. Mr. Music—Principals: Bing Crosby, Charles Coburn, Ruth Hussey, Nancy Olson. Director, Richard Haydn.

Outrage—Principals: Macdonald Carey, Gail Russell. Director, Joseph Losey.

RKO. Blind Spot—Principals: Claudette Colbert, Robert Ryan, Jane Cowl. Director, Mel Ferrer.

REPUBLIC. Unmasked—Principals: Barbra Fuller, Robert Rockwell, Norman Budd. Director, George Blair.

Redwood Forest Trail—Principals: Rex Allen. Director, Philip Ford.

20th CENTURY-FOX. Cheaper by the Dozen (Technicolor)—Principals: Jeanne Crain, Clifton Webb, Myrna Loy. Director, Walter Lang.

TITLE CHANGES

"The Big Hangover" (MGM) now DRINK TO ME ONLY. "An American Tragedy" (Para) now A PLACE IN THE SUN. "Gun Crazy" (UA) now DEADLY IS THE FEMALE.

RE-ISSUES (Nationally Released)

ASTOR PICTURES

			Time Mins.	Rel. Date
	Across the Sierras	"Wild Bill" Elliott	60	5/1/50
	Beyond the Sacramento	"Wild Bill" Elliott	59	11/1/49
	Black Dragons	B. Lugosi	65	July '49
	Hands Across the Rockies	"Wild Bill" Elliott	61	8/1/50
	Invisible Ghosts	B. Lugosi	66	9/15/49
	Kid Dynamite	East Side Kids	66	July '49
	King of Dodge City	"Wild Bill" Elliott	62	9/15/50
	North of the Lone Star	"Wild Bill" Elliott	61	6/15/50
	Pioneers of the Frontier	"Wild Bill" Elliott	60	7/1/49
	Prairie Schooners	"Wild Bill" Elliott	60	2/15/50
	Son of Davy Crockett, The	"Wild Bill" Elliott	61	12/15/49
	Spotlight Scandals	B. Gilbert-F. Fay	84	9/15/49
	Wildcat of Tucson, The	"Wild Bill" Elliott	61	3/15/50

COLUMBIA

	Cover Girl *T	R. Hayworth-G. Kelly	107	Aug. '49
	Desperadoes	R. Scott-E. Keyes	85	July '49
	His Girl Friday	C. Grant-R. Russell	92	July '49
	Penitentiary	W. Connolly-J. Parker	79	July '49
	Penny Serenade	I. Dunne-C. Grant	120	July '49
	Renegades *T	L. Parks-E. Keyes	88	July '49
	Women in Prison	W. Cahoon-S. Caolton	59	July '49
	You Were Never Lovelier	R. Hayworth-F. Astaire	98	Aug. '49

EAGLE LION

	Letter of Introduction	A. Menjou-A. Leeds		Oct. '49
988	Rebecca	J. Fontaine-L. Olivier		July '49
006	Story of G. I. Joe, The	R. Mitchum-B. Meredith		Oct. '49

FAVORITE FILMS

	Desert Command	J. Wayne	60	Aug. '49
	Ghost Camera	I. Lupino	70	Nov. '49
	Naked Man & Beast, Wild Men of Kalahari, and African Big Game	Jungle Combination	145	Oct. '49
	Return of the Ape Man	B. Lugosi	70	12/1/49
	Trouble Chasers	B. Gilbert-M. Rosenbloom	70	1/1/50

FILM CLASSICS

	Back Street	C Boyer-M. Sullavan	89	Oct. '49
	Cobra Woman	M. Montez-J. Hall-Sabu	70	7/28/49
	Scarlet Street	J. Bennett-E. G. Robinson	102	Oct. '49
	White Savage	M. Montez-J. Hall-Sabu	76	7/28/49

METRO-GOLDWYN-MAYER

928	Wizard of Oz *T	J. Garland-B. Lahr	102	July '49

MOTION PICTURE SALES CORP.

	Movie Crazy	H. Lloyd	85	6/24/49
	Street of Fallen Angels	M. Montez-J.P. Aumont	90	11/15/49
	Tabu	Reri	83	10/1/49

PARAMOUNT

4908	Lady Eve	B. Stanwyck-H. Fonda		12/2/49
4907	Holiday Inn	B. Crosby-F. Astaire		12/2/49

RKO RADIO

984	Bullet Code	G. O'Brien	58	July '49
062	Gunga Din	C. Grant-V. McLaglen	117	July '49
063	Lost Patrol	V. McLaglen-B. Karloff	73	July '49
985	Prairie Law	G. O'Brien	59	July '49
986	Stage to Chino	G. O'Brien	59	July '49
927	Tall in the Saddle	J. Wayne-E. Raines	87	
065	Tarzan's Desert Mystery	J. Weissmuller-B. Joyce	70	Aug. '49
064	Tarzan Triumphs	J. Weissmuller-B. Joyce	76	Aug. '49

REALART

1165	Bombay Clipper	M. Montez-T. Bey	61	7/49
1135	Mutiny in the Arctic	R. Arlen-A. Nagel	61	7/49

MISCELLANEOUS FEATURES

U. S.

	Concert Magic (Concert Films)	Y. Menuhin	72.	b10/23/48
	Lawton Story, The *C (Hallmark) (D)F	G. Prince	101	b4/9/49
	Louisiana Story (Lopert)	J. Boudereaux	77	b10/2/48
	Prejudice (Motion Picture Sales)	D. Bruce	57	b2/26/49
	Quiet One (Mayer-Burstyn)	D. Thompson	67	
	Story of Life (Crusades)	J. Crehan	67	b7/10/48
	Strange Victory (Target)	V. Richardson	73	b7/24/48
	Street Corner (Viro)	M. M. Jones	70.	b12/18/48
	Wild Weed (Eureka) (Semi-doc-D)A	L. Leeds	80	b9/10/49

BELGIUM

	Rubens (Discina) (Doc.)F	Art Works	45.	b6/18/49

ENGLAND

	Adam and Evalyn (C-D)A	S. Granger	92	b5/21/49
	Bonnie Prince Charlie *T (D)F	D. Niven	126.	b11/13/48
	Brighton Rock	R. Attenborough	92	b1/3/48
	Case of Charles Peace (D)A	M Martin-Harvey	89	b4/16/49
	Chiltern Hundreds, The (C)F	C. Parker	85	b8/27/49
	Dolwyn (London) (D)F	E. Evans	95	b5/14/49
	Elizabeth of Ladymead *T (D)A	A. Neagle	97	b1/8/49
	Fools Rush In (C)A	S. A. Howes	82	b3/12/49
	For Them That Trespass (D)A	S. Murray	95	b4/30/49
	Ghosts of Berkeley Square	R. Morley	90	b11/1/47
	Guinea Pig (Grandi) (D)A	R. Attenborough	98.	b10/30/48
	History of Mr. Polly	J. Mills	96	b2/19/49
	Interrupted Journey, The (D)A	V. Hobson	80	b8/20/49
	Kind Hearts and Coronets (C)A	A. Guinness	106	b6/25/49
	Loves of Joanna Godden	G. Withers	85	b6/21/47
	Madness of the Heart (D)A	M. Lockwood	105	b7/30/49
	Man on the Run (D)A	D. Farr	83	b4/30/49
	Mark of Cain	E. Portman	88	b1/17/48
	Maytime in Mayfair *T (C-M)F	A. Neagle	95	b6/4/49
	Mrs. Fitzherbert	P. Graves	99	b2/14/48
	Private Angelo (C-D)A	P. Ustinov	107	b7/2/49
	Queen of Spades, The (London) (D)A	A. Walbrook	96	b5/14/49
	Showtime (English Films)	A. Todd	91	b6/5/48
	Silent Dust	S. Gray	83	b1/29/49
	Small Back Room	D. Farrar	104	b2/12/49
	Small Voice	V. Hobson	83.	b11/27/48
	That Dangerous Age (D)A	M. Loy	98	b5/14/49
	Train of Events (D)A	V. Hobson	95	b8/27/49
	Winslow Boy	R. Donat	117	b9/11/48

FRANCE

	Cavalcade of the Hours (Nayfack) (D)A	Fernandel	90	b9/10/49
	Chips Are Down (Lopert)	M. Presle	93	b2/12/49
	Devil in the Flesh (A.F.E.) (D)A	G. Philipe	112	b5/21/49
	Love Story (Cine Classics) (D)A	O. Joyeux	90	b7/9/49
	Man to Men (Siritzky)	J.-L. Barrault	100	b2/26/49
	Monsieur Vincent (Lopert)	P. Fresnay	102	b1/1/49
	Rumeurs (Famous Pictures) (D)A	J. Dumesnil	82	b5/14/49
	Secrets of a Ballerina (Distinguished)	P. Blanchar	84	b1/8/49
	Wench, The (Spalter) (D)A	M. Casares	90	b3/12/49

GERMANY

	Germany Year Zero (Superfilm) (Doc-D)A	Non-professional cast	75.	b10/15/49
	Somewhere in Berlin (Central Cinema) (D)A	C. Knetschke	77.	b9/10/49

GREECE

	Voice of the Heart (Rex)	E. Veakis	100	

HUNGARY

	It Happened in Europe (Lopert (D)A	M. Gabor	93	b10/8/49

ITALY

	Bandit, The (Times Film) (D)A	A. Magnani	77	b6/11/49
	Earth Cries Out, The (Dubbed) (Lux) (Semi-doc-D)A	M. Berti	80	b9/10/49
	Flight Into France (Lux) (Melodrama)A	F. Lulli	92	b8/6/49
	Guaglio (Lux) (D)F	A. Celi	88	b5/14/49
	His Young Wife (Armanac) (C-D)A	C. Campanini	98	b4/9/49
	Iron Crown, The (Superfilm) (D)F	M. Girotti	100	b6/25/49
	Outcry (Crest) (D)A	L. Padovani	89	b3/26/49
	Peddlin' In Society (Lux) (C)F	A. Magnani	85	b5/14/49
	Professor, My Son (Lux) (C-D)F	A. Fabrizzi	86	b4/9/49
	Wandering Jew, The (Globe) (D)A	V. Cortese	90	b4/9/49
	Woman Trouble (Lux) (D)F	A. Magnani	85	b6/4/49

POLAND

	The Last Stop (Times Film) (D)A	T. Gorecka	110	b4/23/49

SPAIN

	Don Quixote de la Mancha (Azteca) (C-D)F	R. Rivelles	138	b6/11/49
	Nail, The (Azteca) (D)A	R. Duran	95	b7/23/49

SWEDEN

	Incorrigible (Foreign Service) (D)A	S. Jarrel	81	b6/11/49
	Interlude (Globe)	V. Lindfors	83	b1/15/49
	I Am With You (Dubbed) (Carlson) (Doc)F	N. Dahlgren	75	b3/5/49
	Sunshine Follows Rain (Scandia) (D)F	M. Zetterling	100	b10/1/49

SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

I. No.	Title	Rel. Date	Data

1948-49

COLUMBIA

THREE STOOGES COMEDIES (8)

401	Heavenly Daze (16½)	9/2	9/25
402	I'm A Monkey's Uncle (16)	10/7	10/23
403	Mummy's Dummies (16)	11/4	1/22
404	Crime on Their Hands (17½)	12/9	3/12
405	The Ghost Talks (16)	2/3	5/7
406	Who Done It? (16)	3/3	5/21
407	Hokus Pokus (16)	5/5	9/3
408	Fuelin' Around (16)	7/7	.....

SSORTED & ALL-STAR COMEDIES (12)

421	Billie Gets Her Man (17).	9/9	9/25
422	Go Chase Yourself (17)	10/14	10/9
423	Parlor, Bedroom and Wrath (16)	12/16	4/2
424	Radio Riot (16)	2/10	4/2
425	Sunk in the Sink (16)	3/10	5/21
426	Microspook (16)	6/9	.....
431	A Pinch in Time (16)	11/11	.....
432	He's In Again (16½)	1/13	3/19
433	Miss in a Mess (15½)	1/20	4/9
434	Trapped by a Blonde (15½)	4/7	9/3
435	Fiung by a Fling (16)	5/12	9/3
436	Clunked in the Clink (16).	7/13	.....

CAN YOU TOP THIS? (2)

411	#1 (13)	11/18	.....

COMEDY FAVORITES (Reissues) (6)

441	Pest from the West (18½)	9/30	.....
442	Ay Tank Ay Go (16)	10/21	.....
443	Static in the Attic (19)	12/23	.....
444	Nothing But Pleasure (17).	3/31	.....
445	A Rookie's Cookie (17)	5/19	.....
446	Crazy Like a Fox (18½)	6/16	.....

FOX AND CROW (8)

701	Robin Hoodlum (7)	11/23	3/12
702	Magic Fluke (7)	3/24	5/21

ONE-REEL SPECIAL

551	Candid Microphone No. 1 (11)	10/21	.....
552	Candid Microphone No. 2 (10½)	3/3	5/7
553	Candid Microphone No. 3 ( )	8/19	.....

COLOR RHAPSODIES (8)

501	Pickled Puss (6½)	9/2	9/25
502	Lo, The Poor Buffal (6½)	11/4	1/1
503	Coo-Coo Bird Dog (6)	2/3	4/30
504	Grape Nutty (6)	4/14	.....
505	Cat-Tastrophy (6)	6/30	.....

COLOR FAVORITES (Reissues) (8)

601	The Stork Takes a Holiday (8)	9/9	.....
602	Swing Monkey Swing (8)	10/14	.....
603	The Little Match Girl (8½)	11/25	.....
604	Glee Worms (7½)	12/16	.....
605	A Boy and His Dog (7)	1/6	.....
606	Spring Festival (8)	3/17	.....
607	Indian Serenade (8)	5/5	.....
608	Two Lazy Crows (7)	7/13	.....

FILM NOVELTIES (8)

901	Rhapsody on Ice (9)	11/23	3/12
902	America's Heritage of Hospitality (10½)	8/25	.....

VERA VAGUE LAFF TOURS (8)

751	A Lass in Alaska (10½)	10/28	10/9
752	Sitka Sue (10½)	1/20	4/2

WORLD OF SPORTS (12)

801	Diving Champion (9½)	9/23	10/2
802	Acrobatic Babies (9½)	10/14	10/23
803	Babe Didrickson, Queen of Sports (10)	11/25	2/12
804	Flashing Fins (10)	11/23	3/12
805	Mrs. Golf (10)	2/24	4/30
806	Trigger Magic (10)	3/17	7/30
807	Lady of the Links (8)	4/28	.....
808	Racing Greyhounds (10)	5/26	.....
809	Rasslin' Riot (8½)	6/23	.....
810	West Point Track & Field (9)	7/27	.....

THRILLS OF MUSIC (12)

951	Elliot Lawrence & Orch. (10½)	9/23	9/25
952	Ray Eberle & Orch. (10)	11/4	2/12
953	Louis Prima & Orch. (10)	12/16	4/2
954	Buddy Rich & Orch. (10)	1/20	4/9
955	Charlie Spivak & Orchestra (10)	3/24	7/30
956	Frankie Carle & Orch. (9).	4/21	9/3

SCREEN SNAPSHOTS (12)

851	Hollywood Holiday (9)	9/2	10/2
852	A Day at C.B.S. (9½)	10/7	1/3
853	Stars to Remember (9½)	11/18	2/12
854	Hollywood Santa Claus Lane (10)	12/23	.....
855	A Rainy Day in Hollywood (10)	1/27	4/30
856	Frank Borzage Golf Tournament (10)	3/3	5/21
857	Medals for Hollywood Stars (9½)	4/14	.....
858	Vacation at Del Mar (10½)	5/12	....
859	Hollywood's Happy Homes (10)	6/16	.....
860	Howdy Podner (9½)	7/20	.....

COMMUNITY SINGS (8)

651	Baby Face (9)	9/16	10/2
652	My Happiness (10)	10/21	1/22
653	It's Magic (9½)	12/23	4/2
654	Bouquet of Roses (9½)	3/10	4/30
655	June in January (10)	4/21	.....
656	My Blue Heaven (9½)	7/7	.....

SERIALS

120	Congo Bill (15 Chapters)	10/28	.....
140	Bruce Gentry (15 Chapters)	2/10	.....
160	Great Adventures of Wild Bill Hickok (15 Chapters) (Reissue)	9/8	.....
180	New Adventures of Batman & Robin (15 Chapters)	5/26	.....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31	Old Rockin' Chair Tom (7).	9/18	1/15
W-32	Lucky Ducky (8)	10/9	.....
W-33	Professor Tom (8)	10/20	3/12
W-34	The Cat That Hated People (7)	11/20	2/26
W-35	Mouse Cleaning (8)	12/11	3/5
W-36	Goggle Fishing Bear (7)	1/15	4/30
W-37	Bad Luck Blackie (7)	1/22	4/9
W-38	Polka Dot Puss (8)	2/26	6/4
W-39	Senor Droopy (8)	4/9	7/30
W-40	Hatch Up Your Troubles (8)	5/14	7/30
W-41	Meet King Joe (8)	5/28	9/17
W-42	The Little Orphan (8)	4/30	8/6
W-43	House of Tomorrow (7)	6/11	9/17
W-44	Heavenly Puss (8)	7/9	.....
W-45	Doggone Tired (8)	7/30	.....
W-46	Wags to Riches (8)	8/13	.....

PETE SMITH SPECIALTIES (10)

S-51	Why Is It? (7)	9/11	11/13
S-52	Pigskin Skill (8)	9/18	10/23
S-53	Ice Aces (8)	11/6	2/13
S-54	Let's Cogitate (8)	12/25	2/26
S-55	Super Cue Men (9)	1/29	4/9
S-56	What I Want Next (10)	2/12	4/9
S-57	Scientifiquiz (9)	4/2	6/4
S-58	Those Good Old Days (9)	4/16	7/30
S-59	Fishing for Fun (9)	4/23	8/6

GOLD MEDAL CARTOONS (Reissues) (4)

W-21	The Little Goldfish (8)	11/20	.....
W-22	Fine Feathered Friends (8)	1/1	.....
W-23	The Blue Danube (8)	4/2	.....
W-24	Sufferin' Cats (8)	6/24	.....

FITZPATRICK TRAVELTALKS (8)

T-11	Wandering Through Wales (9)	10/16	2/14
T-12	Night Life in Chicago (9)	11/27	2/26
T-13	Scholastic England (8)	12/18	5/7
T-14	Ontario, Land of Lakes (10).	2/12	6/4
T-15	Calling on Michigan (10)	3/5	7/23
T-16	Playlands of Michigan (9)	3/26	7/23
T-17	Quebec in Summertime (10).	4/9	7/30
T-18	Roaming Through Northern Ireland (9)	7/9	.....

THE PASSING PARADE (6)

K-71	The City of Little Men (10).	11/20	2/12
K-72	Annie Was a Wonder (10)	1/27	4/9
K-73	Stuff for Stuff (9)	3/26	7/23
K-74	Mr. Whitney Had a Notion (11)	5/7	7/30
K-75	Clues to Adventure (9)	6/11	9/24
K-76	Child City ( )		.....

MGM SPECIALS (4)

A-1	Mighty Manhattan (20)	7/30	5/28
A-2	Heart to Heart (21)	5/21	.....

PARAMOUNT

PACEMAKERS

K8-1	Appointment With Baby (11).	10/8	1/8
K8-2	Mr. Groundling Takes the Air (11)	12/3	1/22
K8-3	Make Mine Monica (11)	1/14	2/26
K8-4	The MacAdemy Awards (8)	2/18	4/30
K8-5	I Remember You (11)	3/18	5/7
K8-6	My Silent Love (11)	4/22	.....
K8-7	The Lambertville Story (10).	5/20	9/3
K8-8	Southward Ho Ho! (11)	6/17	9/17
K8-9	Roller Derby Girl (10)	7/8	10/15
K8-10	Neighbors in the Night (11)	7/29	10/15
K8-11	The Football Fan (11)	9/9	.....
K8-12	Strawhat Cinderella (11)	9/23	.....

NOVELTOON

P8-1	The Mite Makes Right (8)	10/	1/15
P8-2	Hector's Hectic Life (7)	11/19	1/8
P8-3	Old Shell Game (7)	12/17	2/19
P8-4	The Little Cut-up (7)	12/17	2/26
P8-5	Hep Cat Symphony (7)	2/4	4/30
P8-6	The Lost Dream (8)	3/18	5/21
P8-7	Little Red School Mouse (7).	4/15	7/16
P8-8	A Haunting We Will Go (9).	5/13	.....
P8-9	A Mutt in a Rut (8)	5/27	.....
P8-10	Campus Capers (7)	7/1	9/17

SCREEN SONG

X8-1	Readin' Ritin' and Rhythmetic (7)	10/22	1/15
X8-2	The Funshine State (8)	1/7	2/26
X8-3	The Emerald Isle (7)	2/25	4/30
X8-4	Comin' Round Mountain (7).	3/11	5/21
X8-5	The Stork Market (8)	4/8	7/16
X8-6	Spring Song (7)	6/3	.....
X8-7	The Ski's the Limit (8)	6/24	9/24
X8-8	Toys Will Be Toys (7)	7/15	10/8
X8-9	Farm Foolery (8)	8/5	10/8
X8-10	Our Funny Finny Friends (7)	8/26	10/8
X8-11	Marriage Wows (7)	9/16	.....
X8-12	The Big Flame-up (7)	9/30	.....

SPEAKING OF ANIMALS

Y8-1	The Gnu Look (10)	10/29	1/15
Y8-2	Calling All Animals (10)	1/7	2/26
Y8-3	Meet the Champ (9)	2/11	4/30
Y8-4	Hocus Focus (10)	4/22	7/30
Y8-5	Goin' Hollywood (10)	6/10	9/17
Y8-6	Video Hounds (10)	8/12	10/15

G. RICE SPORTLIGHT

R8-1	Hot Rod Speedsters (10)	11/5	12/16
R8-2	Acrobatic Illini (10)	1/7	2/19
R8-3	Sno' Time for Learning (10).	1/21	2/26
R8-4	In the Driver's Seat (10)	3/4	4/30
R8-5	Best of Breed (10)	4/8	9/3
R8-6	Fairway Champions (10)	5/6	.....
R8-7	Top Figure Champs (10)	6/10	9/17
R8-8	Sporting Spheres (10)	7/8	10/15
R8-9	Official Business (10)	8/5	10/15
R8-10	Running the Keys (10)	9/16	.....

POPEYE

E8-1	Robin Hoodwinked (7)	11/18	1/22
E8-2	Symphony in Spinach (7)	12/31	4/30
E8-3	Popeye's Premiere (11)	3/25	5/7
E8-4	Lumber Jack & Jill (7)	5/27	.....
E8-5	Hot Air Aces (7)	6/24	9/17
E8-6	A Balmy Swami (7)	7/22	10/15
E8-7	Tar With a Star (7)	8/12	10/15
E8-8	Silly Hill Billy (7)	9/9	.....

UNUSUAL OCCUPATIONS

L8-1	The Glass Orchestra (10)	11/26	1/8
L8-2	The Early Bird (10)	1/28	4/30
L8-3	The Flying Dancers (10)	3/11	6/4
L8-4	The Fall Guy (11)	4/15	7/16
L8-5	Flying Grandmother (10)	6/3	.....
L8-6	The Sky Rider (11)	7/15	10/15

POPULAR SCIENCE

J8-1	Solar Secrets (10)	12/24	2/19
J8-2	The Stocking Yarn (10)	2/4	4/30
J8-3	White Magic (11)	4/1	6/4
J8-4	Air Force Fire Fighters (10).	4/29	8/6
J8-5	Seaweed Science (10)	6/17	9/17
J8-6	Talking Turkey (11)	8/19	10/15

RKO RADIO

THIS IS AMERICA (13)

93101	County Fair (18)	11/12	1/22
93102	Girls in White (17)	12/10	1/22
93103	Berlin Powder Keg (17)	1/20	4/30
93104	Our Daily Bread (16)	2/4	4/2
93105	On Watch (16)	3/4	4/23
93106	Wonder House (16)	4/1	4/30
93107	Fraud Fighters (15)	4/29	9/3
93108	Love That Beauty (16)	5/27	9/3
93109	Kentucky Derby Story (17).	6/24	9/24
93110	Hoodoo (17)	7/22	.....
93111	Canada Unlimited (15)	8/19	.....

SPECIAL (2)

93801	Basketball Headliners of 1949 (17)	4/22	.....
93901	Football Headliners of 1948 (16)	12/10	.....
94807	Let's Go to the Movies (9).	5/13	1/15

COMEDY SPECIALS

93401	Contest Crazy (17)	10/1	12/14
93402	Heart Troubles (16)	3/11	5/14
93403	The Newlyweds (18)	8/19	.....

LEON ERROL (6)

93701	Uninvited Blonde (16)	11/12	3/19
93702	Backstage Follies (19)	12/24	2/19
93703	Dad Always Pays (18)	2/18	5/7
93704	The Cactus Cut-Up (17)	4/15	6/11
93705	I Can't Remember (16)	6/10	9/3
93706	Oil's Well That Ends Well (17)	8/5	9/24

MY PAL (4)

93201	Pal's Return (20)	11/26	3/5
93202	I Found a Dog (21)	4/1	7/30

SCREENLINERS (13)

94201	Jan August & His Piano (8)	10/29	.....
94202	Block Party (8)	11/26	3/5
94203	It Pays to Be Ignorant (8).	12/24	3/5
94204	Men of the Shooting Stars (9)	1/21	4/30
94205	Movie Memories (8)	2/18	5/14
94206	Shake Hands With Success (8)	3/18	6/25
94207	Shush Money (8)	4/22	7/30
94208	Helicopter Magic (8)	5/13	9/3
94209	I Like Soap Because (9)	6/10	9/24
94210	Mellow Dramas (8)	7/8	10/8
94211	Airline Glamour Girls (9)	8/5	.....

Rel. No.	Title	Rel. Date	Data

WALT DISNEY CARTOONS (10)

94101	Pluto's Purchase (7)	7/9	.....
94102	The Trial of Donald Duck (7)	7/30	7/23
94103	Catnap Pluto (6)	8/13	9/22
94104	Inferior Decorator (7)	8/27	7/23
94105	Pluto's Fledgling (7)	9/10	12/18
94106	Soup's On (8)	10/15	.....
94107	Three for Breakfast (8)	11/5	3/12
94108	Mickey and the Seal (7)	12/3	3/12
94109	Tea for Two-Hundred (7)	12/24	3/5
94110	Pueblo Pluto (7)	1/14	3/19
94111	Donald's Happy Birthday (7)	2/11	5/7
94112	Pluto's Surprise Package (7)	3/4	5/21
94113	Sea Salts (8)	4/8	6/11
94114	Pluto's Sweater (7)	4/29	6/11
94115	Winter Storage (7)	6/3	7/30
94116	Bubble Bee (7)	6/24	9/3
94117	Honey Harvester (7)	8/5	9/3
94118	Tennis Racquet (7)	8/26	9/3

SPORTSCOPES (13)

94301	Texas Redhead (8)	9/24	1/22
94302	Frozen Fun (8)	10/22	3/12
94303	Athletic Stars (8)	11/19	3/12
94304	Fighting Tarpon (8)	12/17	3/19
94305	Game Birds (8)	1/14	4/30
94306	Waders of the Deep (8)	2/11	5/7
94307	Canadian Roughriders (8)	3/11	5/14
94308	Sports' Top Performers (8).	4/8	6/25
94309	Golf Masters (8)	5/6	9/3
94310	Mighty Marlin (9)	6/3	9/24
94311	Rolling Thrills (8)	7/1	10/8
94312	Calument Blueblooods (9)	7/29	10/8
94313	Ice Kids (8)	8/26	.....

RAY WHITLEY REVIVALS (4)

93501	Keep Shooting (17)	9/10	.....
93502	Range Rhythm (18)	10/15	.....
93503	Cactus Capers (17)	11/19	.....
93504	California or Bust (18)	12/24	.....

DISNEY REISSUE SERIES 2 (8)

94701	Goofy and Wilbur (8)	10/1	.....
94702	Wynken, Blynken and Nod (8)	11/19	.....
94703	Pluto's Judgment Day (8).	1/28	.....
94704	The Ugly Duckling (9)	3/18	.....
94705	Country Cousin (9)	5/20	.....
94706	Ferdinand the Bull (8)	7/15	.....

TRUE-LIFE ADVENTURES

93601	Seal Island (27)	5/15	5/7

REPUBLIC

SERIALS

891	Federal Agents vs. Underworld, Inc. (12 Chapters)	1/29	3/5
892	Ghost of Zorro (12 Chapters)	8/6	.....
893	King of the Rocketmen (12 Chapters)	10/29	.....
894	King of the Jungleland (15 Chapters) (Reissue).	4/23	.....

CARTOONS

881	Beyond Civilization to Texas (8)	3/15	3/12
882	The Three Minnies (8)	4/15	5/7
883	Romantic Rumbolia (8)	6/1	9/3
884	Bungle in the Jungle (8)	6/15	.....

20th-FOX (1948-Second Half)

MOVIETONE ADVENTURES (9)

8256	Riddle of Rhodesia (8)	7/48	9/4
8257	Bermuda (8)	8/48	9/4
8258	Desert Lights (8)	8/48	8/28
8259	Portrait of the West (8)	10/48	....
8260	Way of the Padres (8)	1/48	.....

Black and White

8204	Majesty of Yellowstone (9).	7/48	6/19

SPORTS REVIEW (7)

8303	Everglades Adventure (9)		5/1
8304	Football Finesse (10)	9/	8/21
8305	Olympic Water Wizards (9)	10/	12/4
8306	Yankee Ski-Doodle (8)	12/	....

TERRYTOONS (20)

8521	The Witch's Cat (7)	7/	9/4
8522	Magpie Madness (7)	7/	8/28
8523	Love's Labor Won (7)	8/	9/11
8524	The Hard Boiled Egg (7)	10/	12/4
8525	The Mysterious Stranger (7)	10/	12/4
8526	Free Enterprise (7)	10/	12/4
8527	Triple Trouble (7)	11/	.....
8528	Out Again in Again (7)	11/	.....
8529	The Magic Slipper (7)	12/	.....
8530	Gooney Golfers (7)	12/	.....

MOVIETONE SPECIALTY (3)

8801	Symphony of a City (11)	9/	12/4

MARCH OF TIME

12	The Case of Mrs. Conrad (18)	7/	.....
13	White-Collar Girls (18)	8/6	8/7
14	Life With Grandpa (17)	9/	.....
15	Battle for Germany (18)	10/	10/2
16	America's New Air Power (18)	10/29	11/6
17	Answer to Stalin (19)	11/26	1/22
18	Watchdogs of the Mail (18)	12/	.....

Rel. No.	Title	Rel. Date	Data

UNITED ARTISTS

LANTZ CARTUNES

	Dog Tax Dodgers (7)	11/19	.....
	Wild & Woody (7)	12/31	.....
	Scrappy Birthday (7)	2/11	.....
	Drooler's Delight (7)	3/25	.....
	Bolero (7½)		.....

UNIVERSAL-INTERNATIONAL

TECHNICOLOR CARTUNES (13)

Reissues

4321	Pantry Panic (7)	11/22	.....
4322	Hollywood Matador (7)	12/13	.....
4323	Mouse Trappers (7)	1/24	.....
4324	Hams That Couldn't Be Cured (7)	2/21	.....
4325	The Screw Driver (7)	3/14	.....
4326	Ace in the Hole (7)	4/4	.....
4327	Goodbye, Mr. Moth (7)	5/2	.....
4328	Jukebox Jamboree (7)	5/30	.....
4329	The Loan Stranger (7)	6/27	.....
4330	Dizzy Acrobat (7)	7/25	.....
4331	Dizzy Kitty (7)	8/22	.....
4332	Cow Cow Boogie (7)	9/19	.....
4333	The Screwball (7)	10/17	.....

SING AND BE HAPPY SERIES (8)

4381	Choo Choo Swing (10)	11/1	2/19
4382	The Year Around (10)	12/6	.....
4383	Songs of Romance (8½)	1/24	3/12
4384	Clap Your Hands (10)	3/7	7/2
4385	Moonlight Melodies (8)	4/25	.....
4386	Minstrel Mania (9)	6/13	9/17
4387	Singing Along (10)	8/8	.....
4388	Sailing With a Song (10)	10/3	.....

VARIETY VIEWS (8)

4341	Canada Calls (9)	10/1	1/22
4342	They Went That A-Way (10)	1/10	.....
4343	Just a Little North (10)	2/28	7/23
4344	Dynasty of Wonders (10)	4/4	6/4
4345	Inch by Inch (9)	5/30	.....
4346	Singing Is Fun (9)	8/22	.....
4347	Beauty & the Beach (9)	9/5	.....
4348	You Don't Say! (9)	10/3	.....

NAME BAND MUSICALS (13)

4301	Rhythm Masters (15)	12/8	2/19
4302	Lawrence Welk & Orch. (15)	1/5	1/27
4303	Ted Weems & Orch. (15)	2/2	7/2
4304	Les Brown & Band (15)	3/2	.....
4305	Duke Ellington & Orch. (15)	3/30	.....
4306	Ted Fio Rito & Orch. (15)	4/27	9/3
4307	Del Courtney & Orch. (15)	6/1	.....
4308	Gene Krupa & Orch. (15)	6/29	.....
4309	Spade Cooley & Orch. (15)	7/27	.....
4310	Jack Fina & Orch. (15)	8/10	.....
4311	Russ Morgan & Orch. (15)	9/7	.....
4312	Skinnay Ennis & Orch. (15)	9/28	.....
4313	Rhythm of the Mambo (15)	10/26	.....

TWO-REEL SPECIALS (2)

4201	Cheating in Gambling (17)	2/2	.....
4802	Four Bears Before the Mast (18)	8/31	.....

ONE-REEL SPECIAL

4203	Christmas Dream (11)	11/12	11/13
4204	Movies Are Adventure (10)	8/22	1/15

MUSICAL WESTERNS (8)

4351	Six Gun Music (24)	1/6	.....
4352	Cheyenne Cowboy (23)	2/10	6/4
4353	West of Laramie (26)	3/24	.....
4354	Prairie Pirates (26)	5/5	.....
4355	Nevada Trail (27)	6/16	.....
4356	Silver Butte (27)	7/28	.....
4357	The Girl from Gunsight (25)	9/15	.....
4358	The Pecos Pistol (26)	10/27	.....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

5002	Drums of India (20)	1/16	.....
5003	Princely India (20)	12/25	4/2
5004	Heart of Paris (20)	3/19	5/21
5006	Cradle of the Republic (20)	5/28	9/17

Reissues

5001	Sons of Liberty (20)	11/20	.....
5005	Sunday Roundup (20)	1/29	.....
5007	Singing Dude (20)	7/9	.....
5008	Down the Nile (20)	7/30	.....

JOE McDOAKES COMEDIES (8)

5401	So You Want to Be in Politics (10)	10/23	9/18
5402	So You Want to Be on the Radio (10)	11/6	1/22
5403	So You Want to Be a Baby Sitter (10)	1/8	4/2
5404	So You Want to Be Popular (10)	3/12	.....
5405	So You Want to Be a Muscle Man (10)	7/2	.....
5406	So You're Having In-Law Trouble (10)	8/27	.....

BLUE RIBBON CARTOONS (13)

Reissues

5301	An Itch in Time (7)	10/30	9/12
5302	Fin'n Catty (7)	12/11	.....
5303	Bedtime for Sniffles (7)	1/1	.....
5304	Presto Changeo (7)	2/5	.....
5305	Swooner Crooner (7)	2/12	.....
5306	Hop, Skip & Chump (7)	3/5	.....
5307	He Was Her Man (7)	4/2	.....
5308	I Wanna Be A Sailor (7)	4/30	.....
5309	Flop Goes the Weasel (7)	5/21	.....
5310	Horton Hatches the Egg (7)	6/18	.....
5311	The Egg Collector (7)	7/16	.....
5312	The Mice Will Play (7)	8/6	.....
5313	Inki and the Mina Bird (7)	8/20	.....

M. M. TECH. CARTOONS (18)

5701	Awful Orphan (7)	1/29	.....
5702	Porky Chops	2/12	.....
5703	Paying the Piper (7)	3/12	5/21
5704	Daffy Duck Hunt (7)	3/26	5/21
5705	Mouse Wreckers (7)	4/23	.....
5706	The Bee-Deviled Bruin (7)	5/14	9/17
5707	Curtain Razor (7)	5/21	10/15
5708	Mouse Mazurka (7)	6/11	.....
5709	Hen House Henery (7)	7/2	.....
5710	Bad Ol' Putty Tat (7)	7/23	.....
5711	Often an Orphan (7)	8/13	.....
5712	Dough for the Do-Do (7)	9/3	.....
5713	Fast and Furry-ous (7)	9/17	.....
5714	Each Dawn I Crow (7)	9/24	.....
5715	Swallow the Leader (7)	10/15	.....
5716	Bye Bye Blue Beard (7)	10/22	.....

M.M. BUGS BUNNY SPECIAL (8)

5719	Long-Haired Hare (7)	6/25	.....
5720	Knights Must Fall (7)	7/16	.....
5721	The Grey Hounded Hare (7)	8/6	.....
5722	The Windblown Hare (7)	8/27	.....
5723	Frigid Hare (7)	10/8	.....

SPORTS PARADE (13)

5501	Jungle Man Killers (10)	11/6	9/18
5502	Sportsmen of the Far East (10)	12/18	2/17
5503	Royal Duck Shoot (10)	1/22	3/19
5504	Water Wonderland (10)	3/5	5/21
5505	Sport of Millions (10)	3/26	5/21
5506	Cinderella Horse (10)	4/23	.....
5507	English Outings (10)	5/14	10/15
5508	Dude Rancheroos (10)	6/4	.....
5509	Highland Games (10)	7/2	.....
5510	Daredevils on Wheels (10)	7/23	.....
5511	Water Wizards (10)	8/6	.....
5512	Sports New and Old (10)	8/20	.....
5513	Hunting the Fox (10)	9/3	.....

ADVENTURE SPECIALS (6)

5801	Mysterious Ceylon (10)	9/25	9/19
5802	Bannister's Bantering Babies (10)	12/11	2/12
5803	Circus Town (10)	1/15	4/7
5804	Camera Angles (10)	1/16	...
5805	Treachery Rides the Trail (10)	3/19	5/2.
5806	Spring Comes to Niagara (10)	6/18	.....

FEATURETTES (6)

5101	Football Magic (20)	9/11	9/10
5102	Grandfather's Follies (20)	11/10	.....
5103	Pie in the Eye (20)	1/8	4/2
5104	At the Stroke of Twelve (20)	2/19	..
5105	Perils of the Jungle (20)	5/7	.....
5106	Over the Wall (20)	6/25	.....

SPORTS NEWS REVIEWS (6)

5601	Roaring Wheels (10)	10/8	9/18
5602	Ski Devils (10)	12/4	2/12
5603	Swim Parade (10)	2/5	.....
5604	Batter Up (10)	4/2	.....
5605	They're Off (10)	6/11	.....
5606	Spills and Chills (10)	10/1	.....

1949-50

COLUMBIA

THREE STOOGES COMEDIES (8)

2401	Malice in the Palace (16)	9/1	.....
2402	Vagabond Loafers (16)	10/16	.....
2403	Dunked in the Deep ( )	11/3	.....

ASSORTED & ALL-STAR COMEDIES (12)

2411	Waiting in the Lurch (15½)	9/8	.....
2412	Let Down Your Aerial ( )	11/17	.....
2421	Super Wolf (16)	10/13	.....
2422	Wha' Happen? ( )	11/10	.....

COMEDY FAVORITES (Reissues) (6)

2431	Three Blonde Mice (16)	9/29	.....
2432	The Spook Speaks (18)	10/20	.....

JOLLY FROLICS (6)

2501	Ragtime Bear (10)	9/8	.....

ONE-REEL SPECIALS (Series 2) (6)

2551	Candid Microphone No. 1 ( )	10/27	.....

COLOR FAVORITES (Reissues) (12)

2601	The Foxy Pup (7)	9/1	.....
2602	Window Shopping (7)	10/6	.....
2603	Happy Tots (7)	11/3	.....

CAVALCADE OF BROADWAY (8)

2651	Cafe Society (10)	11/17	.....

WORLD OF SPORTS (12)

2801	Horseshoe Wizardry (10)	9/22	.....
2802	Winter Capers (10)	10/27	.....
2803	Hell Drivers ( )	11/24	.....

THRILLS OF MUSIC (8)

2952	Miquelitio Valdes & Orches. (9½)	9/22	.....

SCREEN SNAPSHOTS (12)

2851	Spin That Platter (11)	9/15	.....
2852	Motion Picture Mothers, Inc. (9)	10/13	.....
2853	Hollywood Rodeo (9½)	11/17	.....

METRO-GOLDWYN-MAYER

PETE SMITH SPECIALTIES (10)

S-151	Water Trix (9)		.....

MGM CARTOONS (16)

W-131	The Cat & the Mermouse (8)	9/3	.....
W-132	Little Rural Riding Hood (6)	9/17	.....
W-133	Love That Pup (8)	10/1	.....

FITZPATRICK TRAVELTALKS (12)

T-111	From Liverpool to Stratford (9)	9/10	.....
T-112	Glimpses of Old England (9)	10/8	.....

PARAMOUNT

PACEMAKERS (6)

K9-1	Caribbean Capers ( )	11/11	.....
K9-2	The Country Doctor ( )	12/30	.....

NOVELTOONS (10)

P9-1	Leprechaun's Gold (10)	10/14	.....
P9-2	Song of the Birds (8)	11/18	.....

SCREEN SONGS (12)

X9-1	Strolling Thru the Park (8)	11/4	.....
X9-2	The Big Drip ( )	11/25	.....
X9-3	Snow Foolin' ( )	12/16	.....

G. RICE SPORTLIGHTS (10)

R9-1	Water Speed (10)	10/21	.....
R9-2	The Husky Parade ( )	12/9	.....

POPEYE (8)

E9-1	Barking Dogs Don't Fite (7)	10/28	.....
E9-2	The Fly's Last Flight ( )	12/23	.....

CHAMPION CARTOONS (Reissues) (6)

Z9-1	Busy Little Bears (10)	10/7	.....
Z9-2	Suddenly It's Spring (10)	12/2	.....

RKO RADIO

THIS IS AMERICA (13)

03101	Holiday for Danny (16)	9/16	.....
03102	Spotlight on Mexico (16)	10/14	.....

SPECIALS (2)

03801	Basketball Headliners of 1950 ( )	4/21	.....
03901	Football Headliners of 1949 ( )	12/9	.....

TECHNICOLOR SPECIALS (2)

03301	The Boy & the Eagle (15)	9/30	.....

COMEDY SPECIALS (6)

03401	Prize Maid (18)	9/23	.....
03402	Bashful Romeo ( )	11/25	.....
03405	Grunt and Groan ( )	5/12	.....

LEON ERROL (6)

03701	Sweet Cheat (17)	10/28	.....
03702	Shocking Affair ( )	12/23	.....
03703	One Wild Night ( )	2/17	.....

MY PAL (4)

03201	Dog of the Wild ( )	10/7	.....
03202	Pal, Dog Detective ( )	12/16	.....

SCREENLINERS (13)

04201	Piano Rhythm ( )	9/9	.....
04202	Hands of Talent ( )	10/7	.....

WALT DISNEY CARTOONS (18)

04101	All in a Nutshell (7)	9/2	.....
04102	Goofy Gymnastics (7)	10/7	.....
04103	The Greener Yard (7)	10/28	.....

SPORTSCOPES (13)

04301	Prize Fighter (8)	9/23	.....

EDGAR KENNEDY (Reissues) (3)

03501	Hot Foot (17)	9/23	.....

CLARK & McCULLOUGH (Reissues) (4)

03601	In the Devildog House (21)	9/9	.....
03602	Kickin' the Crown Around ( )	10/21	.....
03603	Snug in the Jug ( )	11/18	.....
03604	Odor in the Court ( )	12/30	.....

REPUBLIC

SERIALS

4981	The James Brothers of Missouri (12 Chapters)		.....

20th CENTURY-FOX (1949)

MOVIETONE MELODIES

9101	Charlie Barnet and Band (11)	7/	.....

MOVIETONE ADVENTURES (5)

9251	Landscape of the Norse (8)	1/	3/26
9252	Quaint Quebec (8)	4/	6/11
9253	The Golden Transvaal (8)	5/	6/11
9254	Maine Sail (8)	8/	.....
9255	Realm of the Redwoods (8)	9/	.....
9256	Jewel of the Baltic (8)	12/	.....
9201	Ahoy, Davy Jones (11)	10/	.....
9202	Aboard the Flattop Midway ( )	11/	.....
9203	Midwest Metropolis ( )	12/	.....

SPORTS REVIEW (6)

9301	Foaled for Fame (11)	2/	4/9
9302	Neptune's Playground (8)	4/	6/11
9303	Beauty and the Blade (9)	5/	6/11
9304	Future Champs (9)	7/	.....

TERRYTOONS (20)

9501	Wooden Indian (7)	1/	4/9
9502	The Power of Thought (7)	1/	3/26
9503	The Racket Buster (7)	2/	4/9
9504	Sourpuss in Dingbat Land (7)	3/	4/9
9505	The Lion Hunt (7)	3/	6/11
9506	The Stowaways (7)	4/	6/11
9507	A Cold Romance (7)	4/	6/11
9508	The Kitten Sitter (7)	5/	6/11
9509	Happy Landing (7)	6/	6/11
9510	The Catnip Gang (7)	6/	6/25
9511	Hula Hula Land (7)	7/	.....
9512	The Lyin' Lion (7)	7/	.....
9513	Mrs. Jones' Rest Farm (7)	8/	.....
9514	Sourpuss in the Covered Pushcart (7)	9/	.....
9515	A Truckload of Trouble (7)	10/	.....
9516	Perils of Pearl Pureheart (7)	10/	.....
9517	Dancing Shoes (7)	11/	.....
9518	Flying Cups & Saucers (7)	11/	.....
9519	Paint Pot Symphony (7)	12/	.....
9520	Stop, Look & Listen (7)	12/	.....

Reissues

9521	Hook, Line & Sinker (7)	5/	.....
9522	Catnip Capers (7)	6/	.....

MOVIETONE SPECIALTY (3)

9801	Struggle for Survival (9)	2/	4/9
9802	The Hunter (8)	8/	.....
9803	Shadows in the Snow (9)	9/	.....

DRIBBLE PUSS PARADE (1)

9901	Satisfied Saurians (8)	3/	4/9

FEMININE WORLD

9601	Talented Beauties (11)	6/	6/2
9602	Fashions of Yesteryear (8)	11/	.....

MARCH OF TIME

1	On Stage (18)	1/21	1/2
2	Asia's New Voice (17)	2/18	3/5
3	Wish You Were Here (18)	3/18	5/7
4	Report on the Atom (20)	4/15	4/2
5	Sweden Looks Ahead (18)	5/	.....
6	It's in the Groove (19)	6/	.....
7	Stop—Heavy Traffic (18)	7/	.....
8	Farming Pays Off (18)	8/5	.....
9	Policeman's Holiday (19)	9/2	.....
10	The Fight for Better Schools ( )	10/	.....

UNIVERSAL-INTERNATIONAL

SING AND BE HAPPY (8)

	My Favorite Girl ( )	/	.....

MUSICAL WESTERNS (8)

	South of Santa Fe ( )	/	.....
	Coyote Canyon ( )	/	.....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

6001	Trailin' West (20)	10/1	.....

JOE McDOAKES COMEDIES (6)

6401	So You Want to Get Rich Quick (10)	10/29	.....

BLUE RIBBON CARTOONS (13)

Reissues

6301	Tom Thumb in Trouble (7)	9/24	.....
6302	Farm Frolics (7)	10/15	.....

SPORTS PARADE (10)

6501	The Little Archer (10)	10/8	.....

FEATURETTES (6)

6101	Pigskin Passes (20)	9/10	.....

VITAPHONE NOVELTIES (6)

6601	Horse and Buggy Days (10)	10/22	.....

MELODY MASTERS (Reissues) (8)

6801	U. S. Calif. Band & Glee Club (10)	9/17	.....
6802	Emil Coleman & Orch. (10)	10/29	.....

ADVANCE DATA

On Forthcoming Product

Master Minds (Monogram) Principals: Leo Gorcey, Huntz Hall, William Benedict, Bennie Bartlett, David Gorcey, Gabriel Dell. Director, Jean Yarbrough. Because an aching tooth has given him prophetic powers, one of the Bowery Boys is performing in a carnival act as a fortune teller. He is kidnapped by a crazy scientist for use in experiments in mind transference. His pals rescue him.

The Blond Bandit (Republic) Principals: Robert Rockwell, Dorothy Patrick, Gerald Mohr. Director, Harry Keller. A girl is framed for robbery. The D.A. promises leniency if she will help convict the head of the bookie racket. However the racketeer is convicted on other evidence. She realizes she loves him and decides to wait for him.

Rock Island Trail (Republic) Trucolor. Western. Principals: Forrest Tucker, Adele Mara, Bruce Cabot, Chill Wills. Director, Joseph Kane. Western expansion of the Rock Island Railroad is being thwarted by the leader of the river barge men. An Indian attack on the railroad, led by the river man, is defeated. The barge leader is killed. The railroad is free to build.

Military Academy (Columbia) Principals: Stanley Clements, Leon Tyler, Myron Welton, Gene Collins. Director, D. Ross Lederman. The commandant of a military academy agrees to attempt the rehabilitation of four tough boys. When the boys learn that a popular instructor has also been a wayward youth, their respect for him causes them to reform and become a credit to the school.

Tough Assignment (Lippert Productions) Principals: Don Barry, Marjorie Steele, Steve Brodie, Marc Lawrence, Ben Welden, Michael Whalen. Director, William Beaudine. A newspaper reporter discovers that motorized rustlers are operating on a wholesale basis in the San Fernando Valley. He and his wife join the rustlers, secure evidence, and cause their capture by the state police.

A Mother for May (Columbia) Principals: William Holden, Charles Winninger, Coleen Gray, Cary Gray. Director, Norman Foster. A footloose, carefree minstrel man, part of a traveling medicine show, finds himself burdened with a large family, when he comes across five little orphans. The small Ohio townsfolk are ready to send him off to jail when the local judge's daughter comes to his defense.

VIEWS ON NEW SHORT SUBJECTS

HEART TO HEART (MGM—A-2) Special. 21 mins. Another in the series of fact films from real life produced in cooperation with the Associated Press. This one examines the problem of health in general and the heart in particular, reminding us that it is how we live and what we eat that largely determine how long we live. Release date, 5/21/49.

FAIRWAY CHAMPIONS (Para.—R8-6) Grantland Rice Sportlight. 10 mins. Lawson Little, Claude Harmon, British Champion Henry Cotton and trick shot artist Joe Kirkwood demonstrate their golf at Cypress Point and Pebble Beach, Calif., Pinehurst, N. C., Winged Foot, N. Y., and Pine Valley, N. J. Kirkwood sinks a hole-in-one. Release date, 5/6/49.

A HAUNTING WE WILL GO (Para.—P8-8) Noveltoon in Color. 9 mins. A little ghost named Caspar attends haunting classes but decides he just wants to be friendly. He is shunned by the animals and birds until he hatches a duckling. Release date, 5/13/49.

A MUTT IN A RUT (Para.—P8-9) Noveltoon in Color. 8 mins. After a scolding, Dogface the Dog dreams of being sent to dog hell, so when he wakes up his treatment of a stray kitten is chivalry itself. Release date, 5/27/49.

SPRING SONG (Para.—X8-6) Screen Song Cartoon. 7 mins. The reactions of the woodland creatures are set to Mendelssohn's Spring Song, and community singing is invited. Release date, 6/3/49.

FLYING GRANDMOTHER (Para.—L8-5) Unusual Occupations in Color. 10 mins. A woman who covers her huge ranch by air is seen here, as are a cricket bat maker, an orthopedic shoe collector, and a sculptor of clay dogs. Release date, 6/3/49.

LUMBERJACK AND JILL (Para.—E8-4) Popeye Cartoon in Color. 7 mins. The trouble between Popeye and Bluto this time is precipitated by Olive Oyl when she arrives as cook at their lumber camp. Spinach, as usual, saves the day for the one-eyed sailor. Release date, 5/27/49.

MY SILENT LOVE (Para.—K8-6) Pacemaker. 11 mins. Parker Fennelly, the Titus Moody of Fred Allen's radio show, is a Vermont farmer who is crazy about Jane Pickens and goes to New York to see her television show. She sings several songs. Release date, 4/22/49.

GRAPE NUTTY (Col.—1504) Color Rhapsody. Fox and Crow fight over that last grape again. Release date, 4/14/49.

LADY OF THE LINKS (Col.—1807) World of Sports. 8 mins. Bill Stern narrates as the Babe demonstrates her golf shots at Grossinger's Country Club in the Catskills. Release date, 4/28/49.

COMMUNITY SING NO. 5 (Col.—1655). Dick Leibert at the organ and the Song Spinners on the vocals offer June in January, Concita Marquita Lolita Pepita Rosita Juanita Lopez, Sleepy Time Gal, and Ain't Misbehavin'. Release date, 4/21/49.

Monogram Producers In Realignment

A realignment of the 13 producers on the Monogram lot finds Frank and Maurice King, Scott R. Dunlap and Paul Short assigned to Allied Artists films; and Lindsley Parsons, Jeffrey Bernerd, Hal E. Chester, Jan Grippo, Walter Mirisch, Barney Gerard, William Broidy, James S. Burkett and Peter Scully producing for Monogram.

Cummings' Schedule

Producer Jack Cummings will roll three productions within a three-month period at MGM. Fred Astaire, Red Skelton, Vera-Ellen and Arlene Dahl have been lined up to star in a Technicolor musical which Richard Thorpe will direct, and "Tender Hours," a comedy will co-star Jane Powell and Ricardo Montalban. "Lovely to Look At," another Technicolor musical, has Frank Sinatra set for one of the top roles.

CLASSIFIED ADVERTISING

Showmen's Shopping Guide

SHOWMEN'S TRADE REVIEW
New York 18, N. Y.

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CALLING ALL GENE AUTRY AND WESTERN FANS! Sensational Triple Feature Giveaway! Autry's autograph, colored large photograph plus the finest approved 10c Western Comic Books. Price 3c per Combination. Sidney Ross, 334 West 44th St., N. Y. 18, N. Y.

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NEW TOO? YESIREE! WITH COOPERATION of manufacturers S.O.S. has assembled latest booth equipments for Theatres and Drive-Ins at 50 per cent of market price! Time Deals and Trades Too! Dept b—S.O.S. Cinema Supply Corporation, 602 W. 52nd Street, New York 19.

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16 AND 35MM PROJECTORS, Moviolas, editing and production equipment bought and sold. Write for the Mart Message. The Camera Mart, Inc., 70 West 45th St., New York 19, N. Y.

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SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

IN THIS ISSUE

WILL FIGHT EFFORTS TO BEAT TRADE REFORMS, WARNS ALLIED

ALLIED, TOA LAUNCH ATTACK ON 'JOLSON' SALES POLICIES

AUDIENCE COLLECTIONS WIN VARIETY CLUBS INT'L OKAY

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OCTOBER 29, 1949
Vol. 51 No. 18

REGULAR FEATURES:

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Regional Newsreel
Hollywood Newsreel
Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide

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Everyone's talking about "Battleground."
"Adam's Rib" is the Funniest Film in 10 Years!
"Doctor And The Girl" the sleeper that's a box-office hit!
"Intruder In The Dust" beats top M-G-M hits in 55-city Southern Premieres.
"That Forsyte Woman" (*Technicolor*) selected for Royal Command Performance. Next at Music Hall!
More Previews click! "Tension," "The Open Door," "Border Incident."
"Annie Get Your Gun" (*Technicolor*) just one of many BIG Ones in production!
"Malaya" thrills preview audienc East and West.
"On The Town" (*Technicolor*) is the BIG Happy New Year Picture.

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THE EDITORIAL PAGE

Independent Production

Steve Broidy sounds a sensible note when he says that independent exhibition must support independent production.

Steve is undoubtedly right. But the cause he champions has been hurt during these past few years by an over-supply of mediocre pictures whose independent producers took the position that exhibitors were obligated to take them off the hook by buying and booking regardless of the quality or box-office potential of the product.

We do, however, go along with that independent producer who frankly admitted that his picture was not good but was, at the very least, just as good as some of the turkeys from the majors which so many exhibitors found a spot for. Had they done as much for this picture its producer might have suffered only a small loss on his investment. Instead, he took such a financial beating that he had a tough time getting financing for his next production.

Unless exhibitors encourage independent production by giving it the benefit of playing time consistent with its box-office potential, they are simply helping to maintain and perpetuate the sellers' market which has existed for much too long a time.

The NEFC, the financing company organized by exhibitors to help independent production, is predicated entirely upon this very important theory. Other exhibitors not in a position to participate financially can, at the very least, help the cause by giving every consideration to all product financed by NEFC. Thus, their contribution is equally as important as those who are putting money into it. It represents the kind of cooperative team-work that can help solve that sellers' market problem and insure for exhibition an adequate supply of salable product.

There are many independent exhibitors who devote too much time and energy to griping and name-calling when they could be lending a helping hand where it can do them—and independent producers—a lot of good. You'll meet them around the country and you'll hear how everybody and everything about the industry is no good. What we all need is lots less complaining, lawsuits and name-calling and a lot more cooperation, especially between independent exhibition, distribution and production.

The independent producers are vitally important to this industry and every time an independent exhibitor takes advantage of them, he's just kicking himself in the shins.

▲ ▲ ▲

Will Rogers Hospital

On the recent inspection tour of the Variety Clubs-Will Rogers Hospital by representatives of local Tents, several in the party told us they knew of one or two cases of tuberculosis among industry people in their localities and thought such persons deserved the facilities this institution offered.

When we asked why these people did not apply for admission to the Hospital, the answer was that they didn't believe the people they referred to were aware that they are eligible for admission.

We do not know what else could have been done beyond the educational campaign instituted this past summer by Bob O'Donnell to carry the information to all corners of the industry. Letters were channeled to all companies in the industry—producers, distributors, exhibitors, supply dealers and service concerns. In addition, all Variety Club Tents throughout the country passed the same good word along through their members.

While it is quite possible that there are still many industry people who are unaware of the fact that the Variety Clubs-Will Rogers Hospital is open to industry people requiring treatment for tuberculosis, there surely must be large numbers in every area who can carry the good word to them. Furthermore, they can be on the lookout for deserving cases that, with proper care and attention, can be restored to health, especially if we can get them into the Hospital before the disease is too far advanced.

To you who read this, may we again ask your cooperation. Please pass the word around in your territory and watch out for any industry people who might be afflicted with tuberculosis so you can help them apply for admission. If you have any doubt, send us a collect telegram and we'll answer you promptly.

The Variety Clubs-Will Rogers Hospital is the industry's very own Hospital. Let's make sure we use it to the limit of its capacity and ability to render a cure for what once was the most dreaded disease but which today (thanks to medical science) can be licked ninety-nine times out of a hundred.

—CHICK LEWIS

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WHAT'S NEWS

In the Film Industry This Week

EXHIBITION

Ever since the U. S. Supreme Court, in ordering the Government anti-trust suit back to the three-judge statutory court for further study, made final the fact that certain industry trade practices were illegal and definitively outlawed the fixing by distributors of what admission prices a theatre should charge, a large body of exhibitor opinion has remained suspicious of distributor compliance.

This week this suspicion flared into open attack on two fronts—at the distributor-exhibitor committee meeting of the Theatre Owners of America, and at the national Allied convention in Minneapolis. Both attacks were leveled at Columbia. Both were directed at alleged sales policies in connection with "Jolson Sings Again."

TOA denounced sales policies whose terms would have the effect of forcing an exhibitor into admission price rises. National Allied, in stormy sessions, wired protests to Columbia Sales Chief A. Montague, protests which must have intimated that Columbia was asking for raised admissions, for this brought back flat denial from Montague who demanded to know "the basis of your information."

The TOA will seek to work its complaint out with Montague and has appointed a committee for this purpose. Allied probably will seek a similar method, though its convention, which was as fiery and aggressive as ever, resolved to seek out evidence on violations of the U. S. Supreme Court rulings and to offer this evidence to the Justice Department. The convention, one of Allied's largest, decided to accept the industry public relations plans "with . . . reservations" for one year's trial. (P. 5)

Meanwhile the Variety Clubs International, whose mid-year conference closed in New York Wednesday night, was turning back the pages of history. The conference approved audience collections and theatre premieres as a method to raise funds for the operation of the Variety Clubs — Will Rogers Hospital at Saranac Lake and to hold the collections or premieres nationally either on Washington's or Will Rogers' birthday. (P. 6) Audience collections had been used for this purpose when the hospital was managed by the National Variety Artists.

In San Francisco Fox West Coast was reported to be considering vaudeville for its 4,651-seat Fox and Loew's was taken the 2,600-seat Warfield from Fox to operate as its own house (Government anti-trust suit, you know — partnerships). In New York Paramount home office attorney Richard Morgan (what he doesn't know about the Jackson Park case and others isn't worth knowing) quit to become an exhibitor. He takes over the 600-seat Palace at Watertown, N. Y., which Schine had to give up because of its consent decree.

In Charlotte, the Theatre Owners of North and South Carolina closed their two-day convention with the reelection of Mrs. Walter Griffith as secretary-treasurer and heard TOA President Sam Pinanski say exhibitors must recognize the problems that producers face and help in their solution. Pinanski declared that exhibitors had a stake in keeping independent production alive — a statement similar to that made by Allied's Jack Kirsch in Minneapolis.

In Florida exhibitors were faced with a three per cent amusement tax on seats at 40 cents and over. In Greenville, Ala., theatres had a two per cent box-office tax clamped on. In Chicago subsequent-run exhibitors were kicking over the alleged lack of first-run product.

DISTRIBUTION

Thirteen exhibitors will offer 35 new features for distribution in November, the Booking Guide of Showmen's Trade Review revealed this week.

The same week saw Realart hold a sales convention and announce a minimum of 15 reissues of 1950 with a maximum based on what the market can take; Universal announcing that it will put 18 new ones on the market during the next six months; Sam Denbow joining the Allen-Tone outfit to handle "The Man on Eiffel Tower" and the trade generally wondering whether, now that Howard Hughes has a Production Seal on "The Outlaw," he would drop his $7,000,000 anti-trust suit against the Motion Picture Association of America. Hughes filed the suit when the MPAA took the seal away over his advertising. He has since submitted revised advertising.

United Artists closed a deal with the Navy for $160,000 to cover 37 features to be exhibited at bases and aboard ships.

GENERAL

The legal front this week was comparatively quiet with Universal suing the William L. Paternostros of Lake Charles, La., for alleged under-reporting of film rentals on percentage pictures for their Delta and Palace in Lake Charles. In Batavia, N. Y., Exhibitor Charles V. Martina dropped the Dipson chain from the defendants in his damage suit based on alleged actions which caused him to lose the lease on a theatre. Hollywood Federal Judge Harrison handed down an oral decision favoring the distributor defendants in an anti-trust suit brought against Paramount, 20th Century-Fox, Loew's (MGM), RKO, Monogram, Columbia, Republic, United Artists, Universal, Exhibitors James Edwards, Jr., and Arthur Sanborn of El Monte, by Steve Chorak, an exhibitor of Puente, Calif. Chorak sought the usual triple damages and an injunction on the basis of a two weeks' clearance in favor of the El Monte situation five miles or so away. In Detroit Producer Sam Goldwyn was reiterating his opinions on monopoly which he termed "un-American."

In Washington the Rev. Gerald L. K. Smith, leader of the Christian Nationalist Crusade, said Un-American Activities Committee had a petition with the names of 50,000 southern Californians, requesting continuance of the motion picture red probe. The committee could not be reached for comment.

Financial: Technicolor — net profit for nine months ending Sept. 30, 1949, estimated at $1,768,550, or $1.92 a share, compared to $1,276,900, equivalent to $1.30 a share, for the corresponding 1948 period. Net profit for quarter ending Sept. 30, 1949, $620,830 or 67 cents a share. Universal-Directors declared a dividend of $1.06 a share on 4¼ cumulative preferred payable Dec. 1, 1949.

Dead: J. Applestone, 30, MGM Singapore manager, of polio in that city.

'Outlaw' Gets Seal Back. Question: Will Hughes Sue?

Whether Howard Hughes' anti-trust suit against the Motion Picture Association of America would be fought to a finish now that the MPAA's Production Code Administration had restored its seal of approval to "The Outlaw" remained unanswered this week as no one from the Hughes office was available for comment, and RKO, distributors for the picture, apparently did not know.

Hughes had sued the MPAA originally for damages which when tripled and added to attorney's fees would have amounted to over $7,000,000. The suit, which also sought injunctive relief, was instituted after the MPAA had withdrawn its approval seal because of advertising Hughes insisted upon using. Hughes alleged the MPAA action barred him from theatres and constituted an act of conspiracy under the Sherman and Clayton acts. About this time it was discovered that the MPAA had eliminated a clause which fined member theatres playing unapproved films.

Preliminary efforts by Hughes in federal court at New York to force the MPAA to restore the seal failed and the suit remained on the docket without any date set for regular hearings.

The MPAA restored the seal reportedly when Hughes submitted revised advertising for the picture. However, a stipulation entered into by both parties prior to re-opening the advertising question made it plain that the results of such negotiation would not affect the suit.

50,000 Want Inquiry Resumed, Says Rev. Smith

Rev. Gerald L. K. Smith, head of the so-called Christian Nationalist Crusade, declared at a press conference in Washington, D. C., that "a petition, signed by some 50,000 names from southern California had been filed with the Un-American Activities Committee asking that the Hollywood film investigation be completed."

No confirmation was available from the committee since its investigating staff was out of town. Smith, who first rose to prominence as a lieutenant of the late Huey P. Long, has been heading various movements since the senator's assassination when the Long machine denied him to its councils.

More Taxes

Florida has added a three per cent amusement tax which will affect almost all the theatres in the state since it applies to admissions of 40 cents or more. Greenville, Ala., has also joined the cities taxing amusements with a two per cent box-office tax.

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Allied Attacks 'Violators'

Evasions of Gov't Suit Rulings to Bring Action, Minn. Convention Warns

National Allied closed its annual three-day convention in Minneapolis at the Hotel Nicollet Wednesday with its delegates voicing protest over what they termed distributor attempts to circumvent the provisions of the Government anti-trust suit and sternly warning that Allied would fight to retain recently gained trade reforms.

Any thought that Allied was departing from its aggressive tactics of litigation and legislation was dispelled by talk from the floor of the meeting as it opened Monday and further emphasized by the remarks of General Counsel Abram F. Myers that "Allied is no less a fighting organization after what has happened at this militant convention."



Abram F. Myers

In fact the organization's traditional policy of keeping to itself nearly wrecked its participation in the all-industry public relations plan which was born in Chicago during August. Actually Allied directors, meeting before the convention in Minneapolis rejected the suggestion of its committee that it join the Chicago plan "with . . . reservations." (STR, Oct. 22, P. 9).

Reconsider

The board, however, reconsidered the question Sunday and at the suggestion of Nathan Yamins that the plan be tried, decided to go along with the plan for one year and left the question of further action to be decided at the end of the year's trial. President William Ainsworth was appointed to act as Allied representative in the industry conferences. Opposition to joining had been led by Sidney Samuelson of Pennsylvania, who claimed that an exhibitor's organization should take no chances with distributors in such a program.

The board, whose action is binding on the convention, finally accepted the committee's suggestion and incorporated into its acceptance the committee's remarks:

"We do not think a large and expensive organization is needed for the best interest of the industry. We are only interested in promoting cooperation and understanding among participating organizations in the public relations field,

(*Continued on Page 8*)

Allied Action

National Allied, whose annual convention concluded at the Hotel Nicollet in Minneapolis, Wednesday night, took the following action:

To seek evidence on picture forcing, compulsory admission rises, and other violations of the U. S. Supreme Court findings in the Government anti-trust suit and submit them to the Justice Department.

Criticized Columbia's sales policy on "Jolson Sings Again."

Demanded that distributors abandon their central auditing system.

Decided to try the all-industry public relations program for one year.

Formally admitted drive-ins to membership and moved to set up special service to help them.

Allied, TOA Attack Columbia Over 'Jolson' Sales Policies

Columbia's alleged sales policies in connection with "Jolson Sings Again" were attacked this week both by national Allied, in convention at Minneapolis, and by the distributor-exhibitor relations committee of the Theatre Owners of America.

Both organizations denounced what they said were rental terms which had the effect of compelling exhibitors to raise their admission prices.

National Allied, after a stormy session, wired Columbia in protest and passed a resolution to gather evidence on sales practices which might have the effect of compelling admission rises and to submit such evidence for action to the Justice Department.

The Allied resentment was apparently touched off after exhibitors indicated that it had been intimated to them that they should raise admissions for the picture, an intimation which Columbia General Sales Manager A. Montague emphatically denied.

Montague Denies

Montague, in reply to the Allied wire, wired the convention back:

"Jolson offered to certain accounts on basis of 60 per cent. . . . We have never demanded or authorized any employe of Columbia to even remotely suggest that an exhibitor advance his admission price and vigorously deny your insinuation and demand to know the basis of your information.

"In all negotiations we seek film rentals commensurate with the value of the picture."

John Wolfberg, Denver under-roof and under-sky exhibitor who was among those who had attacked the Columbia policy, challenged the accuracy of Montague's statement from the floor.

TOA Condemns

The TOA committee, after meeting from morning till late afternoon, issued a formal statement stating that it "condemned the sales policies adopted by Columbia in the licensing of the picture 'Jolson Sings Again' because these sales policies, namely, demanding a stipulated sum for each admission ticket sold, or demanding an excessive percentage of the gross receipts, or other inequitable terms and conditions, compel the exhibitor to raise his admission prices in order to show the picture. . . .

"These sales policies, in the opinion of TOA's General Counsel, Herman M. Levy," the statement continued, "are violations of the law.

"It was the firm belief of the committee members present that the theatre owner must be the sole judge of when he should advance his admission prices, and that the distributor may not legally, directly or indirectly, dictate the policy."

The TOA appointed a sub-committee to discuss the subject. It consists of Chairman Walter Reade, Jr., Arthur H. Lockwood, J. J. O'Leary, Albert M. Pickus and Robert W. Coyne.

13 Companies to Offer 35 Features For November Release to Theatres

Thirty-five new features will be offered exhibitors in November, according to a check of distributors in the SHOWMEN'S TRADE REVIEW Booking Guide.

Columbia will lead with five; MGM will offer four and three will be forthcoming from Eagle Lion, Lippert, RKO Radio, Republic and 20th Century-Fox. Paramount, Selznick, United Artists, Universal-International and Warner Brothers have two apiece ready and Monogram has one.

Since the beginning of the year 242 new pictures have gone into production: Last year's figures at this time was about 253.

Releases

November general releases by company:

Columbia—"Barbary Pirates," "The Reckless Moment," "Riders in the Sky," "Rusty's Birthday," "Tokyo Joe."

Eagle Lion—"The Glass Mountain," "Port of New York," "Spring in Park Lane."

Lippert Productions—"Apache Chief," "Call of the Forest," "Square Dance Jubilee."

Metro-Goldwyn-Mayer — "Adam's Rib," "Battleground," "Tension," "That Forsyte Woman."

Monogram—"Master Minds."

Paramount—"Chicago Deadline," "Red Hot and Blue."

RKO Radio—"Bride for Sale," "A Dangerous Profession," "They Live By Night."

Republic—"The Golden Stallion," "Alias the Champ," "The Fighting Kentuckian."

Selznick Releasing Organization—"The Fallen Idol," "The Third Man."

20th Century-Fox—"Everybody Does It," "Oh, You Beautiful Doll," "Pinky."

United Artists—"The Big Wheel,' "A Kiss for Corliss."

Universal-International—"Bagdad," "Free for All," "The Story of Molly X."

Warner Bros.—"Always Leave Them Laughing," "The Story of Seabiscuit."

It Pays to Vote

St. Louis employers, including exhibitors, stand to face a pretty penny of bills if their employes vote and if the decision recently handed down by Judge Louis Comerford holds. The judge fined the Day-Brith Lighting Company for failing to pay one of its employes, when he took an hour and a half off to vote in past elections. The judge finally ruled that the employe was entitled to time off to perform his duties as a citizen but that he should be paid for the time to boot. An appeal is expected.

Difference and Distinction?

Atlanta Censor Christine Smith has approved "Pinky" with cuts, but is still holding out against "Lost Boundaries."

Approve Audience Collections

Variety Clubs Endorse Method to Raise Hospital Funds; Back Industry Plan

The Midyear Conference of the Variety Clubs International Wednesday decided to turn back to theatre audience collections as one of two ways to raise funds for the Variety Clubs-Will Rogers Hospital at Saranac Lake. The second method simultaneously approved by the conference, which met in the Hotel Astor, New York, was that of theatre premieres.

The meeting also decided unanimously, after a somewhat spirited session, to endorse the all-industry public relations program born in Chicago on Aug. 30-31. Then in an unexpected burst of speed, it wound up all business before it and adjourned early Wednesday evening, canceling its Thursday session.

Decision to return to audience collections, a method used by the National Variety Artists, when it managed the hospital, and abandoned several years ago, did not come as a surprise. Though such collections are frowned upon by the majority of exhibitor organizations and circuits, the conference, faced with the necessity of raising operating funds, apparently was influenced by the theory advanced that if national cooperation were possible in audience collections, the sums realized in one day would outstrip any other method of raising money.

The resolution approving this method and that of theatre premieres calls upon all Tents in the organization to cooperate, either by seeking collections or giving premieres once a year. The days selected for this will be either Washington's Birthday or the birthday of Will Rogers, which falls on Nov. 4.

To Study Tuberculosis

The funds so raised, it was pointed out would, in addition to supporting the expanded hospital, go to providing research into tuberculosis.

The conference also decided to approve the industry public relations program upon a resolution presented by Max A. Cohen, chief barker of the New York tent after the pros and cons had been considered. International Chief Barker R. J. O'Donnell, who presided at all the sessions, outlined the ways in which the clubs could assist the program.

Report on Hospital

Wednesday's session also heard Charles E. (Chick) Lewis, executive vice-president of the Variety Clubs-Will Rogers Hospital, report on the operation of the hospital during the four months it has been under Variety management. Included in the improvements was installation of new X-ray equipment, laboratory improvements, neglected for many years, according to the report, amounting to $12,000, and installation of an educational, occupational and vocational therapy program among the patients. In addition, the kitchen and refrigeration equipment has been modernized.

Lewis described the treatment and the freedom accorded patients and read a letter from a patient lauding the hospital plant.

Earlier during the day the Midyear Conference voted to allow formation of a "Hey Rube Club" within the Variety Clubs. The club would consist of all past chief barkers and would hold its official meetings each year at the international convention. At present it plans to hold an inaugural dinner during the convention in New Orleans in 1950 at which members will be inducted.

The earlier sessions also heard Joe Cifre of Boston report on the compilation of historical data on the Clubs since the first club sprang up in Pittsburg when a child was found abandoned in a theatre in 1929. Jim Balmer of Tent One, reported that at the year's banquet on Nov. 13 a plaque would be unveiled in the Sheridan Square Theatre to commemorate the founding of the Variety Clubs regionally. George Hoover reported on the scholarship to be awarded at Phillips-Exeter Academy to some boy found worthy of a scholarship.

Denver In

The assembled conference welcomed the new Rocky Mountain Screen Club's application to become a Denver Variety Club. The club's application was presented by Pat McGee.

The conference opened Tuesday afternoon with O'Donnell presiding and with reports from the various committees. Important among these was the report of Col. William McCraw, executive director of the Clubs, on his tours of the various tents throughout the country and reports of Dough Guy George Eby, Property Master Murray Weiss, Assistant Chief's Barkers Marc Wolf and Jack Beresin, and reports of the publicity and public relations director by International Press Guy Charles E. (Chick) Lewis.

The New York Tent held its induction dinner Thursday night at the Hotel Astor.

Elects E. K. Lane

Ed. K. Lane of the Sparta Theatre, Sparta, Mich., was elected Chief Barker of the Variety Club of Grand Rapids, Mich., at the election on Oct. 19. Others elected were: First Assistant Chief Barker Orvis R. Connolly, Hotel Rowe, Grand Rapids; Second Assistant Chief Barker Joseph Busic, Liberty Theatre, Grand Rapids; Dough Guy Harry Himelstein, Creston Theatre, Grand Rapids, and the following canvasmen: Allen Johnson, Phil Osterhouse, Walter J. Norris, Karl Reynier, Ted Rosendall of Grand Rapids, and Howard Sturgess of the Grandville Theatre, Grandville, Mich.

Martina Drops Dipson From Contract Suit

Charles V. Martina, operating a chain of Theatres in Albion, N. Y., this week dropped Dipson Theatrical Enterprises of Batavia as parties to the $450,000 suit he has filed against Emil Muller, Rochester contractor, and others over alleged abrocation of a lease for a shopping center theatre. Reportedly Martina dropped Dipson from the case because of new evidence available upon which he wished to revise his pleadings.



VARIETY CLUB DIRECTORS VISIT HOSPITAL. Representatives of thirty Variety Club Tents are seen in the group above at the main entrance to the Club's Will Rogers Hospital, Saranac Lake, Tuesday during their visit to inspect the institution's facilities and the improvements made under the rehabilitation program inaugurated since the organization took over the famous hospital for tubercular patients. At the mid-day dinner, Chick Lewis, executive vice-president of the Hospital, introduced the representatives to the assembled patients, staff and guests, and brief talks were made by International Property Master Murray Weiss; Heart Committee Chairman Nate Golden; Dr. Edgar Mayer, consultant to the Executive Committee of the Hospital, and the Club's Executive Director William McCraw. Following the Hospital visit, the representatives were the guests of Fred Schwartz at his Lake Placid lodge. In the group above are: Joe Cifre, Boston; Moe Sanders, New York; Sam Switow, Indianapolis; Ezra Stern, Los Angeles; Charles Smakwitz, Albany; William Elson, Minneapolis; Scott Lott, Charlotte; Roy Wells, Dayton; Nate Golden; Meyer L. Stern, Omaha; Nathan Sandler, Des Moines; Rabbi Bernard Birstein, New York; Col. McCraw; Herbert Kohn, Memphis; Milton A. Mooney, Cleveland; Michael Felt, Philadelphia; Murray Weiss; Owen D. Weems, Baltimore; E. E. Whitaker, Atlanta; Chick Lewis; J. Edward Shugrue, New York; William O'Donnell, Dallas; Barney Pitkin, New Haven.

THE SNAKE PIT
YELLOW SKY
A LETTER TO THREE WIVES
DOWN TO THE SEA IN SHIPS
MOTHER IS A FRESHMAN
CANADIAN PACIFIC
MR. BELVEDERE GOES TO COLLEGE
IT HAPPENS EVERY SPRING
HOUSE OF STRANGERS
YOU'RE MY EVERYTHING
SLATTERY'S HURRICANE
COME TO THE STABLE
I WAS A MALE WAR BRIDE
THIEVES' HIGHWAY
FATHER WAS A FULLBACK

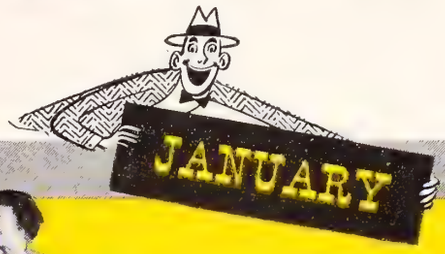
. . . and now I've seen your future . . .



AND IT'S EVEN GREATER!

and the product tells the story . . . . . .


NOVEMBER
EVERYBODY DOES IT
Starring PAUL DOUGLAS • LINDA DARNELL • CELESTE HOLM CHARLES COBURN • Directed by EDMUND GOULDING • Produced by NUNNALLY JOHNSON
Douglas sings in the "Movie of the Week!" —LIFE
"One of the year's top comedies." —THE INDEPENDENT
OH, YOU BEAUTIFUL DOLL
Color by TECHNICOLOR
Starring JUNE HAVER • MARK STEVENS with S. Z. "Cuddles" Sakall Directed by JOHN M. STAHL Produced by GEORGE JESSEL
"The top of 20th's all-time hit parade."—says DAILY VARIETY
And it's your special Thanksgiving Holiday date!
DECEMBER
FIGHTING MAN OF THE PLAINS
Starring RANDOLPH SCOTT with BILL WILLIAMS • VICTORY JORY • JANE NIGH • Produced by NAT HOLT Directed by EDWIN L. MARIN
A Nat Holt Production
The full color and sweep of the old West captured in glorious color! This one will bring 'em in — in droves!
Samuel Shellabarger's
PRINCE OF FOXES
A Cast of 50,000 Starring TYRONE POWER • ORSON WELLES WANDA HENDRIX • Dir. by HENRY KING • Prod. by SOL C. SIEGEL
$300,000 NATIONAL MAGAZINE CAMPAIGN KEYS THIS AS YOUR BIG HOLIDAY SHOW! BOOK IT NOW!



JANUARY



DANCING IN THE DARK

Color by TECHNICOLOR

Starring WILLIAM POWELL • MARK STEVENS • BETSY DRAKE • Directed by IRVING REIS • Produced by GEORGE JESSEL • Lyrics and Music by Howard Dietz & Arthur Schwartz

So gay, so young and romantic you'll be dancing on clouds. It's a love of a picture! Love that business!



WHIRL-POOL

Starring GENE TIERNEY • RICHARD CONTE • JOSE FERRER • CHARLES BICKFORD • Produced and Directed by OTTO PREMINGER

Advance word hails this one as having all the mystery and movie magic of the memorable "Laura".



FEBRUARY



OH, DOCTOR!

Starring DOROTHY McGUIRE WILLIAM LUNDIGAN • June Havoc Directed by CLAUDE BINYON Produced by FRED KOHLMAR

Dorothy McGuire's best since "Claudia" — Another of those "Sitting Pretty" unusual comedy romances!



Darryl F. Zanuck presents

TWELVE O'CLOCK HIGH

Starring GREGORY PECK with Hugh Marlowe • Gary Merrill • Millard Mitchell • Produced by DARRYL F. ZANUCK • Directed by HENRY KING

High mark in entertainment! One of the all-time big ones in scope, action, story. Peck is superb!



Keep Going...



MARCH



WABASH AVENUE

Color by TECHNICOLOR

Starring BETTY GRABLE • VICTOR MATURE • PHIL HARRIS • Directed by HENRY KOSTER • Produced by WILLIAM PERLBERG

It's Grable at her grandest — in the great tradition of her biggest musical hits!



Darryl F. Zanuck presents

THREE CAME HOME

Starring CLAUDETTE COLBERT with Patric Knowles • Florence Desmond Directed by JEAN NEGULESCO Produced by NUNNALLY JOHNSON

Previewers salute another Zanuck masterpiece! One woman's personal story, told the way it happened!



AND

NOW AVAILABLE FOR SELECTED PRE-RELEASE ENGAGEMENTS

Pinky

Starring JEANNE CRAIN • ETHEL BARRYMORE • ETHEL WATERS • WILLIAM LUNDIGAN • Produced by DARRYL F. ZANUCK • Directed by ELIA KAZAN

Screen Play by Philip Dunne and Dudley Nichols • Based on a Novel by Cid Ricketts Sumner

One of the greatest Box-office attractions of all time!



THAT'S WHY EVERYBODY'S SAYING...

There's No Business Like 20th CENTURY-FOX Business!

PRINTED IN U.S.A.

White Collarites Sign New Terms For Home Offices

Both the CIO Screen Publicists Guild and the Screen Office and Professional Employes Guild this week ended a 13-month controversy with several major film company home offices over a new contract with two-year agreements starting Oct. 21. The agreements were reached after federal conciliators stepped in and persuaded the two unions not to call a strike which would have involved some 3,000 workers.

New Terms

The SPG contract provides for no general wage rises but permits the union to negotiate individually for members in all but the top brackets. It calls also for enforcement of union membership, requires that three out of four new members in each organization be Guild members, provides for arbitration of disputes and for double severance pay when anyone is discharged for "economic necessity." The old clauses providing for severance pay upon discharge ranged from two weeks for one year's employment to 12 weeks for 10 years.

SOPEG procured 10 per cent wage rises on salaries of $39.90 and under, five per cent wage rises on salaries over $39.90, a wider and speedier grievance set-up, increased severance pay.

The Sopeg deal includes home offices of Loew's, Radio Station WMGM, Columbia, Paramount, 20th-Fox, RKO, National Screen, Exchanges of MGM, 20th-Fox, Columbia, United Artists; Confidential Reports, and Attorneys Sargoy and Stein, who run the Copyright Protection Bureau.

Realart to Distribute Minimum of 15 in '50

Realart will distribute a minimum of 14 to 15 pictures during 1950 and as many more as the market can absorb, Vice-President Budd Rogers declared in New York Wednesday during a lull in the company's two-day franchise holders' meeting.

Rogers said the company would not attempt to flood the market. Other points he made in an informal interview were: 1) "We're getting more money now than the pictures (reissues) had originally;" 2) Reissues take special handling which makes them unsuited for major exchange operations; 3) Star personalities build with the years. ("You know W. C. Fields was a dead one here. Publicity about his book and his name have built him up.")

Realart now has 165 features, all Universal product, 38 westerns and four serials in its vault. Prize winners in the company sales drive are: John Mangham, Atlanta; Lee J. Goldberg, Cincinnati; George Phillips, Herman Gorelick, St. Louis; Nelson Wax, Philadelphia.

Hibrow Show

As if things around Kansas City aren't bad enough the Park College this week came into the motion picture arena as an active competitor to theatres with public showings of one motion picture program a week, presented on Fridays and Saturdays and open to the public as well as students who pay the fee. The show takes place in the Alumni Hall, 12 miles outside of Kansas City.

NEWSREEL CLIPS

Sancho Panza a la Cantinflas

Mexico's belly-laugh-giving comedian, Cantinflas, arrived in New York this week mulling the idea of playing Sancho Panza in a projected Sir Alexander Korda production of "Don Quixote," which might have Cary Grant as the chivalry-happy Don. What's holding up the decision seems to be the story for Cantinflas is very story conscious. That is, the story must be Cantinflas-conscious also, since that was the major roadblock to date to the comedian's making a picture in Hollywood, a spokesman revealed, declaring that they had had "discussion with almost all major companies, including Metro." If the Pancho-Cantinflas deal goes through the picture will be filmed in Spain. Cantiflas and his staff revealed that the company planned in addition to its regular schedule of Mexican feature comedies which receive playing times in all Spanish areas, one feature a year in English. Among the subjects considered, Cantinflas agreed, was Shaw's "Androcles and the Lion" which Gabriel Pascal may make with the bull-kidding comedian. In addition Cantinflas will continue his engagements in burlesque bull fights about which he remarked: "The bull is serious, but I am not."

Quite a Market

Incidentally Cantinflas and his staff revealed the importance of the Spanish-speaking picture market when they estimated that it could reach 17,000,000 people in 14,000 theatres of the world.

Youngstein Up

Paramount National Director of Advertising, Publicity and Exploitation Max E. Youngstein, was elected chairman of the Motion Picture Association of America's ad and publicity directors' committee, succeeding Warner's Mort Blumenstock. The post rotates among the distributor ballyhoo chiefs.

Quotes

"Motion pictures can be of immense value in aiding education. The pictures of the better type—and I believe Hollywood is at least seeing the light—can do much to arouse interest in history, biography and science. Motion pictures are a great force for right in combatting evil in many ways and many of them carry such an emphatic message into the lives of our young that their weight cannot be overestimated. The 'bad' picture on the other hand can do inestimable harm but fortunately the public itself is a better board of censorship than any man-appointed board."—*Walter M. Burse, president of Suffolk University, Boston.*

Denbow on 'Tower'

Sam Denbow will join Irving Allen and Franchot Tone's A & T Film Productions to handle sales and administration of "The Man on the Eiffel Tower," Ansco color film, which RKO will distribute.

Pat Murphy Joins Autry

Pat Murphy, formerly editor of Ideal's *Movie Stars Parade Magazine,* has been added to Gene Autry's organization. Miss Murphy will handle personal publicity and promotion of licensed merchandise. Dave Whalen continues as Autry's public relations representative.

Film Events Calendar

NOVEMBER

1, meeting, Allied Independent Theatre Owners of Eastern Pennsylvania, Broadwood Hotel, Philadelphia.

7-8, annual meeting, Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, Cjase Hotel, St. Louis.

8-9, annual convention, West Virginia Theatre Managers, Greenbrier Hotel, White Sulphur Springs.

14, directors' meeting, Associated Theatre Owners of Indiana, Hotel Lincoln, Indianapolis.

15-16, convention, Associated Theatre Owners of Indiana, Hotel Lincoln, Indianapolis.

16, tenth anniversary dinner, Motion Picture Pioneers, Waldorf-Astoria Hotel, New York City.

DECEMBER

1-2, convention, Independent Theatre Owners of Wisconsin, Hotel Schroeder, Milwaukee.

Goldwyn Takes Fling At Buying Monopolies

Producer Samuel Goldwyn reiterated his opinions on monopoly in the film business Oct. 20 in an interview with the Detroit *Free Press* in which Goldwyn took a fling at buying combines.

Declaring that producers are faced with a monopoly situation, Goldwyn, who appeared in Detroit to make a deposition in the anti-trust suit of the Society of Independent Motion Picture Producers against United Detroit Theatres (Paramount partner) and Co-operative Theatres of Michigan, a buying combine, asked:

"Can you imagine how intolerable and un-American it would be if General Motors, Ford, Chrysler and other automobile manufacturers would eliminate all competition in buying by appointing one single buyer for everything they use? Yet that is exactly what has been going on for years among most of the motion picture theatres in Detroit."

No Rest for Dietrich

With "The Big Frame" now in the cutting rooms, Producer Ralph Dietrich is preparing three other stories for early starts at Universal-International.

Democracy?

Vancouver, B. C., citizens may have a chance in December to say whether they want Sunday entertainment or not, Alderman Proctor having given the City Council notice of a motion asking that a plebiscite be held at the same time as the civic elections. The motion would ask the Dominion government to amend the Lord's Day act to legalize picture shows, professional sports and legitimate theatre performances on Sundays. Proctor said he anticipated strong opposition from church groups. The amusement business is neutral on the question, being about 50 per cent for and 50 per cent against.

Allied Attacks 'Violators'

(*Continued from Page* 5)

not in setting up a motion picture bureaucracy or in creating jobs. Allied reserves the right at any and all times to take whatever action it sees fit in the interests of its members." Reportedly some of the Allied suspicion of the public relations plan was that it would place a heavy burden of expense on the Allied organizations.

The convention resolved to admit drive-ins as members, thereby approving the membership of some 300 who have already joined and named a committee to report how Allied can serve its drive-in members with a view to establishing separate departments like the present Caravan Service. The committee appointed consists of Chairman Sidney Samuelson, Mrs. Ethel Miles, John Wolfberg, and O. F. Sullivan. They are to report to the board in January.

The convention further resolved:

1) That all members report any forcing of pictures by distributors to their local organization with full details, the complaints to be carried to national Allied for action if necessary.

2) That distributors abandon at once use of a central auditing agency and for the exhibitor to report evidence of "this invasion of his privacy, . . . as we have every reason to believe this confidential information is made available to all the majors employing the firm."

3) To oppose dictation by any film company in fixing admission prices and ordered directors and officers to collect and file evidence with the Justice Department for action. (This grew out of Columbia's alleged sales policies on "Jolson Sings Again" and rumors of what other companies planned for their big pictures.)—See P. 5.

Says Complaints Received

On the subject of alleged attempts to compel exhibitors to raise admissions for certain pictures and other violations of the U. S. Supreme Court rulings in the Government anti-trust suit, General Counsel Abram F. Myers remarked that he had received many written complaints of distributors' efforts to force admission rises and other attempts to circumvent the Government suit rulings. Myers indicated that Allied might seek to iron this out amicably when he said: "We can iron out complaints without court action where substantiated."

As usual at Allied conventions the question of product and availability occupied attention. On this point Illinois Allied President Jack Kirsch, former national Allied president, arose and said:

"We are in the sellers' market in motion pictures and at the mercy of every picture issued. We should encourage more independent production."

The convention, which is thought to be a record breaker for Allied with an attendance of 623 men and 189 women, opened Monday with an address of welcome by Ben Berger, president of North Central Allied. Berger got off declaring: "We shall make every effort to put someone in jail for violating the Supreme Court rulings." In his regular fiery style, he was followed by Allied President William L. Ainsworth, who cited the Allied record during the past year stating: "No year has been so full of great happenings for Allied."

'Great Happenings'

Among these "great happenings" he cited the Allied fight toward divorce, the decisively successful attack on the American Society of Composers, Authors and Publishers, the establishment of forced buying and conditioning of pictures as illegal. He also pointed to what he termed Allied's great gain in membership.

Distribution chiefs who addressed the convention included 20th-Fox Vice-President Andy W. Smith, Paramount's A. W. Schwalberg and MGM's Distribution Vice-President William F. Rodgers, and Monogram's Morey Goldstein.

Smith pointed to the success of the local autonomy plan for branch managers, claiming that it had boosted Fox's business and made new friends. He pleaded inferentially against industry law-suits and in favor of arbitration and said that the company was working on a new plan to help the print shortage situation. Whether this plan would be similar to Paramount's, Smith would not say.

Schwalberg told the convention that Paramount had no fixed plan for selling "Samson and Delilah" as to terms, etc., and would not attempt to dictate admissions. The Paramount sales chief also pleaded for arbitration by inference, saying he would "sit across the table with anyone and come to a satisfactory conclusion of the particular problem, if meritorious." He also declared against advertising of commercial product appearing in motion pictures.

Reiterates Policy

MGM's Rodgers reiterated the company's sales policies to the meeting, declaring:

"As to terms, we believe from experience that the sliding scale is the most intelligent method of pricing motion pictures. We have not abandoned, nor are we considering adandoning this policy."

The MGM chief added his voice in favor of a talking-things-over policy and deplored the "misunderstandings or disputes being publicized either through the public or trade press."

"We welcome," he continued, "as we have always welcomed, a sane exchange of ideas on problems of mutual interest."

Monogram's Morey Goldstein declared that the "only fair way to sell pictures is on a basis of value and performance, not on a basis of the label the picture carries."

The Allied convention this year presented its first "Oscars"—awards to exhibitors who have done the most for the exhibiting end of the industry. The initial awards went to Harry Brandt, New York exhibitor, organization, booking and circuit head; Ben Berger, president of North Central Allied; and E. M. Loew, head of the New England circuit bearing his name.

Beat Ascap

Brandt and supporting exhibitors beat the American Society of Composers, Authors and Publishers over motion picture music royalties in the initial round in New York, winning a decision that has nullified Ascap's right to collect from exhibitors for music on the sound track and having the organization declared a monopoly.

Berger and supporting exhibitors beat Ascap and sent it running in Minneapolis where it had sued him to recover such royalties. In the Brandt suit Ascap is reported negotiating; in the Berger suit it gave up the contest by allowing its appeal time to expire.

Loew won a decision, upheld by the U. S. Supreme Court which apparently has nullified the validity of patents on drive-in ramps.

During the banquet which concluded the convention, Myers declared that one of the biggest industry public relations jobs could be done at grass roots level by visiting Hollywood personalities. Myers made these remarks as he presented citations to George Murphy, Carey Wilson, Susan Hayward, Roy Rogers, and Chill Wills, who attended.

National Allied in turn was cited by the Disabled American Veterans who presented it a plaque on behalf of General Wainwright for the organization's activities in behalf of the film, "How Much Do You Owe?"

Board to Decide

The convention closed with matters left over for the January board meeting to decide. At its closing the rumor market was booming Trueman Rumbusch, Allied television authority, as the next president to be selected by the board.







AWARDED ALLIED OSCARS

for services benefiting exhibitors were Harry Brandt, above; Ben Berger, upper right; E. M. Loew, right.

Better Back Rosen

Action by 20th Century-Fox Cincinnati exchange manager in readjusting rents to exhibitors in areas affected by coal and steel strikes, was warmly praised this week by P. J. Wood of Ohio Allied. Wood termed the move as one which "will do more to create that better understanding between exhibitor and distributor than many hundreds of speeches made by 'top brass' of the industry." He urged Ohio exhibitors to support the branch in its current Joe Rosen Testimonial Drive, since, the Allied chief pointed out, Rosen's action in accepting cuts may seriously affect the Cincinnati exchanges chances of winning.

Chicago Subsequent Runs Claim Product Shortage

Chicago subsequent-run theatre owners were complaining this week over the lack of first-run product for the week of Nov. 4. Claim is that only pictures available to the majority during that period was "Red Light" and "Sword in the Desert."

The complaint attacks extended first-runs in the loops, such as that granted by Federal Judge Michael Igoe to "Come to the Stable," which he exempted from his two-week first-run maximum. Allied Chief Jack Kirsch's list of new film for subsequent-run in November totaled 10 plus 12 reissues.

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation



BRILLIANT HOLLYWOOD 'HEIRESS' PREMIERE. This striking photograph shows a brilliantly lighted scene for the invitational premiere of Paramount's "The Heiress" one night last week at the Carthay Circle Theatre in Hollywood. The elite of filmdom turned out in full force and full dress for the star-studded affair, with more than 500 stars and other celebrities on hand to salute the picture and its stars, Olivia deHavilland, Montgomery Clift and Ralph Richardson. Ten thousand spectators witnessed the opening.

3 Charity Bows Set For 'Fallen Idol'

Three gala charity benefit premieres will precede the openings of David O. Selznick's "The Fallen Idol" in Boston, Philadelphia and New York, according to Sidney G. Deneau, SRO vice-president and general sales manager.

The Boston premiere at the Esquire Theatre on Nov. 9 will benefit the Children's Hospital there, with the picture opening at the Esquire and Pilgrim theatres the following day.

The American Women's Voluntary Service will benefit from the Philadelphia premiere at the Trans-Lux Theatre on Nov. 16, the occasion promising to be one of the Quaker City's highlights of the social season. Regular long-run engagement will start the next morning.

A novel premiere will be staged at the Sutton Theatre, New York, on Nov. 14 for the benefit of the Prescott Neighborhood House. Tagged "A Night in a London Theatre," it will feature all the background of a typical evening at an English theatre, including the cue-line, buskers, orange girls, a doorman in London bobby costume, flags, refreshments, etc. The same motif will be used at the Philadelphia premiere. An extended engagement will begin next day at the Sutton.

Tassos Taps Press Wires With Swanson Kiss Photo

That picture which the Associated Press photo wires carried of Vice-President Alben W. Barkley receiving a dignified kiss from Gloria Swanson, now on the road for Paramount, is reported in Washington, D. C., to be the work of Johnny Tassos, Paramount's field publicist in the Capital city territory. Tassos, who only two weeks ago got plenty of space for Marie Wilson's Washington visit, topped that with the Swanson appearance which included a non-stop tour of radio stations, television broadcasts, press interviews, luncheon at the Mayflower for women reporters, and a press cocktail party.

N. Y. Exhibitors at Wilcoxon Luncheon

Leading exhibitors of the New York area were the guests of Paramount Vice-President and General Sales Manager A. W. Schwalberg at a luncheon and special presentation by Henry Wilcoxon last Friday (21) on the Hotel Pierre roof.

Wilcoxon, who has addressed more than 5,000 exhibitors and leaders of civic, religious, women's business and educational groups during his 41-city tour of the United States and Canada, as goodwill ambassador on behalf of Cecil B. DeMille's "Samson and Delilah," discussed the picture with Kodachrome slide illustrations. The presentation also included a discussion of the part Wilcoxon's tour is playing in public relations and a general discussion of exhibitor-producer relations.



SOME BALLYHOO. For the showing of RKO's "Mighty Joe Young" at his suburban 20th Century Theatre, Cincinnati, Willis Vance pressed into a service a red and gold circus wagon, placed a few cutouts on it, added a snow-white donkey, and presto! he had an effective ballyhoo, as you can see.

Activities Begin For 'Seabiscuit' 255-City Premiere

Multiple premiere activities were set in motion this week by Warner Bros. Vice-President in Charge of Publicity and Advertising Mort Blumenstock for the six-state, 255-city opening of "The Story of Seabiscuit" on Nov. 2.

In Cincinnati the Ohio Valley Thoroughbred Association held a special luncheon Wednesday and a screening of the picture for its members, local press and radio representatives, and top-flight turf writers of the Blue Grass Country. A plaque was presented to A. B. "Bull" Hancock, Claybourne Farm, Paris, Kentucky, breeder and the original trainer of Seabiscuit. There was also a presentation of a large photograph of Seabiscuit autographed by the owner, Charles S. Howard, to F. Barbour, president of the Ohio Thoroughbred Club. The *Times-Star* is carrying a contest, while the *Enquirer* is putting on a classified ad contest. Special art stories were being prepared by the *Times-Star* and *Post*.

Meanwhile over in Indiana at Indianapolis Gov. Henry T. Schricker invited local press and radio representatives to a special screening of the Technicolor film. Radio station WIVC is running a contest on the premiere, and that station's Sid Collins is devoting two weekends of his Hollywood program to the "Seabiscuit" opening at the Circle Theatre.

Race Tip Sheet

Down in Louisville a novel race tip sheet is being prepared for distribution along the route to Churchill Downs by girls dressed in jockey attire. The sheet carries plugs for the picture and its premiere at the Mary Anderson. The Kentucky Thoroughbred Association held a gala dinner and screening Tuesday at the Brown Hotel honoring J. Yeager, former Seabiscuit jockey.

And in Columbus preparations for the Ohio premiere included a luncheon and screening for Gov. Frank Lausche and prominent turfmen. The governor was expected to proclaim Nov. 3 "Seabiscuit Day."

Daly, Mink Win RKO Showmanship Awards

Manager Harold Daly of RKO Proctor's, Yonkers, and Manager Max Mink of the RKO Palace, Cleveland, have won the September RKO Showmanship Awards. Daly scored for his arrangements in connection with the personal appearance of Jeanne Crain, while Mink, a two-time winner, earned honors for his campaign on "Mighty Joe Young." Each manager received $25 and a Showmanship Certificate.

Gathered the Eagles

The Eagles in Delaware, O., yearly hold a big annual gathering with an unusually valuable giveaway as a major attraction. Previously the affair had taken place out of doors. This year it was held on the stage of the Strand Theatre, Manager Lou Marcks having persuaded them to change locale. The giveaway was a $500 television set, in addition to which the Eagles agreed to add a door prize of $100 in cash.

I.M.P.S. Member Report

Schools, Libraries, New Haven K of C Aid Kleper's 'Columbus' Campaign

A campaign that was outstanding from almost any angle that a showman-wise manager can think of was put over for "Christopher Columbus" with excellent results by I.M.P.S. Member Sid Kleper, the very capable and hard-working manager of Loew's College in New Haven, Conn., whose exploitation reports have frequently appeared in STR because of their value to fellow I.M.P.S. members and exhibitors in general.

Brother Kleper took full advantage of the Knights of Columbus, Catholic Youth and other organizations in the city. From a screening for the K of C's VIPs, he harvested much city-wide publicity. Announcement of the "Columbus" playdate was made to 500 K of C members with plugs in three of its state-wide publications. The entire membership gave Kleper 100 per cent cooperation in spreading word of the picture, the theatre and playdate. Kleper's friendly relations with Catholic schools in New Haven again yielded splendid publicity results.

All public schools and lending libraries were equally cooperative, giving special display material and bulletin board announcements. The public libraries distributed 2,500 bookmarks which not only plugged the picture but called attention to seven notable books on the discoverer of America which readers might borrow from any of its branches. The audio-visual head of the city's public schools agreed to permit the distribution of 5,000 heralds through the school system, to post announcements on school bulletin boards and plug the picture in teachers' and principals' bulletins.

Marvin Wilbur, head of Yale's University Christian Association, contacted the city's religious, historical and dramatic heads as well as the heads of the various university organizations on the historical and entertainment value of the picture.

Besides routine and special announcements in the New Haven newspapers, Kleper landed two pages in the Sunday magazine section of the New Haven *Register*. The first page contained reproductions of nine of the more spectacular "Columbus" stills, with a reproduction of a page of the printed version of Columbus's first letter to the Spanish Court on the discovery of land. The second page gives the translation of the letter in full and contains a large cut of Fredric March and his wife, Florence Eldridge, in their New Milford (Conn.) home. Besides a full-page merchant co-op ad, there was another, about a fifth of a page in size, in which three merchants took occasion to pay a tribute to the great discoverer, including a portrait of March in his Columbus makeup.

Radio stations plugged the picture for three and five days in advance while the Yale radio station gave it 10 days of announcements for university students only. Kleper arranged for the pop tune called Christopher Columbus to be played at music stores which carried window displays and streamers. Special trailers were screened at the Poli and Bijou as well as the College. Lobby display at the College was installed several weeks in advance; five thousand shoe and shopping bags were imprinted with a "Columbus" ad; a boy dressed as Columbus covered the main streets on opening day; navy recruits were invited to be the theatre's guests, various stores carried window displays, and there was a boat-building contest, arranged with the hobby shops. Two special window cards should be mentioned; one red and white, for newsstands and bookshops, urged the public to read the October *Coronet* in which appears a pictorial synopsis of the story; the other, black on yellow, carried title, stars name and the Technicolor photography in black superimposed on a line drawing of a ship that might have been one of the explorer's.

STR is glad to give this extended account of Brother Kleper's campaign in the belief that it will stimulate other exhibitors to adopt some of his devices and to work out angles of their own.



'COLUMBUS' BALLYHOO. Two members of his staff, dressed as Columbus and Queen Isabella, proved traffic-stopping street ballyhoo for the showing of Universal-International's "Christopher Columbus" at I.M.P.S. Member Sid Kleper's Loew's College Theatre in New Haven, Conn. The gentleman at the right is unidentified.

Truman Heads Invitations To 'Battleground' Premiere

The list of invitations for the preview-premier of MGM's "Battleground" at Loew's Capitol Theatre in Washington, D. C., on Nov. 9 is headed by President and Mrs. Harry Truman; Secretary of Defense Louis Johnson and Mrs. Johnson; Secretary of the Army Gordon Grant, General and Mrs. Hoyt Vandenberg and many others high in government service.

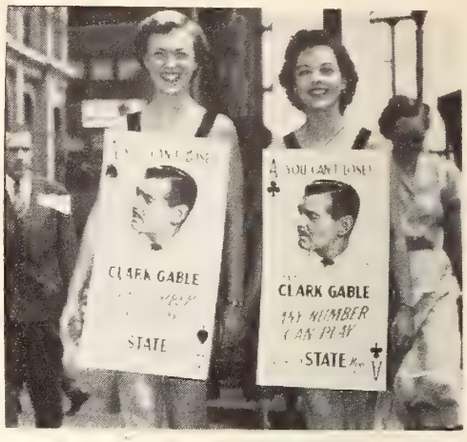
Invitations went out this week for what promises to be one of Washington's most celebrity-studded premieres.

The Dore Schary film will be exploited by veterans of the 101st Airborne Division in every state, starting Nov. 1, according to Carl Trimble, national secretary of the 101st Airborne Division Association.

The organization has designated representatives in every community to assist in publicizing engagements of the film. The association's monthly bulletin, sent to over 30,000 veterans of his famous Battle of Bastogne, depicted in the film, will plug the picture which was screened for 500 members at their annual convention in Columbus last September.

TV? They Give It Away

Apparently the Monroe Doctrine on television is to give it away. Schine's Clint Young got together with Morris Rosen when he was in Rochester, N. Y., and they promoted a $350 television set, as well as many other items, as door prizes for the Monroe Theatre. Hardly any time had elapsed since the house had given away a similar set.



DEALING FROM THE TOP couldn't produce a prettier hand than this. The two queens were hired from a model agency by Manager Russ Bovim of Loew's State Theatre in St. Louis and the two aces were made with Clark Gable cutouts from 11x14s on the MGM picture. If "Any Number Can Play," what are we waiting for?

'Plains' Premiere Hailed 'Colossal'

When a premiere—whether world, regional, so-many-theatre, territorial or whatever it is—is properly planned and executed, even a theatreman can haul out an adjective like "colossal" to describe it.

That's what happened in connection with the recent world premiere of Nat Holt's "Fighting Man of the Plains" at Topeka, Kans.

In a report to Producer Holt, Edd J. Haas, Kansas City district manager of Fox Midwest Amusement Corp., not only termed the opening "the most colossal success in my 30 years in showbusiness" but also paid high tribute to the seven stars who appeared in person and his theatre staff at Topeka.

"The troupe of seven stars were marvelous," wrote Haas. "They put on an excellent 35-minute show, conducted themselves in a manner which was a credit to all concerned and did everything asked of them, including an extra show at the local veterans' hospital and recordings for radio stations."

Haas called attention to the crowd witnessing the two-mile parade, which he estimated at 40,000 (Topeka police estimated the throng at 48,000) and pointed to the healthy increase in business during the first four days of the film's engagement ($4,705 against the usual average of $2,684).

"All I can say," concluded the enthusiastic Haas, "is that I am 100 per cent pleased with the entire premiere."

Lobby Radio Broadcast Draws Large Crowds

Bob Shapiro, manager of the New York Paramount Theatre, and his publicity and advertising director, Jack McInerny, rolled off an unusual ballyhoo for the theatre's opening of "Red, Hot and Blue."

Shapiro and McInerny transformed the outer lobby of the theatre into a broadcasting studio and had three leading New York disc jockeys spin their platters and run a Betty Hutton quiz from 10 in the morning until 6 in the evening.

Passersby and radio listeners (by means of a telephone) were invited to participate in the quiz. Hundreds of prizes were promoted from local merchants, and the stunt had the theatre lobby packed all day.

Speaking of Industry Public Relations... Now is the time to play

"Hamlet"

Many exhibitors have written us and spoken to us, saying that one of the most effective ways to improve Industry public relations is to blanket the country with HAMLET, the J. Arthur Rank-Laurence Olivier production, which has received every honor that could possibly be bestowed on a motion picture.

Universal-International is aware of this opportunity and is now making HAMLET available for mass exhibition.

The box-office success of HAMLET proves that any movie audience will support and enjoy it immensely.

Therefore we are making HAMLET available to you for a continuous performance engagement or for the type of engagement that best suits your auspices and your community.

We have asked our branch managers and our salesmen all over the country to declare this policy to you in person.

If you want one of the great attractions of all time, if you want to do your community a real service in the way of public relations, then we suggest you make a point of playing HAMLET immediately.

UNIVERSAL-INTERNATIONAL PICTURES



A J. ARTHUR RANK ENTERPRISE

Laurence Olivier
presents
"Hamlet"
by William Shakespeare

A TWO CITIES FILM

Under the management of FILIPPO DEL GIUDICE

A UNIVERSAL-INTERNATIONAL RELEASE - *Sponsored by The Theatre Guild*

The Film Daily

FWC Books "Hamlet" For Entire Circuit

Under a deal with Charles P. Skouras all Fox West Coast Theaters will play Laurence Olivier's "Hamlet," Nate J. Blumberg, president of U-I, announced yesterday. Arrangement is one of the first in U-I's drive for mass distribution of the film. Skouras referred to "Hamlet" as a proved box office attraction, and said its exhibition was an effective way to improve industry public relations, and would be a real community service.

Showmanship Parade

Newspaper tearsheets from Bridgeport, Conn., provide interesting evidence of the publicity promoted for "Come to the Stable" by Manager Matt Saunders of Loew's Poli Theatre there. Matt invited nuns from various Bridgeport convents to be his guests at a special screening of the picture. That netted him a four-column cut and caption in both local newspapers. At the preview the nuns received a bag of doughnuts and a gift of roses (promoted) on their way out. That rated a paragraph in Bailey A. Barnum's "So This Is Bridgeport" column. Fact that the picture was inspired by the experiences of the Benedictine Contemplative Nuns of the Strict Observance who founded Regina Laudis monastery in Bethlehem, Conn., occasioned a full-page layout showing views of Regina Laudis and the nuns performing various duties. Whatever else Matt did in exploiting "Come to the Stable," his newspaper representation was outstanding in itself.

An usher in evening dress, silk topper and cane, but with a black instead of a white bow tie, was sent through the south side shopping centers of Jacksonville, Fla., by the manager of the San Marco Theatre to hand out to passersby the theatre's program and a tiny pair of dancer's shoes—a woman's red slipper and a man's black pump—as a ballyhoo for "The Barkleys of Broadway." The shoe cut-outs were attached by a cord to a card reading: "See the dancing feet of Astaire & Rogers in (title, playdate). Cover of the program advertised "Barkleys" with ads for following attractions inside.

A unique full-page co-op ad was obtained by the Howell Theatre, Palatka, Fla., for "The Stratton Story!" The tieup was with the Huntley Bros. Food Stores and was devoted entirely to its merchandise except for a one-column ad about four inches deep hidden away in the bottom half of the page informing all readers who found their names mentioned in the ad that they would receive free passes to see the picture by calling at the store.

Usherettes of the St. Francis Theatre, San Francisco, distributed 10,000 playing cards and thus created a great deal of comment for "Any Number Can Play." The outside margins of the backs of the cards were stamped with "See Clark Gable 'Any Number Can Play' Now! St. Francis Theatre."

W. C. Fields Ballyhoo

A Keystone Cop outfit and a nose reddened with lipstick made an employe of Bernie Depa a swell street stunter for the W. C. Fields reissues, "The Bank Dick" and "Never Give a Sucker an Even Break," when they played at the State in Lexington, Ky.

Adds Personal Touch

A personal touch was added to those canned star interviews for "It's a Great Feeling" and landed them on the customarily cool radio station in Cambridge, Md., when the Warner Bros. film played at Lou Furhmann's Arcade there. An executive of the station personally asked the stars questions which the transcriptions answered for him.



CINCINNATI CROWDS came in quantity to watch the Arthur Murray dancers exhibit their grace in the windows of the McAlpin store—and while they were looking they saw a window display for Columbia's "Lust for Gold." Credit for this three-point tieup goes to Manager Elwood Jones of the RKO Palace and his publicity manager, Nate Wise.

'Movie-of-the-Month' Formed in Los Angeles

Joseph Meritz and James Nicholson this week united in Hollywood to conduct a new co-operatively advertised day-and-date booking program which will concentrate on playing "off-the-beaten-path" pictures in the Los Angeles area under the trade name of "Movie-of-the-Month Theatres."

The plan, scheduled to go into effect on Nov. 4, will unite the Marcal, Pickfair and Encino theatres on a day-and-date basis, with the trio buying newspaper space together, while a fourth house, the Cinema, will be established as a long-run move-over stand, the duo said. Pictures will be selected after sneak previewing to average audiences.

The "Movie-of-the-Month" idea will also include a registration of patrons into a Movie-of-the-Month Guild which will send out a monthly bulletin on future attractions. First day-and-date booking will be Eagle Lion's French import, "Dedee"; second will be J. Arthur Rank's "Obsession."

Children's Shows in 'Columbus' Campaigns

Special shows for children are figuring prominently in exploitation campaigns for "Christopher Columbus."

In Buffalo, more than 1,000 orphans attended a Saturday showing at Basil's Lafayette Theatre. Arrangements for the party were made between Maurice F. Quinn, chairman of the child welfare activities group of the 40-and-8 Society of the American Legion, and George H. Mackenna, Lafayette managing director.

In Cleveland a Saturday morning show at a special 25-cent price attracted children to Warners' Allen Theatre to see the Technicolor film.—BU.CL.

Shows 'Home of Brave' For Clergy and Unions

"Home of the Brave" garnered widespread publicity in advance of its opening at Loew's Poli, Springfield, Mass., through a special screening given by Manager George E. Freeman for the clergy of the city, representatives of the various labor unions, members of the city council and prominent educators.—HFD.

Window Dancing Tiein With 'Lust'

Manager Elwood Jones of the RKO Palace, Cincinnati, and his publicity manager, Nate Wise, scattered none of their exploitation ammunition in the campaign for "Lust of Gold." Instead, they centered on one three-way tieup of the theatre, the Arthur Murray Dance School and one of the town's leading department stores, McAlpin's. The theatre furnished a blowup of a dramatic scene from the film, two star portraits, stills and credit cards for the window; the dance school furnished the dancers who appeared in the window five times from 12 noon to 4 P.M., while McAlpin's got its share of the resulting publicity by furnishing gowns for the dancers from its fashion shop.

Tieup's value to the dance studio was seen in its increased enrollment of pupils, while the department store stationed a model, bearing a card advertising its fashion shop, at one side of the window while the dancing demonstrations were in progress. Crowds that blocked sidewalk traffic gathered about the window during the window-dancing periods.

Newspaper advertising by McAlpin's and by the Murray dance studio, appearing for a week in advance of playdate, plugged the window dancing and the theatre's coming attraction. The dance school cooperated further by making use of the FM broadcasting system in the city buses to publicize the film at all station breaks.

Jones and Wise used a contest in the *Enquirer's* classified ad section, through the national Kellogg cereal tieup, got streamers in 300 grocery stores, and free street plugs on a radio man-in-the-street program with free passes as prizes for those interviewed.

Mesibov in Boston To Promote 'Heiress'

Paramount Exploitation Manager Sid Mesibov left last Monday for Boston to set up campaigns on "The Heiress" which is set for the Metropolitan Theatre in Boston on Dec. 25 and at the Center in Buffalo, Dec. 28. The campaigns will be laid out with the company's own field men and with the ad and publicity officials of the theatres, and they will include other "Heiress" locations booked out of the Boston and Buffalo branches.

Bore Down on 'Great'

Manager Milt Baline of the Glove, Gloversville, N. Y., plugged "The Great Gatsby" by having an usher distribute circus-style heralds (as there was a circus then in town), to passersby on the streets.

No Title Tip-Off

In order to get the best publicity he thought possible from a sneak preview of "You Are My Everything," Manager Frank Burhans of the Paramount, Oakland, Calif., decided to withhold the title. He had his phone operators call assorted numbers in the phone directory and tell whoever answered that an unnamed outstanding film hit would be shown on the screen that night. Publicist Hanns Kolmar got newspaper cooperation which announced a "preview of a major studio color musical. . . . Title and cast are withheld, but it may be revealed that the male star was an Academy Award nominee last year and that the leading lady has already won an Oscar."

Forhan Doing Fine Institutional Job

A new recruit to the motion picture industry's Public Relations program is George J. Forhan, manager of Famous Players' Belle Theatre, Belleville, Ontario, Canada.

Here's how George is keeping his theatre in the public eye:

Four thousand cards have been distributed by local milk drivers. On one side, in large letters, is "No Milk," while on the other is "No Bread." Housewives like them so much that many of the drivers are requesting more.

Of course, Forhan hasn't let pass the opportunity to include some institutional copy on the cards.

On one side: "A Famous Players Creed . . . to surround you with an atmosphere of refinement, to present entertainment that is pleasing to the eye, the mind, and the memory, and to treat you with such courtesy and respect as to insure appreciation from all who call, such is the aim of the Belle Theatre management."

On the other: "Famous Players' Big Show season . . . with the cooperation of the leading producers in Britain and Hollywood the 35 to 40 top features to be shown represent more than $100,000,000 in production costs, and are available to you for a total expenditure of less than $15. Enjoy Belle Free Parking Service. Come dressed as you are (Ed. Note.—This is not a drive-in, remember) . . . in the family car. A courteous attendant in charge."

On the theatre's monthly advertising calendars delivered in Belleville and vicinity, Forhan is giving prominence to the line: "Movies Are Your Best Entertainment . . . "A LOT FOR A LITTLE."

"With so much competition reaching for the elusive dollar," explains the Canadian showman, "I thought it advisable to introduce and keep driving home this slogan."

No one else but George J. Forhan can make that statement. Or *can* you?

Brandt in Chicago, Then On to Coast for Talks

Following weekend discussions in Chicago with Producer Carl Kreuger on "The Golden Gloves Story," soon to go before the cameras, and discussions with Balaban & Katz Theatres' Advertising Director William K. Hollander on campaign plans for the opening of "Trapped" at the Roosevelt Theatre on Oct. 26, Eagle Lion Ad-Publicity-Exploitation Director Leon Brandt journeyed on to Hollywood where he was to huddle with N. Peter Rathvon, president of the Motion Picture Capital Corp., who is administering EL's multi-million-dollar financing fund under which five major films wholly or partly financed by MPCC have thus far been contracted for EL release.

The five films are "Never Fear," Ida Lupino-Collier Young production; George Templeton's Technicolor film, "Sundowners"; George Pal's "Ruppert" and "Destination Moon"; and "Beloved" (tentative title).

'Yes, Sir,' That's a Diaper (H'burg Tieup)

Manager Glen Lazar in Harrisburg put diapers on the Senate—marquee, that is—and also, for three months, on the first baby born in town after his opening night for "Yes Sir, That's My Baby." The theatre decorating he may have done himself. As for the baby, he made it a three-corned arrangement—brought in the Snow White Diaper Service.



INDIAN CHIEFS, a western music band, film stars and one klieg light provided color for the opening of Producer Ed Finney's "The Prairie," Lippert Productions release, at the Marcal Theatre in Los Angeles. Finney, who handled the entire campaign himself, was master of ceremonies of the prologue, pictured above. Film also opened simultaneously at the four Academy theatres.

'Task Force' Broadside Given Buffalo by Navy

The showing of "Task Force" at the Center Theatre in Buffalo was boomed by a publicity broadside from the Navy. Paramount Theatres advertising-Publicity Chief Charlie Taylor secured the cooperation of Lt. Tom McManus, public information officer at the U. S. Naval Air Station in Niagara Falls. The officer arranged for a flight of 25 planes over the city on opening day, a navy parade in the evening of the same day, radio programs, Navy A-boards with "Task Force" posters all over western New York and in Lafayette Square.

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Finney Does Own Job of Exploiting 'Prairie' Premiere

Producer Edward Finney gave Los Angeles its most unusual exploitation campaign in years last week when he premiered Lippert Productions' "The Prairie," the James Fenimore Cooper sequel to "The Last of the Mohicans."

Opening against competition of four major studio top-budget productions, Finney's low-budgeter took not only the local spotlight but also a play on the nationwide press wires.

Acting as his own press agent, salesman, window dresser, sandwichman, orator, truck driver, Finney found time to pass out handbills on street corners, visit newspapers and civic clubs to talk about his "poor-man's premiere . . . the orphan of poverty row."

He talked the Los Angeles City council into proclaiming "The Prairie" Week; signed over 10 per cent of the historical picture to the American Indian Congress to create a charity fund for needy tribes; obtained free advertising from merchants; took special 16-mm. trailers to boys' clubs; had restaurants put "The Prairie" dinners on menus; led Indian chiefs in ritual dances in department stores; emceed special stage shows at five theatres opening night, and received four coast-to-coast wire service feature stories, a nation-wide radio interview, ballyhooed his film on a television show, and took over a half-hour radio program.

One Klieg Light

"The Prairie" premiered at five neighborhood theatres, the Marcal and the four Academy theatres. *Life* covered event with a photographer. But one klieg light was used and only at the Marcal theatre. Dozens of kliegs blazed at the major studio theatres, but Finney's "The Prairie" got the press play.

The five theatres made "The Prairie" a kick-off from reissues. General Manager James Nicholson reasoned "the public is tired of 'em."

Finney drove a covered Prairie wagon atop a truck daily throughout Los Angeles.

Indian chiefs, western music band, film stars and one klieg light gave color to the Marcal opening with Finney emceeing impromptu stage show later.

Entire Student Body At Oneonta 'Hamlet'

The efforts of Manager Norm Prager and a special advance man brought the entire high school student body and their faculty to Schine's Oneonta, N. Y., theatre to see the motion picture "Hamlet." Most responsible for this sweep were special student tickets and a letter and circular mailed to 1,300 teachers in the area. There were also an extensive campaign in local and nearby newspapers and considerable-in-work at the local colleges. There the advance man met the presidents, lectured on "Hamlet" before literature classes and spoke to faculty meetings on ways of selling the film.

A Dozen Passes —When Ice Melts

The 300-pound cake of ice in front of the Eckel in Syracuse, N. Y., was such an attention-getter for the opening of "Arctic Manhunt" that Manager Irv Cantor repeated it with a new twist. The first cake contained a sign; the second one, which he placed in front of the five-and-ten cent store, contained a dozen passes for those who waited for the ice to melt.

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Navajo Trail Raiders

Republic Western 60 mins.

AUDIENCE SLANT: (Family) A Rocky Lane Western with the requisite ingredients.

BOX-OFFICE SLANT: Quite satisfactory for the horse-opera adherents.

Cast: Allan "Rocky" Lane, Eddy Waller, Robert Emmett Keane, Barbara Bestar, Hal Landon, Dick Curtris, Dennis Moore, Ted Adams, Forrest Taylor Marshall Reed, Steve Clark. **Credits:** Associate Producer, Gordon Kay. Director, R. G. Springsteen. Screenplay, M. Coates Webster. Photography, John MacBurnie.

Plot Outlaw raids on shipments to and from a town along the old Navajo Trail prove to be bossed by one of the town's leading citizens. A frame-up puts the wrong man in jail, but fortunately his best friend, Rocky Lane, is competent to put things to rights.

Comment: The brains behind the thugs this time is not the banker, the saloon keeper or a rancher, but (horrors!) the newspaper editor. Since the latter is often present in westerns and almost always a sterling character, this amounts to an interesting switch. His success in capitalizing on a skeleton in the closet of Rocky Lane's best friend and Rocky's own close calls with an honest but suspicious sheriff add a bit of suspense to the heroic western routine. There's a sufficiency of riding, shooting and fighting, and Lane is supported as usual by that crusty old comic, Eddy Waller. With these requisite elements, "Navajo Trail Raiders" should prove quite satisfactory for the horse-opera adherents.

Challenge to Lassie

(Color by Technicolor)

MGM Drama 76 mins.

AUDIENCE SLANT: (Family) A good family item, top-notch for kids.

BOX-OFFICE SLANT: Lassie and Technicolor, as good as ever.

Cast: Edmund Gwenn, Donald Crisp, Geraldine Brooks, Reginald Owen, Alan Webb, Ross Ford, Henry Stephenson, Alan Napier, Sara Allgood, Edmond Breon, Arthur Shields, Lumsden Hare, Charles Irwin and Lassie. **Credits:** Producer, Robert Sisk. Director, Richard Thorpe. Screenplay, William Ludwig. Based on Eleanor Atkinson's novel "Greyfriars Bobby." Photography, Charles Schoenbaum. Musical score, Andre Previn.

Plot: Jock (Donald Crisp), a kindly sheepherder who has raised a stray collie (Lassie), dies leaving the dog without a license. Only the master may buy such a license and, according to Edinburgh law, this dog cannot possibly have a master now that Jock is dead. Despite the pleas of Jock's friend (Edmund Gwenn) who is caring for Lassie, the court sees no way to avoid her destruction until, after a demonstration of the dog's devotion to Jock, it comes up with an honorary citizenship.

Comment: This film soon develops from its scenic but slow start into a perfect vehicle for the beautiful and talented Lassie. After a bit of cavorting with Donald Crisp and the sheep in the hills and a tussle with would-be robbers, the collie begins her duel with the law in Edinburgh. It is Lassie's only wish to sleep by her now dead master's grave, and come the sunset bugle nothing will keep her from this rendezvous. What with a churchyard regulation, the license law and an officious policeman, however, she is sorely tried. Running from the police she finds haven between columns of marching highlanders—a good scene, as those stalwarts, with their colorful garments and stirring bagpipes, defy the civilian to break their ranks. This success leads to great difficulty, however, for adopted by the soldiers Lassie must, when the sunset bugle blows, leap over the parapet of the fort 500 craggy feet up. Thus Lassie "goes home" again, bruised and weary. At last in court, Lassie has a close thing of it with the red robed jurists, though those upholders of the law must hang on tight when the neighborhood kids come in with the price of a license made up from their own pennies. "Challenge to Lassie" is, of course, a top-notch film for children and a good family item.

National Reviewing Committees' Audience Classifications

FLOODTIDE (Eagle Lion)
MATURE—National Board of Review
CLASS A-SEC. 2—National Legion of Decency

JOE PALOOKA IN COUNTERPUNCH (Mono.)
FAMILY—National Board of Review
CLASS A-SEC. 1—National Legion of Decency

THE HEIRESS (Para.)
MATURE—National Board of Review
CLASS A-SEC. 2—National Legion of Decency

Apache Chief

Lippert Prod'ns Western 60 mins.

AUDIENCE SLANT: (Family) This semi-documentary story of the fight for survival of the Apache tribe against the advance of the white man has an air of historic authority.

BOX-OFFICE SLANT: Western background and rugged treatment will have the usual action-night draw in the neighborhoods and in rural communities. Has good exploitation possibilities.

Cast: Alan Curtis, Tom Neal, Carol Thurston, Russell Hayden, Fuzzy Knight, Trevor Bardette, Francis McDonald, Ted Hecht, Allan Wells, Roy Gordon, Billy Wilkerson, Roderic Redwing, Dale Blanchard, Hazel Nilsen, Charles Soldani. **Credits:** Directed by Frank MacDonald. Screenplay by George D. Green. Original story by George D. Green and Leonard S. Picker. Photography, Benjamine Kline. Produced by Leonard S. Picker. A Robert L. Lippert Presentation.

Plot: An Indian tribal chief and his son are robbing and killing white settlers. Another Indian chief and his son want peace with the white man. Climax comes when the friendly Indian brings in the renegade killer and turns him over to white justice to save the tribe from annihilation.

Comment: Photographed with the Garutso lense, the picture gives a sharp, three-dimensional effect that heightens the sense of reality. Sepiatone is well suited to the mood. The musical score and narration are good. Dramatic theme of the picture is the struggle between tribal loyalty and stark survival, and action fans will find plenty of rousing hand-to-hand fights. Though action is slowed by dialog and several sequences of inept comedy, the fights are realistic. The general audience should respond to the Indian problem.

Rim of the Canyon

Columbia Western 70 mins.

AUDIENCE SLANT: (Family) Gene Autry followers and other western fans will like this fast-moving action film.

BOX-OFFICE SLANT: Should do well where westerns are popular.

Cast: Gene Autry, Nan Leslie, Thurston Hall, Clem Bevans, Walter Sande, Jock O'Mahoney, Francis McDonald, Alan Hale, Jr., Amelita Ward, John R. McKee and Champion. **Credits:** Directed by John English. Screenplay by John K. Butler. Photography, William Bradford. Produced by Armand Schaefer. A Gene Autry Production.

Plot: Autry, and three robbers his dad sent to prison 20 years before, meet in a deserted community where the men come seeking their hidden money. The man from whom the money was stolen also shows up. Before the picture ends, the robbers go back to prison, Autry wins the gal, and the money goes back to its rightful owner.

Comment: From the box-office standpoint, this can be considered a fine entry in the Gene Autry series, and it should do well where westerns are popular. There are action, speed and songs, as well as gun-fights, fast-riding and tough brawls to satisfy both adult and juvenile action fans. Autry turns in his usual smooth performance, and puts over several songs capably. Nan Leslie does okay in the feminine lead, with Thurston Hall and Clem Bevans doing well in supporting parts. John English, who has been directing quite a number of Autry films, gives this one plenty of what it takes to put over an Autry western.

The Story of Seabiscuit

(Color by Technicolor)

Warner Bros. Drama 96 mins.

AUDIENCE SLANT: (Family) Thrilling racing scenes and a slightly saccharine but appealing love story should keep the average audience happily absorbed.

BOX-OFFICE SLANT: The fame of Seabiscuit, so well publicized a few years ago, should give this picture a natural draw. Barry Fitzgerald and Shirley Temple name-draw promises good business in most locations.

Cast: Shirley Temple, Barry Fitzgerald, Lon McCallister, Rosemary DeCamp, Donald MacBride, Pierre Watkin, William Forrest, "Sugarfoot" Anderson, Wm. J. Cartledge. **Credits:** Directed by David Butler. Written by John Taintor Foote. Photography, Wilfrid M. Cline. Technicolor Color Consultant, Mitchell Kovaelski. Produced by William Jacobs. Music by David Buttolph.

Plot: An Irish horse trainer sees possibilities in a runty yearling. When the owner sells the horse against his advice, the old trainer becomes ill. He goes to California where he persuades his new employer to buy the horse. The little runt becomes the great Seabiscuit.

Comment: This picture should please generally. As a story of racing, it delivers honestly, with a plentiful supply of authentic track scenes, made especially colorful by the Technicolor photography. The racing sequences, one of which is in Sepiatone, are thrilling and realistic. Shirley Temple and Lon McAllister are good as the young lovers. Though slightly saccharine, their story is still

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Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation

Child Film Series In 2 Reade Towns

Featuring films selected by committees of teachers and parents, and with tickets sold through the school systems, Child Film Library Series have been started in two New Jersey communities by Walter Reade Theatres, with the full endorsement of the local schools.

Guy Hevia, present city manager for Reade theatres in Asbury Park, who first introduced the series two years ago while city manager in Morristown, is starting this third series of such shows at the Asbury Park St. James Theatre on Nov. 5. Schools from Asbury Park and eight adjoining communities are supporting the program and selling tickets for him, and have already tentatively approved plans for a fourth series of five weekly Saturday morning shows as soon as the third series of five is concluded.

In Freehold, N. J., City Manager Joseph Sommers inaugurated a series of six such shows to run bi-weekly from October through Christmas. Attempted for the first time in Freehold, this series won quick report from the Freehold school system.

Similar series are now being planned in Morristown by City Manager Ralph Lanterman, and for the first time in Perth Amboy, N. J. by City Manager Herbert Gordon.

Success of the plan has hinged on its acceptance by the school systems, and willingness of the schools—through their P.T.A.'s and teachers — to undertake sales of tickets. In each case the program has been broached to school authorities as a positive means of bringing selected juvenile screen entertainment to the city's city youngsters, and in each instance school and P.T.A. officials have selected the features and short subjects from the Child Film Library lists of the Motion Picture Association of America.

A series ticket has been sold, priced low enough to be within reach of all students, and only capacity of the theatre has been sold. Police have provided additional protection for each show, and committees of mothers and teachers have served voluntarily as matrons.

The shows have been highly successful in the past from a public relations point of view, as well as box-office-wise, and the new series promise to be equally successful.

Criterion on Broadway Marks 13th Birthday

Said to be the only theatre on Broadway designed exclusively for motion picture presentation, the Criterion is currently marking its 13th birthday. The recent installation of the latest projection equipment and a new screen that affords a clear view from every seat, as well as the installation of television in the spacious lounge, is enabling the showplace to live up to the reputation set for itself at its 1936 opening, "The Theatre of Tomorrow."

The current attraction is RKO Radio's "Easy Living," starring Victor Mature. The opening picture was Warners' "Give Me Your Heart," starring Kay Francis, according to Managing Director Charles B. Moss. Longest-running film: MGM's "Green Dolphin Street (9 weeks), with U-I's "Sword in the Desert" (7 weeks) a close second.



Jack Jackson Show Sense

How Showmen Exploit on Low Budgets

What follows is exclusively for the little fellers who operate theatres in small towns and are handicapped by small budgets for advertising and exploitation.

In the past few months I've spent considerable time with theatre owners who have to look twice before adding a one-sheet to the accessory account. In many situations the popcorn machine represents the difference between making a small wage and running a profitable business. To these, the matter of getting their attractions before the people of the community and covering their natural area of trade presents quite a problem. And, if they fail, to get the required coverage, the results at the box-office are such as to cause scanning of the Sears-Roebuck catalogue to determine the cost of manila rope in hangman lengths. I don't expect most readers of this column to believe it, but I've actually seen reports showing admissions below $5 and several where $8 represented the total ticket sale.

I know you'll ask, "Why do they stay open and how?" Well, in the first place, just about every theatreman is a "hoper" and honestly believes that old Dr. Coue creed about things getting better every day in every way. In the second place, the business of these towns is seasonal and there is usually a three- or four-month period when things get real good—and the box-office take sometimes reaches as much as $500-$700 a week. The owners feel that closing the place will serve to get it entirely off the entertainment schedule of the folks in the community, so they keep open regardless and shout with joy when seven days' return gets over the $200 figure —out of season, that is. Of course, they keep film costs at the lowest possible levels during the "off" season, and those normally hard-hearted distributors seem to be indulgent while waiting for the days of improved attendance. But, and this is an actual instance, I've seen three day receipts on a double feature bill hit the dismal low of $17.80. Running expenses are low. They gotta be.

That these owners and managers are ingenious when it comes to figuring ways and means of accomplishing wide area advertising coverage at minimum cost is proved by the examples—many of them practical and adaptable for other theatremen in similar positions, I hope—reported below:

Has to Garner Business From Surrounding Communities

E. J. "Shorty" Sedlack, a former Warnerite who, after release from Uncle Sam's rifle toters, left Charlie Ryan's Chicago domain and now enjoys the climate, neighborliness, scenic splendor and many other delights of my native Texas (I am NOT biased), is parent to one of the finest examples of "smartie' low cost advertising stunts. Shortie has two theatres in Haskell, and if he wants to keep 'em with their noses above the loss line, has to garner considerable business from surrounding communities. With another theatre less than 10 miles away that is quite a problem, and here's one of the bright ideas that helps accomplish the desired end.

Leading merchants in five neighbor towns—including the one where the opposition operates —are contacted every week to change the copy in a small semi-permanent standee counterpiece. The background of the counterpiece reads simply, "Be Our Guest at the Texas Theatre in Haskell." In the center of the piece is a facsimile of a book cover and this is labeled, "If your name appears inside you get a guest ticket." Lifting the cover discloses a neatly arranged frame containing a typewritten list of some five names of the local citizenry. All of these are after proper identification, given tickets by the merchant which are accepted at the Texas, Haskell, upon payment of the Federal tax. The names are changed every week by the simple matter of mailing a new list of names together with new dated tickets to the store owner.

The storekeepers like the stunt because it causes folks to visit the establishment to see if their names appear on the list. Better still, it occasions no end of comment around town because everybody knows everybody, and as soon as the list is placed the town gossips start their tongues to wagging about "who won." The towns are so small that the use of normal care in the selection of names guarantees farm and neighborhood coverage on a scale that maintains interest at high level. That it pays off at the box-office was proved recently when a "Guest Nite" was instituted and request made for names to be registered. The result showed that

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Jackson . . .

(*Continued from Page* 15)

better than 35 per cent of those registering were from the towns covered by the counterpieces.

The expense? Oh, I forgot to mention that Sedlack had some schooling as a draftsman and is an excellent letterer. The expense was consequently confined to the cost of the show card board used in creating the displays.

I don't know just where I got this one, but it's another to put in your book for use when good cooperation at little or no cost is needed. It does require a bit of smartness in presentation but, aside from that, the cost can be regulated right down to zero.

There are few, if any, communities that don't boast a merchant who is, or can be induced to, engage in the printing and distribution of circulars on a regular periodic basis. They can always be sold on the value of star or scene art from movies as eye-catchers to command attention to their copy. Here's how a smart theatre manager goes about the job of getting the kind of cooperation from these merchants that will increase the take at the box-office without decreasing the size of the petty cash or advertising fund.

Managing a discussion of the proposed cooperation with the merchant, the manager takes pencil in hand and begins to outline the expense the theatre will incur in fulfilling its end of the co-op deal. The idea that hits best is invariably the numbering of the handbills with a specified percentage of the total printed being acceptable as tickets at the theatre. In this event the manager carefully figures just how many tickets it will take to cover 2 or 3 per cent of the printed total. It is never advisable to exceed the 3 per cent figure because it only serves to lower the value of the theatre admission. As an example: If the number to be printed and distributed is 2,500, he figures 50 or 75 tickets at the net price to the theatre and is careful to inform the merchant that Federal taxes are required of the ticket holder by law. If his net price is 29 cents, the managers uses paper to figure, before the merchant's very eyes, his cost at 14.50 or 21.75. To this he adds the cost of the mat he provides for illustration, cost of mailing, cost of a blackboard and the work of placing the stated number of winning circular holders thereon, etc. He then shows the merchant the exact cost to the theatre and exacts the full price of printing and distribution as the merchant's share.

Get it straight. This is no cheat! It is simply a business-like presentation to guide the sharing of expense on a cooperative endeavor. The only merchandise a theatre manager has to sell are seats and entertainment. If he provides a specified number of seats to accommodate the patrons of a grocer or other merchant, why shouldn't he assess them at full value? The merchant expects nothing but a fair deal, and the theatre manager who gives more than a fair deal is defeating every purpose of his job. Every unit listed above represents an outlay in cash or time or actual revenue to the theatre, and there is no good reason for not letting those who join you in advertising effort know exactly what, in effort and money, you are contributing.

Most unsatisfactory merchant tieups are the result of managers approaching contacts with proposals like: "I'll GIVE 100 *passes* if you'll *let* me, etc., etc." Immediately the value of the theatre ticket is depreciated. If a studied and careful presentation, based on percentage of coverage and showing complete theatre costs, is made, any wideawake merchant will grab at an opportunity to tie-in with the place serving more customers than any other place in town—that's the theatre, my friend, in case you never figured it out before.

Most managers take the assets of their theatres for granted and assume them to have no value whatever to cooperators. In instances of conducting merchant giveaways they always leave themselves under obligation to the merchant because they never take paper and pencil to list stage facilities, PA system, master of ceremony duties, stage lighting, cost and value of lobby display, use of theatre equipment and service of theatre staffs in collecting and supervising collection of stubs, and so on ad infinitum. The careless manager assumes that the merchant knows all about these things when, in reality, they possess but a vague knowledge of the work and expense connected with theatre operation. And, to make the point obviously clear, if the merchant were to engage in the effort without the cooperation of the theatre, he would be obliged to lay out hard cash for each and every one of the units of cooperation provided at no cost through the tieup.

Make 'em understand how expensive your theatre equipment is and list every detail ON PAPER when you go about working a co-op deal. Quit talking about your equipment as though it were so much street rubbish and available to anybody for the mere asking. If you were selling farm machinery you'd not be content with telling 'em about the paint job on a tractor. You'd go into details about its expensive innards. Well, the same thing goes when you go after cooperation for your theatre and eliminate every one of those inexcusable expenses for cooperative advertising.

I really wanted to include much more along this line of thought, but time's up. Hope you'll be able to use some of these ideas.

BOX-OFFICE SLANTS

The Story of Seabiscuit

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appealing. The match race between Seabiscuit and War Admiral at Pimlico should appeal to horse lovers and racing fans. Barry Fitzgerald, stealing most of the scenes, gets the best out of his part. He delivers expertly the brand of comedy that has kept him in the top rank of character actors. Shirley Temple is young and breathtakingly lovely in Technicolor, and McAllister is clean-cut and likable as the famous jockey. Rosemary DeCamp, Donald MacBride and Pierre Watkin give good support. The fame of Seabiscuit, so well publicized a few years ago, gives this picture a natural draw and this, plus the marquee names, promises good business for the film in most locations.

Alias the Champ

Republic Comedy 60 mins.

AUDIENCE SLANT: (Family) Gorgeous George, the colorful wrestler who puts on a show everytime he goes into the ring, makes his screen debut in this screamingly funny picture. Even those who do not ordinarily find wrestling enjoyable are bound to get many belly-laughs from this one.

BOX-OFFICE SLANT: Gorgeous George's reputation as a wrestler, plus the fact that this is a good comedy, should help make it pay off in most situations. Don't let the customers be fooled by the title.

Cast: Robert Rockwell, Barbra Fuller, Audrey Long, Jim Nolan, John Harmon, Sammy Menacker, Joseph Crehan, John Hamilton, Stephen Chase, Frank Scannell, Frank Yaconelli, Emmett Vogan, John Wald, Gorgeous George. Credits: Directed by George Blair. Written by Albert DeMond. Photography, John MacBurnie. Associate Producer, Stephen Auer.

Plot: Trouble starts when a fight syndicate tries to get Gorgeous George and other wrestlers to join them. George's manager gets police protection, but there is considerable trouble before all ends happily.

Comment: According to reports, wrestling bouts have quite a following, and if this is true, the returns on this picture should be way above average for the general run of product. For Republic has taken Gorgeous George, a colorful wrestling showman, and put him into a film that suits his talents. Strangely enough, it is a screamingly funny comedy; that is, the part that deals with the wrestling matches. Rest of the picture concerns the romance between a police lieutenant and the wrestler's female manager, and this part is just routine melodrama. But when it comes to the wrestling scenes, where Gorgeous George goes into action, the customers will get many belly-laughs and enough entertainment to spread word-of-mouth and make the picture pay off in all situations. George Blair's direction plays up these scenes and this is to the advantage of the film, while Stephen Auer's production elements gives it plenty of exploitation possibilities. He has lined up many known wrestlers, a good selling point. Balance of the cast, though all good, aren't too important, since the picture's main attraction is Gorgeous George.

Prison Warden

Columbia Drama 62 mins.

AUDIENCE SLANT: (Adult) Too leisurely-paced for the average patron who wants more action in a prison yarn.

BOX-OFFICE SLANT: Just another supporting film.

Cast: Warner Baxter, Anna Lee, James Flavin, Harlan Warde, Charles Cane, Reginald Sheffield, Harry Antrim, William "Bill" Phillips, Frank Richards, Jack Overman, Charles Evans, Harry Hayden, John R. Hamilton, Clancy Cooper, Edgar Dearing. Credits: Directed by Seymour Friedman. Screenplay by Eric Taylor. Photography, Henry Freulich. Produced by Rudolph C. Flothow.

Plot: After planning her marriage to a prison warden so that she can be near the man she loves whom she believes innocent of the crime for which he has been convicted, a woman falls in love with her own husband and learns that the man she thought innocent has really committed the crime for which he was imprisoned. Eventually, the convict escapes and is killed through his own recklessness.

Comment: This Warner Baxter prison yarn emerges as a minor supporting film. Leisurely-paced it lacks the excitement and action to make it popular with the average patron. Baxter, Anna Lee and Harlan Warde make up the triangle around whom the story revolves, with Baxter turning in a smooth portrayal as the warden. Anna Lee is charming and convincing in the role of the woman in love with two men and Warde does well as the convict.

"'Always Leave Them Laughing' is absolutely the funniest picture I've ever seen."

– MILTON BERLE'S MOTHER



Stars **MILTON BERLE** *and* **VIRGINIA MAYO** *and* **MILTON BERLE**



and **RUTH ROMAN** *and*



MILTON BERLE *and* **BERT LAHR** *and*

introducing **MILTON BERLE**



JERRY WALD *produced it*
ROY DEL RUTH *directed it*
MELVILLE SHAVELSON *and* **JACK ROSE**
wrote the screen play from a story by
MAX SHULMAN *and* **RICHARD MEALAND**
RAY HEINDORF *was the musical director*
special music and lyrics by **SAMMY CAHN**

WARNER BROS. ARE GEARED TO GO WITH THE NATION'S NO. 1 FUNNYMAN!

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

HARTFORD

Recent appointments in the area: Olive Baker, new assistant manager, Civic, Portland, Me.; Betty Brown, cashier at the Regal, Hartford, and Robert Borrum, usher; Joe Ehrlich, formerly with the E. M. Loew circuit, is reported with the Paramount publicity staff in New York; Fred Jackson, cashier, Pike Drive-In, Newington, Conn.; William Hawlings, doorman at Loew's Poli Palace, Hartford, Wayne Casey, doorman at the Center, William Hoyt, doorman at the Allyn and Frank Albini at the Regal.

Bodie Gould, former refreshment stand manager at the Pike Drive-In, is the father of a baby boy. . . . Assistant Norman Levinson at the local Loew's Poli visited in New Haven; ditto Relief Assistant Walter Chesky of Loew's Poli, Springfield, Mass. . . . Loew's Poli Palace Projectionist Al Nelson is vacationing in the south with Linus Albee filling in. . . . Leonard Sampson of the Crown, New Haven, was in Hartford and said he plans to visit England. . . . Perakos Circuit Relief Manager Earl Hannah won a television set in a drawing at Jewett City on his first day filling in the State's vacationing manager.

The New England Warner Club elected John Matthews, purchasing agent for the New England Zone, New Haven, president; Jeannette Shield, vice-president; Joseph DeLouise, treasurer; Rhoda Epstein, secretary; James A. Bracken, chairman of contributions and loans. On the board of directors are Bracken, Francis Flood and C. P. O'Toole. . . . The Perakos circuit has opened its 1,000-seat Beverly at Bridgeport. . . . Albert R. Lessow, assistant manager Loew's Poli, Waterbury, called on friends here.

Former Hartford Strand Projectionist Euler B. Lane and wife have gone to Florida to live. Local Warner Strand Assistant Manager Charlie Atamian and his bride, former candy girl, Janet Chicano, were in an auto accident in Wyoming, returning from a California honeymoon, and had to make the rest of the trip to Hartford by train.

Dead: John Monaha, 73, former actor, died in Norwalk. . . . Bridgeport Loew's Poli Doorman Henry York, of virus pneumonia.

VANCOUVER

Bob Owen of the Odeon Hastings staff was married recently to Shirley Raddison and the couple is honeymooning south of the border. . . . Jessie Stabor, who came here from Winnipeg and joined SARO, has switched to 20th Century-Fox where she will be contract clerk. . . . Empire-Universal Canadian General Manager Alfred Perry is in Vancouver on his annual check-up.

Frank Boothe, formerly Odeon manager here, is now operating a cafe in North Vancouver next to the Odeon Theatre. . . . Odeon Publicty Head Larry Graburn was here from his Toronto headquarters meeting with all local Odeon managers. . . . Recent film row visitors were Al Sterling of Port Moody; Rudy Martman, Rex Sidney and Bert Stevenson of the Prince George Theatres; and Tommy Matheson of the York in Victoria.

Attempt of Alberta theatre operators to obtain permission to operate theatres with one projectionist in a booth is being eyed by British Columbia exhibitors. At present B.C. theatres with more than 449 seats must have two projectionists in attendance. . . . Odeon theatres has switched weekly pre-views from the Dunbar to the Park Theatre and have changed the days from Monday to Wednesday nights.

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COLUMBUS

Offices of the F & Y Construction Company and Academy Theatres, both headed by Leo Yassenoff, have been moved across the street from their old location to new quarters rebuilt from an old residence, former offices giving place to an addition to Grant Hospital. . . . Loew's Ohio and Broad have reverted to Thursday openings after changing programs on Fridays for several months. Managers Carl Rogers and John DeBenedetto say the new policy will be of indefinite duration.

Televising of the Ohio State-Wisconsin football game at Madison, Wis., picked up via coaxial and micro-wave relay, materially lowered grosses at local theatre's Saturday matinees. . . . University Theatre Manager-Organist Roger Garrett will give an hour's program over the new organ installed at the South High School on Nov. 1. Organ is dedicated to pupils of the schools who lost their lives in past wars.

Two for One

At the Twin Outdoor—the drive-in five miles south of Milwaukee, with nearly 2,000 car places—offered a twin feature, showing "Stampede" and "Roseanna McCoy" during the week ending Oct. 22.

ST. LOUIS

Legislation, 16-mm. competition, television, local checking and other exhibitor problems will be on the agenda at the annual convention of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois at the Hotel Chase here on Nov. 7 and 8. President Tom Edwards will preside and there will be prominent speakers at the concluding banquet. A number of prominent Hollywood stars are expected to attend.

RKO Salesman Jack Hynes was elected president of St. Louis Lodge No. 19. Colosseum of Motion Picture Salesmen at its annual meeting Oct. 22. Others elected were: Vice-President Robert Lightfoot (Monogram); Secretary Wallace K. Gleason (Warner Bros.); Treasurer George H. Ware (20th-Fox); Sergeant-at-Arms Guy Pisani (RKO). Delegates to the national convention: Robert V. Jones (Loews) and George H. Ware, with Jack Hynes as alternate.

Charley Rudolph, who recently leased his Trojan Theatre, Troy, Mo., to the Long Theatre Real Estate Co., is deer hunting in Ontario, while V. H. Sharp, Princess, Gideon, Mo., is fishing on Lake Wappapello in the Ozarks. . . . Lester H. Pettit, Ava, Mo., has gone to the Mayo Clinic for a check-up. . . . Bud Mullaney, Ricky, Mattoon, Ill., has returned there following a medical going over at St. John's Hospital, St. Louis. . . . Mid-Central Allied Vice-President Jeff Jefferis and Secretary-Treasurer Hugh Graham went to Minneapolis for the Allied convention.

Sam Shapin, Warner Bros. N. Y. office, is helping in the local exchange while Booker Ada Connors is vacationing in Chicago. . . . George Phillips of the Screen Guild exchange attended the Realart meeting in New York. . . . Paramount Assistant Sales Manager E. K. O'Shea spent a week here at the local branch and called on Fanchon and Marco Executive Harry C. Arthur, recently back from the west coast. . . . Eagle Lion Telephone Operator Rochelle Gorelick, daughter of Screen Guild's Herman Gorelick, will wed George A. Cohn of National Screen's accessory department next May 28.

Dead: Mrs. Ruby Robb Hoban, mother-in-law of Paramount Salesman Bill Sharpe. Interment was in the Mount Carmel Cemetery, East St. Louis, Ill.

LOS ANGELES

Lou Berman's new 650-car "Big Sky" Drive-In Theatre at Monrovia, Calif., had its gala opening on Oct. 20 with a reception in the afternoon for friends in the industry. . . . Simon Lazarus is remodeling his Los Angeles Century Theatre. . . . Al Hanson has closed his Bellflower at Bellflower, Calif., for remodeling. House will reopen as the Nubel.

Western Amusement Co. closed the Avalon at Catalina Island for the winter on Oct. 23 with its Riviera opened on Oct. 29, to replace the larger Avalon until spring. . . . Principal Theatres has taken over Dave Rector's house, the Lenox, at Lenox. They will also operate the Cornell in Burbank, now being built by Maloof and Reckas.

Harry Moscowitz, of Loew's theatre department is here from the east for a few days in

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regard to taking over the Los Angeles State in November. Fox West Coast has been operating. . . . Joseph M. Schenck's Egyptian Theatre is being given a $150,000 remodeling. . . . The Masque, legit theatre, has been leased by Herbert Rosener who will open it as an art house. This brings to 15 the number of such houses operating in Los Angeles. . . . Jenny Dodge, Ventura exhibitor, is driving east to pick up a new car. She will be gone about two weeks. . . . Alex Weissman, local MGM salesman, has returned from a trip through the Arizona territory.

Dead: Bill Martin, pioneer exhibitor of Hemet, Calif., who had been seriously ill for some time. His son will carry on the operation of the theatres at Hemet and San Jacinto.

CINCINNATI

The Bein circuit has acquired control of the 1,000-seat 20th Century Theatre here from Willis Vance and Gordon Pape and will operate both it and the 700-seat Ambassador, Oakley suburban, as first-run houses. Redecoration of the 20th Century and building of a 400-car parking lot between the two theatre is planned. . . . A deal may shortly be closed for the sale of two RKO Cincinnati theatres, with Maurice White and Robert Libson heading the list of prospective purchasers. The RKO Albee is not one of the two.

Eugene Tunick, a former RKO salesman here and for Eagle Lion in New York, is in Indianapolis to assume his new post as EL manager. . . . Jay M. Goldberg, former Hollywood free-lance writer and trade paper correspondent, is now associated here with his father, Lee M. Goldburg, as a Realart executive. . . . RKO Biller Shirley Martin resigned last week, and former RKO Cashier Marie Klag has joined Midwest Theatre Supply in the same job. Al Hobt succeeds her as RKO cashier.

Columbia West Virginia Salesman Jules Ziegler is the father of a new daughter, his two other children being boys. . . . Fox Booker Tony Knollman and wife are the parents of a son, their first child. . . . The Variety Club is holding its annual Hallowe'en party tonight (29) in the club rooms, with square dancing, games and prizes the order of the evening. Harris Rosedale is master of ceremonies. On the arrangements committee are Jack Finberg, Morton Perlman, Bill Ramsay and Manny Trautenberg. . . . The Colosseum of Motion Picture Salesmen will elect officers this afternoon (29) and delegates to the organization's convention.

Dead: Mother of William Ben, Fred and Gilbert Bein. All four sons are connected with the film industry.

NEW HAVEN

Bridgeport's new fireproof motion picture theatre, owned by the Elmwood Theatre Corp., Peter G. Perakos, president, opened to the public Oct. 26. The 1,000-seater is being managed by George Bronson. The auditorium has a blue, gray and tangerine color motif, with burgundy carpets in a yellow tulip design, and has plush "push back" seats. Summer and winter air conditioning systems have been installed.

Walter Higgins of the Prudential circuit was booking on film row. . . . Mrs. Harry Rose, wife of the Majestic, Bridgeport manager, celebrated a birthday. . . . Mrs. Louis Orenstein, of Boston, sister-in-law of MGM Manager Harry Rosenblatt, is making a New Haven visit. . . . Betty Strickland, cashier of the Warner, Bridgeport, is back on the job after vacation.

John Siroca, Waterbury exhibitor, made a tour of film row exchanges. . . . Abe Finegold of Loew's New York stage booking agency, was in Waterbury to check opening of vaudeville policy at Poli theatre. . . . Alexander Knox, the Hollywood film star, comes to New Haven next month to open new legit show, "The Closing Door," at the Shubert.

Joel Levy, head of Loew's New York booking office, was in Bridgeport to check opening vaudeville show at Lyric, and to confer with Loew Poli New England Division Manager Harry F. Shaw. . . . Manager George Freeman, of the Poli, Springfield, celebrated another birthday. . . . Manager H. H. Maloney of the Poli, Worcester, is back on the job after recuperating from throat operation. . . . Ralph Pasho, independent operator, is on two week hunting trip to Maine.

Wiggle Test

A wiggle test to measure the reaction of a juvenile audience of 1,000 at the Saturday matinee in the Famous Players' Runnymede Theatre, Toronto, proved to be highly satisfactory in justifying the selection of feature films for such performances by the Canadian Film Library Committee, according to Mrs. J. A. Lowden, head of the local branch of the organization. The two test pictures were "Little Old New York" and Will James' "Sand."

DENVER

Dick Stafford, who resigned as office manager at Universal, went next door to RKO as salesman. . . . Paramount Head Booker James Ricketts has returned to Des Moines in a similar job, which he held before coming to Denver. He is succeeded by Al Anderson, assistant booker, with Anderson's post going to William Peregrene, assistant shipper.

Jack Ellender, Chicago film salesman, has joined Paramount here as salesman, and will cover Colorado, formerly covered by C. J. Duer, who left to become branch manager for Monogram. . . . The Denver Lippert Pictures exchange, owned by Tom Bailey, finished third in the sales drive.

Monogram Western Sales Manager Harold Wirthwein was here installing C. J. Duer as branch manager, and Howard DeWeese as salesman. Duer moved over from Paramount, while DeWeese was formerly with Monogram in the Salt Lake City area. . . . The Rocky Mountain Screen club will complete its affiliation with Variety Clubs Nov. 15, and in order to replenish its treasury before that time, is giving away an automobile.

Columbia Salt Lake City Manager William Seib was in Denver on a selling trip. . . . Kinego-Rand, production company, moved into the National Bank building. . . . Robert Selig, executive assistant to the Fox Intermountain Theatres president, was again named in charge of public relations for the Community Chest drive.

SAN FRANCISCO

Hulda McGinn, public relations representative and legislative contact for California Theatre Owners Association, spoke before the Ebell Club, a social organization in Los Angeles, Oct. 19 on the topic: "The Value of the Motion Picture in Civic Life." . . . The sixth drive-in theatre operated by United California Theatres, Inc., the 400-car Starlite, Merced, is scheduled to open in the San Joaquin valley town Nov. 4. George M. Henson, will manage.

Abe Blumenfeld, Variety Club International canvasman, and Jimmie O'Neill, Chief Barker of Tent, attended the third mid-year conference of International Variety in New York at the Hotel Astor. . . . Art Barnett, manager of the Rex Theatre in Oakland, traveled to New York to meet his sister sailing in from London, England. . . . C. H. ("Red") Granaski, formerly manager of the Tower, a T. & J., Jr. Enterprise in Marysville, was named to officiate at the company's 99-E drive-in at Stockton.

Don Drew, promising new film actor who appears in "Fighting Man of the Plains" and son of Eddie Yarbrough, 20th Century-Fox publicist, visited here with his family. . . . C. V. Taylor, general manager, United California Theatres, returned to his desk after getting his limit of ducks on a hunt near Los Banos, Calif.

Coleen Townsend, 20th Century-Fox starlet, met with the Young People's Sunday School Conference held on the campus of the Universty of California and spoke on "What Religion Means to Me."

OMAHA

Murray Greenbaum is opening an exchange here Dec. 1 to handle state's rights and other pictures. . . . Tri-States Theatres District Manager William Miskell will again crown the king and queen of Ak-Sar-Ben this year in the big social event of the year. . . . Frank Hollingsworth, Beatrice (Neb.) exhibitor, is in Tuscon where he has a horse racing stable. . . . Heinne Saggau, Dennison (Ia.) exhibitor, attended the Notre Dame-Tulane game.

Universal-International District Manager Foster Blake, arrived from Los Angeles. . . . Columbia Auditor Max Meyer is in town. . . . MGM Manager Bill Gaddoni went to New York for a company meeting, then stayed on for a week in his former home of New Rochelle. . . . G. V. Fleming sold the lease on his Page (Neb.) Theatre to Paul Singleton, but keeps his house at Lynch, Neb. . . . Mr. and Mrs. Ed Larson, Oakland, Neb., returned from two weeks on the west coast.

Universal-International Exploiteer Joe Lawler was in the city. . . . A. Don Allen, Tri-States city manager at Sioux City, Ia., and Vernon Carr, Sioux City drive-in manager, were here. . . . Columbia Cashier Elenor Horwich is vacationing in Chicago. . . . Fred Schuler is replacing the front on his Humboldt (Neb.) Theatre. . . .Richard McTague, owner of the Iowa, Dennison, Ia., reports the birth of a seventh child, a daughter.

Harold Struve, recent purchaser of the Ritz at Deshler, has reopened at a new location in a remodeled building. The old house was closed. . . . Warner Salesman Leon Mendelson attended Dad's Day at the University of Iowa. His daughter, Ruthie, attends college there.

WASHINGTON

When informed by Variety Club Chief Barker Jake Flax that he had been chosen by the Washington club as "The Personality of the year" in show business, Al Jolson telegraphed: "Your wire made me more than happy: in fact, it's the biggest thrill I've had in many a day . . . and I will try my best to be there Nov. 19.

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Again thanking you and bless everyone who had any thing to do with this, gratefully, Al Jolson."

The Variety Club annual elections will be held on Nov. 7 at the Willard Hotel. A board of governors for 1950, two delegates and two alternates to the 1950 International convention will be elected at that time. The five past chief barkers will automatically remain members of the 1950 board.

The next Variety Club ladies' luncheon will be on Tuesday, Nov. 1 with Tacie Davis, and Sid Rosenthal acting as hostesses and assisted by Gertrude Burka, Kay Forst, Marie Janof and Lorene Boucher. . . . Hirsh de de Da Viez and Arnold Fine will be Kings for the Night at the Variety Club Hallowe'en Party on Oct. 29. . . . New members of Variety Club Tent No. 11 are Marcus Cohn, television counsel for Theatre Owners of America, and a partner in the firm of Cohn & Marks; and Irvin Wolf, Night Club Operator of the Crossroads.

The Capitol Theatre had a world premiere on Thursday, October 20, of "Song of Four Freedoms" dedicated to the United Nations, and written by David Rose for the Washington observance of United Nations Week. . . . Twentieth Century-Fox played host at the Variety Club Open House Party on Saturday night, October 22.

OKLAHOMA CITY

The Fox Palace in Wichita, Kan., is undergoing complete remodeling, which, says Fox Midwest Theatres Wichita Manager Ralph Q. Bartlett, will make it one of the most beautiful theatres in the southwest. Staggered bodi-form seats and a large new screen are now being installed. Besides complete remodeling of the interior, the present front will be replaced with an ultra-modern stainless-steel and porcelain front and a stainless steel box-office. Palace Manager Ted E. Sheahon says the theatre will open during the remodeling process at 12:45 in the afternoon instead of 10:45 A.M.

The Novelty in Wichita has been redecorated on the inside, with indirect lighting providing new soft colors. All seats have been recovered, new carpets laid and a ladies' lounge installed. . . . Stage Shows, Inc., of Dallas, Tex., has been incorporated by Jack C. Ball, James J. Jefferies and Jack Pepper. . . . Two new public safety movies will go into production in Oklahoma City this week for showing as educational trailers in all theatres throughout the state.

In Tulsa, Okla., six pretty finalists in the Radio Theatre contest for the most beautiful 15-year-old girls will be presented in person on the stage of the Delman Monday evening. One of the six junior misses will be chosen later by public vote to represent northeastern Oklahoma in the nation-wide contest. The six will be guests of the Denman and the sponsoring-radio station KTUL on the theatre's fifteenth anniversary. One of the winners will appear on the Horace Heidt show at the Coliseum.

Something New

A new film plan has been inaugurated at Keith Memorial, Boston, after a poll of patrons. It will be known as RKO Variety Hour, 60 minutes of selected short subjects, color cartoons, name band musicals, novelties, and sports reviews. It will be shown as an added feature each week.



FIRST IMPRINT. Moira Shearer, star of Eagle Lion's "The Red Shoes," which marked its first year on Broadway last Friday, becomes the first celebrity to imprint her hand and foot in concrete for inclusion in the pavement of Shubert Alley. Alfred Drake (right), star of "Kiss Me Kate," followed. Looking on are Jerry Dale, J. Arthur Rank publicity manager; W. C. MacMillen, EL vice-president in charge of operations, and Leon Brandt, EL director of advertising, publicity and exploitation.

NEW YORK

New Jersey exhibitors are having a headache this week in that the reported support of the Catholic church of an amendment which would refer legislation on bingo games for church, charitable and fraternal purpose, to the people, may force the issue to the public in the coming election. Theatres have felt the effect of gambling when allowed elsewhere and prohibited to theatres.

Richard F. Walsh, international president of the International Alliance of Theatrical Stage Employes, is turning to the political stump to support Herbert H. Lehman for the United States Senate. The IATSE district in this area is tossing a luncheon for Mayoralty Candidate William O'Dwyer. . . . Cecil B. DeMille will arrive in New York Nov. 14 to take part in the Motion Picture Pioneers dinner on Nov. 16. DeMille will receive a plaque as the pioneer of the year.

Don Swartz of Independent Film Distributors, Minneapolis, Jack Zide of Allied Film Exchange, Detroit, and Max Roth of Capital Film Exchange, Chicago, were in New York this week, for conferences with Astor Pictures President R. M. Savini.

BOSTON

Harvard's campus—but to Harvardites it's always "the yard"—will figure prominently in an MGM picture tentatively titled "Mystery Street" which Frank Taylor will produce here, with Don Sturgis directing and Ricardo Montalban starring. A Hollywood production crew will arrive here next week. Twelve Harvard men will be engaged as extras. University authorities, at first averse to the idea, were convinced by Dr. Allan B. Moritz, one of the nation's top experts in crime detection, that the film would not detract from Harvard's prestige. Film will have much to do with Harvard's department of legal medicine which has helped the police of the state to solve many crimes.

Benny Gaines, of Boston and Miami, who began his amusement and theatre and hotel-owning career here, has just completed the building of 372 apartments in Miami. . . . E. M. Loew, Boston theatre owner, has bought a large interest in the McFadden-Deauville at Miami Beach. . . . Myer Friedman well known to Bostonian theatre men has been made a Colonel on the staff of Governor Warren of Florida.

Emile Coulon, Jr., will honor the memory of his father and of the old Westminster Roof by giving an "Old West" dinner party at Hotel Vendome on Nov. 2 at which time there will be present all of the old performers who once played the Westminster.

INDIANAPOLIS

Eagle Lion Executive Edward Hieber spent Monday here with Manager Gene Tunick and his salesmen, conducting a sales conference. Suzanne Jones has been appointed secretary to Manager Tunick. . . . The Mecca Theatre here has installed new sound equipment. . . . RKO District Manager Morris Lefko spent Tuesday and Wednesday with Manager Russell Brentlinger. . . . Oscar Alperts has taken over the interest of Sam Perk in the Mecca here. Perk has joined the sales group of Film Classics.

Joe Schilling, operator of the Auditorium at Connersville, Ind., is confined to the Methodist Hospital here, under observation. . . . Film Classics Manager Sam Abrams has been confined at home several days because of a heavy chest cold. . . . Dr. E. Hammond, operator of the Englis at Englis, Ind., is at the Baptist Hospital, Louisville, Ky., while under observation. . . . Screen Guild Manager Larry Jacobs attended a sales meeting Friday and Saturday at the Blackstone Hotel, Chicago.

Herman Booth, who has been with National Screen Service, Detroit, has been transferred to the Indianapolis office. . . . Abe Kaufman, operator of the Fountain, Terre Haute, has sold his theatre to William Ernest Long. Kaufman is reported retiring from active duty because of poor health. . . . Boyd T. Sparrow, manager of Loew's here for six years, will assume management of the Warfield, San Francisco, on Nov. 15. No successor here has been named.

Thomas O. McCleaster, 20th-Fox manager here, was elected chief barker of the Variety Club of Indianapolis at the annual election Monday night. Other officers named were Claude McKeen, first assistant chief barker; William Carroll, second assistant chief barker; Ted Mendelssohn, dough guy, and W. K. Embleton, property master. Six selected to serve on the board of directors were Herman Black, Abe Gelman, Harry Hayes, Oscar Kuschner, H. T. Liebtag and Burdette Peterson.

Coincidence

Displayed in the Moosomin Saskatchewan post office was a sign advertising the local theatre's showing of "Arthur Takes Over." The same day Postmaster Price left town on vacation and his son Arthur took over.

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ATLANTA

Recent area appointments and transfers: A. S. Clark, former manager of the Martin circuit house at Canton, Ga., to manager, Pix, Evergreen, Ala.; Bud Colson, assistant manager, Drive-In, Gainesville, Fla.; A. F. Horton, manager Dixie Drive-In, Orlando, Fla.; A. T. Vinson, manager of Martin circuit's Price and Knox in Thomason, Ga., transferred to manage Martin's theatre in Roanoke, Ala.; Ed Drake, manager of the Rich in Opelika, Ala., to take over the Price and Knox, Thomason, Ga., Garry Kerr, formerly with Screen Guild in Charlotte, N. C., joins Columbia; Cenda Baird named Columbia student booker.

Wilby-Kincey District Manager R. M. Kennedy, on his return from a trip to Nashville, Tenn., announced several changes in Montgomery, Ala., theatres: Jimmy Bellows goes to the Charles as manager, succeeding Cecil Brown who takes over the managerial post at the Empire, following Henry Dunlap who goes from the Empire to the Enzor in Troy, Ala., where he, in turn, succeeds Jimmy Gaylord who will soon open a drive-in at Troy. . . . Columbia office force has a new addition in Ruth Reynolds. . . . A. S. Clark, manager of Martin Theatres' Canton, has been transferred to Evergreen, Ala., to manage the Pix. . . . Bud Cohen was named assistant manager of the new Dixie drive-in at Gainesville, Fla., and A. F. Horton to manage the Dixie drive-in at Orlando.

Manager Bill Deitenback of the Druid and Diamond theatres, Tuscaloosa, Ala., is the father of a son, William Jr. . . . Crescent's Gadsden (Ala.) City Manager Dennis Dixon will be out some weeks due to an operation. . . . President Ed Duncan of Duncan and Richards Theatres has sold his stock in the Al-Dun Amusement Co. of West Point, Ga., to President L. J. Duncan, and, with Clyde Sampler, bought Roy Richard's interest in the Duncan and Richards Theatres.

BALTIMORE

Mayfair Publicist Harry Welch working with Universal Advance Man Ev Thorner, for the world premiere here of "Without Honor.". . . Bill Schnader, Newspost Theatre ad head is back on the job after a hospital siege. . . . Mr. and Mrs. Mort Rosen, Windsor Theatre, took a trip to White Sulphur Springs. The Windsor is one of the first to put in the new four-drink dispenser. . . . New Albert owners contemplate increasing their seating capacity. . . . Overlea Theatre has been sold by Harry Silver. . . . Max Goodman, Goodman circuit, is taking piano lessons as is Joe Walderman.

Sol Goodman, Ideal, was recently married and is on a honeymoon. . . . Ellen Schwaber, daughter of Milton Schwaber, Schwaber circuit, was married recently. . . . Phil and Lou Bress, Norfolk Theatre owners, stopped in town on the way back from the world series. Lou is driving a new car. . . . George Jacobs, Jean and Goldfield Theatres, is doing his own relief operating. . . . Nat Schwartz, Hiway owner, was in town from Florida for a one-day visit. . . . Frank Hornig, Horn Theatre, is back from a Philadelphia trip. . . . Buddy and Eddie Flaks are taking turns as managers of the Highland Theatre.

The mother of Bud Rose, United Artists representative, is seriously ill in Hartford. Bud made a flying trip to visit her. . . . Elsa Soltz, Howard Theatre owner, has returned from a European vacation. . . . Grayson Sandy, Callio, Va., visited relatives here. . . . Variety Club plans a charity basketball game and an eleventh annual dinner dance at The Sheraton Belvedere Hotel on Oct. 29.

Helping Hands

Hartford, Conn., stagehands and projectionists, members of Local 84 and 486, IATSE, respectively, went all-out in participation with the Hartford Community Chest campaign. A screen was set up in front of the Old State House, with projection equipment maintained in a third floor office building window across the street. The IATSE men provided three hours of film entertainment nightly as part of the Community Chest promotional drive.

DALLAS

The Lucas Theatre here, recently purchased by Alfred N. Sack and Lester J. Sack, has been closed for remodeling and redecoration. It will open in November as the Encore and be devoted to film revivals. . . . Business at local theatres has been stimulated by visitors to the State Fair of Texas, which is drawing about 200,000 daily. . . . Hollywood screen writer, Sari Scott, was due here Wednesday for the premiere of her play, "An Old Beat-Up Woman," at Margo Jones' Theatre '49.

Wallace Walthall, local Film Classics executive, appeared in person Wednesday when "Birth of a Nation" was shown at the Robb-Rowley suburban Vogue. He is a brother of the star of the picture. . . . "Lost Boundaries" was booked into the Majestic opening Oct. 20.

Alfred N. Sack, owner of the Coronet here, will use the newly-acquired Lucas in part for the showing of movie classics, such as "My Little Chickadee," which is due there this week. . . . Spike Jones is appearing here with the City Slickers at the State Fair Auditorium show.

BUFFALO

Variety Club Chief Barker Myron Gross has called the club's annual meeting to nominate candidates for 11 canvasmen and two delegates to the International Big Top convention for Monday evening, Nov. 7. Also a proposed amendment to the by-laws will be discussed. Elections will take place on Nov. 21. . . . Former Chief Barker William Dipson represented the club at the International Variety Clubs' mid-year conference this week in New York.

Paramount District Manager James H. Eshelman contributed guest tickets to the Paramount and Center theatres to be auctioned off on the all-night WEBR community chest radio program when thousands of dollars were raised. . . . August F. Schoenle, onetime MGM advertising clerk here, heads the company that will build a $150,000 shopping center in Millersport Highway, Eggertsville. . . . Paramount Exploitation Director Sid Mesibov was in town conferring with Field Man Edward J. Wall. . . . MGM Exploiteer Floyd Zimmerman was in Buffalo to attend the opening of Peter Bifarella's new Joylan in Springville and to consult with Shea's Eddi Meade on first-run campaigns at Shea's.

It's a daughter for United Artists Salesman Leon Serin and wife, Betty. . . . Al Foley will manage the remodeled and refurbished Midtown, Syracuse, recently damaged by fire, when it reopens. . . . Robert T. Murphy, Max and Sam Yellen, 20th-Fox theatre executives, motored to Syracuse to see the Paramount's vaudeville show which will be coming here later.

TORONTO

Manager Roy Miller of the Lincoln, St. Catharines, Ont., is reported in line for the presidency of the Motion Picture Theatres Ass'n of Ontario at the annual election Nov. 1 at the King Edward Hotel, Toronto, in succession to H. C. D. Main of Toronto. Recommendations of the recent Ottawa conference of the Motion Picture Industry Council will be on the agenda. . . . The Ontario censors have placed "I Was a Male War Bride" and "Thieves' Highway" in the adult classification category. The latter is in its second week at the local Imperial.

New York Columnist Walter Winchell is expected to attend the benefit performance of the Toronto Variety Club in aid of the Club's vocational guidance school for handicapped children on Nov. 17 at the Imperial which Famous Players Canadian is donating for the benefit. Warner Bros. will provide the feature film, "The Inspector General." Star Danny Kaye will be on the stage most of the time but has bought two specially priced reserved seats. The stage show will be produced by FPC District Manager Jack Arthur.

The new tax provisions presented in the Dominion government's budget in the House of Commons at Ottawa, had no direct effect on the film industry. The eight per cent sales tax, which film producers had criticized as discriminatory against Canadian companies, was removed from fuel oil only.

MILWAUKEE

Joe Woodward of the Delft and Affiliated Theatres is back at his desk following confinement at Mt. Sinai Hospital with an infection. . . . Time Manager Gene Van Norman observed a birthday on Oct. 20. . . . Charles Trampe has

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again been elected to the board of Monogram Allied Artists. . . . Columbia Attorney Miles Seeley visited the Milwaukee office last week. . . . RKO District Manager Herb Greenblatt called on local Manager Lou Elman. . . . J. Ericksen of the Rex, Kingsford, Mich., was here booking last week.

Gil Nathanson of the St. Cloud Amusement Company Corporation of New Jersey, operators of the Tower, Zenith and Oriental in Milwaukee, was in the city arranging bookings for the three houses. . . . T. D. Hammer is the new Paramount office manager, succeeding Harry Schlar who is now a salesman.

The Milwaukee Variety Club has opened its new office on the mezzanine of the Hotel Wisconsin and is serving luncheon for members. Formal opening will take place later. . . . Arthur Sadoff, Thelma Sadoff and Kenneth E. Worthing have formed Twentieth Century Theatre Corp. to operate theatres. . . . The State at Eau Claire is undergoing alterations. . . . The Bluemound Road drive-in put on two features for the price of one last week.

David Goldman, salesman in the local Universal exchange, has been promoted to the post of branch manager, succeeding the late John F. "Jack" Bannan. Goldman started with Universal as a salesman in the Chicago exchange in 1945 and was then transferred to Milwaukee. He has been acting manager since the death of Bannan a few weeks ago.

MINNEAPOLIS

Theatres continue to be victims of a wave of robberies and holdups. Latest was the neighborhood Alhambra where yeggs with a pick-ax smashed the safe and got away with more than $1,000. It was discovered when the caretaker arrived. The mounting crime wave has resulted in the cration of four additional detective squads by the Minneapolis police department.

Don Swartz, Realart franchise owner in the Minneapolis and Milwaukee territories, attended the annual Realart meeting in New York. . . . Walter Hoffman, one-time exploiteer for 20th-Fox here and more recently advertising-publicity director for Badger Outdoor theatres, Minneapolis, is now handling "Red Shoes" promotion, working out of the Chicago Eagle Lion exchange. . . . Dalton Trumbo and Ring Lardner, Jr., two of the Hollywood writers accused of "red" tendencies, are scheduled to speak in the Twin Cities where they will tell their side of the story to the public and exhibitors.

Minnesota Amusement Co., has purchased a three-story building here, at Hennepin Avenue and 12th Street, so that all units of the circuit's home office could be under one roof, according to President Harry D. French. Lease of present tenants of the building runs until Oct. 1, 1950, but occupants may vacate earlier.

With Strings Attached

A visitor in Ontario was George S. Norgan, wealthy businessman of Vancouver, B. C., who donated a new theatre two years ago to his home town of Palmerston, Ont. The only strings attached to the gift was that the children of the village would never have to pay more than a five-cent admission to enjoy a show.

Mary Not Contrary

Republic exchange in San Francisco boasts a "success story" within its own ranks as Mary Bottarini, newly-named office manager, rose from file clerk to an official capacity in less than a dozen years. In 1938 when Mary came from high school she joined the local Republic exchange as a clerk. During the intervening years she was promoted up the ladder until she became secretary to the district manager. However, she switched her field to be placed on the booking side of the office and in that position rose to become office manager.

. . . W. J. Palm, head of the operators' union in St Paul, is convalescing, following a cerebral hemorrhage.

Dead: Bertha Nauer, for 28 years in the office of MGM and secretary to the branch manager. She had been ill since February.

NEW ORLEANS

Republic Office Manager Frank J. Barry was on vacation last week. . . . Universal Office Manager Eddy Stevens, became a father Oct. 20. His first child is a boy. . . . The Twentieth Century-Fox Family Club, had a picnic at City Park last Monday. The main dish was barbecued chicken.

A number of persons from Louisiana were in Minneapolis for the Allied Theatre Owners National Convention. Included in the group were W. A. Prewitt, Jr., president of Allied, who also attended a meeting of Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee in Memphi; Abe Berenson, New Orleans, owner of two theatres in Gretna, and his wife; Mr. and Mrs. Milton F. Guidry, Breaux Bridge, La., owners of a theatre circuit; Paul Shellcross, representative of the American Desk Company; Mr. and Mrs. Luquette, Lafayette, La., owner of a Lafayette theatre and Willis Houck, who is associated with Joy Theatres, Inc.

PHILADELPHIA

Salem Applegate, 20th Century salesman who was badly injured in a serious auto smashup upstate, is in Homeopathic Hospital, Wilkes-Barre, recuperating from a broken rib, contusions, lacerations and shock. . . . Three Stanley-Warner managers were on the sick list: David Sanderson, Imperial; Eddie Coyle, Parker, and Jack King of the Yorktown. Roy Robbins, congenial Mastbaum boss is recuperating nicely after his recent operation. . . . Ben Goldfine, Eddie Karpen and Matty Presby were among the industry blood donors on behalf of 20th Century Shipper Harry Appel's grandchild.

Pete Holman is the new booker at Universal-International. He was formerly with Paramount. . . . New bookkeeper-secretary at the Felt-Schwartz Theatre Enterprises is Lorraine Marker. . . . Herman Comer, manager of the S-W Capitol for many years, has been transferred to the Princess, and Sam Crayder, Princess manager, has been shifted to the Capitol. . . . Mary Costello, new secretary to Lester Kreiger, assistant zone manager at Stanley-Warner, is causing quite a stir in the Earle Theatre Building, with her combination of beauty and personality.

The Allied Independent Theatre Owners of Eastern Pennsylvania will hold a meeting at the Broadwood Hotel on Nov. 1, to hear reports from the national Minneapolis convention and a discussion on the current film situation.

LOUISVILLE

With the opening of the burley tobacco markets in Kentucky the theatre business in various sections of the State should be increased considerably.

Andy Anderson has changed the name of his Marian Theatre in Auburn to the Auburn. . . . New equipment has been purchased by Harry Coleman for his Evansville Drive-In at Evansville, Ind. . . . The Strand in Louisville shut down for two days in order that the Grand Lodge of Kentucky could hold its 149th communication in the house. . . . The Skyway, Parkway and Theatair Twin Drive-Ins joined forces for day-and-date bookings of the first-run "Abbot and Costello Meet the Killer, Boris Karloff." A combined newspaper advertisement was used.

Guthrie Crowe, president of the Kentucky Assn. of Theatre Owners, will be a guest speakers at the Memphis convention of the Tri-State Theatre Owners. . . . Gene Lutes, district manager for Chakeres Kentucky Theatres, motored in from Frankfort to catch the Olympians-Blackhawks basketball game at the Jefferson County Armory.

PITTSBURGH

His legion of friends and business associates were surprised to learn of the marriage of circuit owner John H. Harris to Donna Atwood, the star of "Ice Capades, of which Harris is the owner. The marriage was performed late in August by the Rev. James L. Garahan, of Waynesburg, Pa., Chaplain of the Pittsburgh Variety Club. It was the bridegroom's second marriage and the bride's first. The marriage was announced upon the departure of the newlyweds by plane for England, where Harris was to induct the London Variety Club into Variety International, of which he is Chief Barker. They will honeymoon in Europe for at least a month, which will prevent the attendance of Harris at the annual banquet of the local Variety Club, for which he is General Chairman, on Nov. 13. . . . The marriage of Miss Rose Marie Quinn, of the MGM exchange, to William Murray, Jr., took place last week.

The following officers were elected for the coming year by the Pittsburgh Variety Club, Tent No. 1: Chief Barker Ben Steerman, head auditor for Warner Theatres in this zone; First Assistant Chief Barker Peter Dana, Universal district manager; Second Assistant Chief Barker John Walsh, manager of Shea's Fulton Theatre, Treasurer Norman Mervis; Secretary

This Spirit's Willing

Bill Brett will stage a Hallowe'en Horror Show at the Skyway Drive-In on the Lake Shore road at Athol Springs on Monday, Oct. 31, showing two features and giving away apples, cider and popcorn to his patrons. Business continues to boom at the drive-ins in the Buffalo area as the beautiful Indian summer sets in.

REGIONAL NEWSREEL

'Frisco Vaude

Fox West Coast is reportedly considering the use of vaudeville in the 4,651-seat Fox at San Francisco shortly, featuring big-name acts. The move probably follows the surrender of the Warfield to Loew's which has already taken over the 2,600-seater, closed it for repairs to reopen in November with "Battleground." FWC reportedly has planned a vaude policy of seven acts at its Orpheum in Oakland.

Al Weiblinger; directors: Carl Dozer, I. Elmer Ecker, Joe Hiller, Perry Nathan, Tom Troy and William Zeilor. Harry Feinstein and J. T. McGreevey were named delegates to the 1950 national convention.

DES MOINES

Shirley Temple has cancelled her scheduled appearance at the midwestern premiere of the film, "A Kiss for Corliss," scheduled for the Des Moines and Roosevelt theatres here on Nov. 17. Producer Colin Miller and Author F. Hugh Herbert will come to Des Moines for the event.

J. M. Cappel, owner of the New Jesup at Jesup, Ia., ordered seats for his new house but they became lost in transit. Rather than delay the opening he installed planks placed on cement blocks. Until the seats arrive the shows are strictly on the house. . . . Tri-States Theatre Corp is having a Challenge drive which will run until Dec. 31, with District Manager William Miskell of Omaha challenging District Managers Herb Grove of Davenport and Bill Carr of Des Moines. Miskell has won the last two Tri-States campaigns.

J. M. and D. P. Ennis, brothers of Quincy, Ill., have purchased the Forest, Des Moines, from Earl Manbeck, Jr. George Robison, manager of the house for the past six years, will continue in that position. . . . Mr. and Mrs. Phillip Cunningham of Des Moines have purchased the Paton, Grand Junction, Iowa, from Val Gorham. . . . Richard McTague, owner of the Iowa, Denison, Ia., is the father of a new baby girl—his seventh child. . . . The Vern at Luverne, Ia., has been leased to Paul J. Metzger, publisher of the Luverne *Tribune*.

CLEVELAND

Wedding bells will ring early in the new year for Millie Rosenberg, daughter of A. M. Rosenberg of Pittsburgh and Leonard Wechsler, son of Jerome Wechsler, local Warner Bros. branch manager.

P. E. Essick spent the week as a St. Vincent's Charity Hospital patient. . . . Frank Gross, another independent circuit owner, received his Mt. Sinai Hospital discharge following a successful operation. . . . Three members of the Zegiob family of Lorain—Mrs. Nazera Zegiob, son Elias and daughter Terese—all are on the mend from recent illness. . . . Simon Fine, 92, father of Associated Circuit president Myer Fine, suffered a broken hip and a leg fracture when he was hit by an automobile as he was crossing the street in front of his home. He is reported on the mend. . . . P. L. Tanner of Transit Film Company suffered broken ribs and bruises when he recently jammed into another truck near Findley.

Realart Franchise Owner E. J. Stutz, is attending the company convention in New York. . . . Milton A. Mooney of Co-operative Theatres of Ohio and Mrs. Mooney are in New York for the midseason Variety Club session. . . . Warner Club celebrated Hallowe'en with a dinner party on Oct. 28 at the Tasty Shop.

KANSAS CITY

Vaudeville has been set for a second local theatre, Loew's Midland, which plays the Selznick stage unit for a week beginning Nov. 9.

RKO Theatres Chief of Maintenance Frank Smith, dropped in to look over the situation at the recently opened Missouri Theatre. At the same time, Division Manager of Theatres Jerry Shinbach, was down from Chicago. Ted Wynn, assistant manager, is handling the house during the West Coast vacation of Lawrence Lehman, manager.

Harold D. "Buss" Carroll, 42, manager of the Esquire for the Fox Midwest circuit, died Oct. 20, after a heart attack which he suffered Oct. 8. He began in show business as a doorman at the Jayhawk, Topeka, Kans. Other stations included theatres in Chanute, Kans., Carthage, Mo., and Topeka and Atchison, Kans. Coming to Kansas City about five years ago, he was manager of the first-run Fairway for several months, and then switched to the Esquire. He was a native of Sedalia, Mo., where he was buried Oct. 22. He is survived by his widow Margaret, and a brother, Glenn, also a theatre manager in Cape Girardeau, Mo. The Carrolls would have observed their first wedding anniversary Oct. 21.

CHICAGO

The Chicago Variety Club, soon to move into its new quarters, has started a drive for funds, offering, among other prizes, a sedan and a television set. . . . The Actors Club of Chicago will present its Laurel award to Balaban and Katz Executive John Balaban for his pioneering in television and his leadership in civic and amusement affairs. . . . President Tom Burke of the theatre janitors union recently told members that, owing to uncertainty in the theatre situation, he had not been able to obtain a wage advance for them and that the pension plan was out for this season.

W. McEvilly is the new assistant manager at the North Shore; L. Eastman, assistant manager at the Valencia, Evanston and Fred Fischer, manager of the Cornet, Evanston. . . . The Manta-Rose circuit starts a first-run policy at its 1,900-seat Lido in west side suburban Maywood, in competition with the Essaness Oak Park. . . . Bell and Howell declared a 12½-cent dividend on the common and $1.08¼ on the preferred, payable Dec. 1.

The honor of collecting the largest amount in any Chicago area theatre for the polio fund went to the Adelphi Theatre and its manager, Ludwig Sussman. The Adelphi will give its annual free kiddies' party for the children of Rogers Park on Oct. 29.

L. H. Naum, W. Jaeger and S. W. Pozgay of General Electric's Electronics Park, Syracuse, N. Y., attended the television convention here last week. . . . Adelphi Owner Ludwig Sussman and his wife plan to spend the winter in California. . . . Frank Consago expects to open 600-seater at Wauconda, Ill., for the holidays.

Dead: Sam Newberger, veteran operator, at San Alto, Calif.

New Theatres

Taylor, Tex.—A. Bland and Lester True, a drive-in here for next year.

Milledgeville, Ga.—Martin Theatre Co., an underskyer here.

Fairhaven, Mass.—Matthew Goulet and others apply for drive-in permit.

Gallup, N. M.—William Nagle and Theatre Enterprises, a 350-car ozoner near here to start in the spring.

Washington, D. C.—Valley Enterprises (Sam Roth, pres.), a new theatre, the Embassy, at Columbia Road and Mozart Place, near 16th Street.

Burlingame, Calif.—Westland Theatres, a 1,400-seater to be named the Palo at East Palo Alto.

Lebanon, Ore.—Tad Nelson, and Max Henry, theatre operators in Jerome, Idaho, a 450-car under-skyer half a mile south of Lebanon, Ore., on Highway 20.

Seattle—Oak Theatre Company, an outdoor theatre on the east side of Lake Washington.

Woodward, Okla.—Vance and Ben Terry, a drive-in here at Cherry and 22nd Street.

Indianapolis—James Kramer of Martinsville, a 300-car ozoner at Elletsville.

Hartford, Conn.—Nathan Yamins, a 600-seat theatre at Fall River, Mass.

Milwaukee—E. Lipson, an outdoor theatre in Menominee, Waukesha County, on Highways K and YY; Gran Enterprises, a new theatre to cost $50,000 at Genoa in southern Wisconsin; George Panka, a new theatre on the site of the burned Metro at Prairie du Chien.

Philadelphia—W. W. and C. V. Smith and Sablosky interests, a drive-in on Route 309, Bethlehem Pike in Montgomery County.

Cleveland—Horace Abrams outdoor circuit, a 500-carrer on Route 23 near Marion, O.

St. Louis—Harry R. Jones, a 500 to 750-car underskyer on U. S. 40 east of Effingham, Ill.; Herbert W. Necomb and R. E. Stanley, a 500-car ozoner on U. S. 45, between Carmi and Crossville, Ill.

Name Navy Veteran

William E. Parker, formerly of Norfolk, Va., has been appointed assistant manager of the State Theatre at Newton, N. C., according to announcement by Cecil Farr, manager of three Newton theatres, who also states that Parker will assist at the Newton Theatre. The State has been recently redecorated. Parker is a Navy veteran with four years' service. In Newton he is residing at the Wade Martin home.

SALT LAKE CITY

Monogram Booker Harriet Rich has been promote secretary to Manager Don Tibbs, and Dorothy Taylor is the new secretary to Universal Office Manager George Berryman. . . . Colleen Hamel is new contract clerk and Betty Ollis new biller at Universal Manager C. R. Wade's office. . . . Charles Cordell is new head booker at the RKO exchange, and Ron Mullem, former shipper, is now a booker. . . . Delbert Lessor, for some time assistant to Manager Charles Pincus of the Utah Theatre, has been promoted to house manager of the Studio Theatre by Intermountain Vice-President and General Manager Tracy Barham, with Herbert Schoenhardt transferred from the Capitol, succeeding Lessor at the Utah. . . . Lou Sorenson, who has been managing the Studio for some time, has been made manager of the Uintah at Provo, Utah. . . . Film Classics Booker Al Maby has joined Republic as booker and has been succeeded at FC by G. W. Bowles.

President C. H. Hansen of the Service Theatre Supply is on a sales trip into Southern Utah, and Film Classics Manager Dave McElhinney is calling on Idaho exhibitors. . . . Universal Office Manager George Berryman has returned from his vacation trip to Canada, Montana and Yellowstone Park. . . . The deer-hunting season postponed for a week, the meeting of back-office members of Local B 15, IATSE.

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

James Stewart gets the starring role in Universal-International's filmization of the Pulitzer Prize play "Harvey." With him will be Josephine Hull, famous Broadway character actress, playing the same role she created on the stage. Production is scheduled to start shortly after the first of the year.

* * *

Ginger Rogers was signed for the leading role in Warner Bros' "Storm Center" after Lauren Bacall was put on suspension for refusal to appear in the part. Producer Jerry Wald expects to put the film in work shortly with Stuart Heisler handling the megaphone.

* * *

Independent Producer Harry Sherman is planning a musical western starring Spike Jones. "Pop" (as the producer is known by most) found that Spike has a tremendous following, so he figures a picture with him will have the folks running to get a visual, entertaining glimpse of the famous band-leader. The title will be "Really, Mr. Greely."

* * *

Plans are being completed by Producer Hal E. Chester for a nationwide talent contest to select a blonde girl for the leading role in Monogram's Joe Palooka series. Elyse Knox has withdrawn. Joe Kirkwood, co-starred with Leon Errol in the films, was discovered for the title role, just that way, several years ago.

* * *

"My Blue Heaven," the Betty Grable-Dan Dailey co-starring vehicle about which there has been so much controversy, will start Nov. 15. Henry Koster will serve as director. Signed for a top featured spot is David Wayne, the Broadway actor who just finished two important assignments at MGM.

* * *

Irene Dunne and Fred MacMurray will co-star and George Marshall direct "Come Share My Love," which Harriet Parsons plans to produce. In this RKO Radio picture Miss Dunne returns to the screen in a gay, romantic comedy, the type that built her a tremendous fan following in the past. Cameras are due to roll early in December.

* * *

Sig Neufeld has been signed by Lippert Productions to produce "Western Pacific Agent," a story of railway investigators. Sam Newfield will direct, with production to start the first week in December. Studio is also negotiating with William Berke to serve as producer-director on his own original screenplay of "Return of the James Boys," recently purchased.

* * *

"Family Skeleton" has been set as Susan Hayward's first picture for 20th Century-Fox under her new term contract with the studio. She will co-star with Paul Douglas. Early spring is planned as starting date, with Claude Binyon writing and directing for Producer Sol C. Siegel.

* * *

John Ford and Merian Cooper are planning "Wagonmaster" as their next Argosy Production for RKO. Ben Johnson and Harry Carey, Jr., who were in Argosy's "She wore A Yellow Ribbon," will be co-starred. Ford will direct.

* * *

"Mad With Much Heart" has been purchased by RKO as a starring vehicle for Robert Ryan and will reunite the producer-director combination of John Houseman and Nicholas Ray, responsible for "They Live By Night." Also purchased was "The Marriage Mill," and this was assigned to Producer Lewis Rachmil.

* * *

Terry Moore will be co-starred with Glenn Ford in Columbia's "Virgin Island," to be filmed largely in the West Indies in January, with S. Sylvan Simon producing. Screenplay is based on William Maier's novel, "Pleasure Island."

Katzman's Off-Beaten-Track Success Formula



Sam Katzman

"First, I don't kid myself—I know that neither Columbia nor I can compete with studios like MGM, Warners and 20th Century-Fox." This honesty comes from Producer Sam Katzman who, as a veteran producer of serials, B's and A's for Columbia release, is one of the busiest people in the business year-in and year-out.

"Those studios concentrate on production. My answer is to make something off the beaten track. For example, I just finished a picture laid in Chinatown, but one with a psychological twist. I'm preparing another picture about the Napoleonic Days, 'Terror of the Sea.'

"I realize that I can't afford a big cast—a producer of low-budget pictures has to stay within his budget or he's dead. So, I concentrate on an unusual story. Every picture I make has to have an exploitation angle. One on which I'm busy now is a story of Lewis J. Valentine, the late police commissioner of New York."

Katzman tries to sidestep sex and most controversial angles, although he admits that a new controversial angle has some possibilities.

The busy producer doesn't believe in buying previously published material, except in the case of cartoon strips for his serials. He insists on originals.

"When I decide to make an A production, I go into history for my ideas. Sure, I doctor history up a little, but the public doesn't mind and I'm interested in the public's wants, not the historians'."

Katzman musicals, he explains, also emphasize story rather than production where he can't compete with the bigger studios. "I can't give the public lavish production or stars, but I do give them new faces and what's more—I give them entertainment."

'Mystery Street' on Location in Boston

Marking the twelfth distant location jaunt of MGM production units during the past six months, a company for "Mystery Street" was in Boston this week filming scenes at the main gates of Harvard University, the "Yard," Trinity Place Station, section of the Cape Cod area, and the Department of Legal Medicine. Headlining the cast on location were Ricardo Montalban, Wally Maher, and Edmon Ryan, to be joined by Elsa Lanchester and Jan Sterling. Marshall Thompson, not needed in location scenes, remained in Hollywood.

Previous departures from Culver City include "The Miniver Sequel," England; "King Solomon's Mines," Africa; "Ambush," New Mexico; "Devil's Doorway," Colorado; "The Outriders," Utah; "Side Street," New York; "You're Only Young Twice," New Jersey; "Asphalt Jungle," Lexington, Ky. and Cincinnati, O.; "The Doctor and the Girl," New York, with advance crews already in Italy for "Quo Vadis?" and in India for "Kim."

Dorfmann Plans Six On $5 Million Budget

Plans to produce six pictures in Hollywood, New York and London within the next three years at a total budget of not less than $5 million were announced this week by Edmund L. Dorfmann, president of Edmund F. Dorfmann Productions.

The pictures will be produced on the basis of two a year for the next three years. Stories, casts and directors for the first two pictures, scheduled to get underway early next year, will be announced shortly, it was said. Dorfmann intends to star Faye Emerson in one or more of the planned pictures.

Shears Whacking Away On 8 Films at RKO

Four features are being edited and daily rushes are being cut on four others at RKO Radio. Getting the shears are "Weep No More" (tentative title), "Stromboli," "Holiday Affair" and "Dynamite Trail." Rushes are being cut on "The White Tower," "Carriage Entrance," "Blind Spot" and "Gun Thunder." "Dynamite Trail" and "Gun Thunder," incidentally, are Tim Holt westerns.

Gomez in 'Furies'

Thomas Gomez, character actor, has been signed by Hal Wallis for an important supporting role in "The Furies," based on the Niven Busch novel. Anthony Mann will direct.

Schedules 'Balfour'

Monogram Producer Lindsley Parsons plans to make Robert Louis Stevenson's "David Balfour," starring Roddy MacDowall, in England during 1950.

3 in New 3-Color

Cinecolor has made commitments for three feature productions to be processed in the company's new three-color.

Studio Roundup

With eleven pictures getting underway last week, Hollywood was maintaining a comfortable production pace that promised to continue until at least the holiday season.

On the Columbia lot "In a Lonely Place," Santana's Humphrey Bogart vehicle, began filming. Gloria Grahame co-stars with Bogart while Frank Lovejoy, who seems to have set his feet on the road to stardom in "Home of the Brave," has been signed for the second male lead. Jeff Donnell gets her first highly dramatic part in this picture. At the same studio "Riders of Black Mesa," fifth in the current Charles Starrett western-series, featuring Smiley Burnette, also got the "go" signal. Director Lew Landers put his cast to work on location at Santa Monica in "Beauty on Parade," with Robert Hutton and Ruth Warrick in the leading roles and Lola Albright playing an ingenue.

The fifth of MGM's scheduled eight musicals, "Duchess of Idaho," Esther Williams - Van Johnson co-starrer, went before the Technicolor cameras with Robert Z. Leonard directing. John Lund, on loanout from Paramount, is also in the cast. Director John Huston put Stirling Hayden and Jean Hagen through their paces in "Asphalt Jungle," which Arthur Hornblow, Jr., is producing.

Independent producers Mort Briskin and Robert Smith started shooting "Here Lies Love," on the Monterey peninsula, with Robert Young and Betsy Drake in the leading roles. Direction is in James V. Kern's hands.

100% New York Footage

Shooting in New York is Universal-International's "Web of the City" (formerly known as "Confidential Squad") with Richard Conte, Peggy Dow and Coleen Gray. Entire footage is due to be shot in Manhattan without benefit of Hollywood sound stages.

Another Allan "Rocky" Lane western, "Gunmen of Abilene," started at Republic, with Fred Brannon directing.

Set constructions were finished with the erection of two complete blocks of city streets on Warners' "The Glass Menagerie," the Tennessee Williams play which has Jane Wyman, Kirk Douglas and Gertrude Lawrence in the leading roles. Irving Rapper directs.

Director Mel Ferrer (he played the leading part in "Lost Boundaries") has signed two distinguished New York stage figures for important roles in RKO Radio's "Blind Spot." Philip Ober and his wife, Vivian Vance, will make their first appearance together before a motion picture camera in this Claudette Colbert-Robert Ryan suspense drama.

Hope Emerson, six-foot-two character actress who advises women that being "so-big" isn't any detriment to her "man-appeal," was added to the cast of U-I's "Double Crossbones," starring Donald O'Connor. In the role of a woman pirate, it should be very entertaining to see what Miss Emerson can do with little O'Connor, especially if she is called on to throw him around.

Lesser Reveals Program

Julian Lesser, president of Thalia Productions, has announced a multi-million-dollar six-picture program for the company during the next three years. Among the films planned are the Lanny Budd series and several adventure-exploration features, one to be made in Technicolor and photographed in the East Indies.

LONDON OBSERVATIONS

Variety Tent 36 Holds Impressive Induction Ceremonies at Savoy Hotel; $25,000 Already Raised for Charity Work

By JOCK MacGREGOR

It was a proud day for John H. Harris, Bob O'Donnell and C. J. Latta when Variety Club Tent 36 was inducted at the Savoy Hotel, London. Many doubted the outcome of this first overseas venture, but their fears were groundless. Already over $25,000 has been raised for charity, and after the handing-over of the charter nearly one hundred British and American showmen were initiated as Barkers.



Jock MacGregor

The London Tent was determined to convince the visitors from across the water that there was nothing wrong with showmanship in the old country and the evening was a most impressive occasion. Larry Kent and David Jones spared neither time nor effort to put over the spirit of Variety and were the recipients of heartfelt compliments from all present.

The old-time Barker with his top hat, outsized moustache and diamond studs was there to announce the arrivals who represented all branches of showbusiness The ballroom was effectively decorated with red and white tenting to represent the big top, and full marks for ingenuity went for the original table seating cards. These took the form of miniature cardboard tents with flags on which were printed the names of the guests. Few failed to take these souvenirs home.

Against this colorful background, Chief Barker Robert Wolff presented Ben Lyon as master of ceremonies to introduce the various speakers in his humorously good-natured way. Bob O'Donnell outlined the story of Variety and C. J. Latta spoke with real feeling and emotion on the great work which the tents are doing for underprivileged children. John H. Harris provided the biggest surprise by presenting Donna Attwood as his wife and admitting that he married her back in August. Sir Phillip Warter and Walt Disney replied on behalf of the guests.

Before dancing commenced, Wolff presented O'Donnell with a magnificent silver tray bearing the signatures of all London Tent members. But, as Lyon quipped, Bob's pleasure would be short-lived, as he doubted whether the Board of Trade would ever grant a permit to export it home!

After this brilliant inauguration, it is anticipated membership will increase at even greater speed and that permanent club rooms will be established shortly. In the meantime, the Tent is meeting for lunch in a private suite in the Savoy on alternate Wednesdays. Before long it is hoped the first children's playing field in this country will be opened bearing the name, Variety.

Arriving just in time for the induction was Lew Schreiber, executive manager of 20th-Fox Studios and executive assistant to Darryl F. Zanuck. He had landed earlier in the day from the Queen Mary to look at the various studios and hold conferences on future production activities both here and on the continent.

Lew is adamant that they will not make pictures anywhere merely to use frozen currency. The stories must call for the background to be shot away from Hollywood, and "Night and the City," "Black Rose" and "Prince of Foxes" have been treated as location jobs. "Inside Scotland Yard" will probably be their next production here.

Another distinguished gathering was for the presentation of the gold cups awarded by *Picturegoer,* Britain's premiere fan paper, to Sir Laurence Olivier and Anna Neagle, who had been voted the best actor and actress in the international field by their readers in 1948. Michael Wilding and Irene Dunne were runners up.

In acknowledging the award, Sir Laurence spoke of the wonderful team which had helped him make "Hamlet." Extremely interesting were his remarks on the difference between stage and screen acting. In his opinion, only on the stage can the artist really create a character; on the screen he is dependent on the understanding of others.

Anna Neagle discussed the entertainment tax and revealed a sound knowledge of the trade. She maintains that it is absurd for the industry to receive a state subsidiary when it is so heavily burdened with this levy. She told how "Spring in Park Lane" grossed £1,700,000 in the U.K. and that the exchequer took the equivalent of three times its production costs.

Newsreels have been strongly criticised recently for politics and plugging artists associated with their groups and this lunch provided a blatant example. Only Rank's GB and Universal News covered the function and I was surprised to hear the cameras' whir stop when Anna spoke. I have since seen the GB reel, the contents bill for which, incidentally, mentions only Sir Laurence. His speech receives adequate coverage, but there are only brief flashes of Anna.

I maintain her speech would have been an admirable means of explaining the entertainment tax situation to picturegoers. It is appreciated that "Hamlet" has just started on general release, but since the independent exhibitor bitterly complains he cannot show the reel he desires and that policy is of greater importance than news, this seems like asking for trouble, to say nothing of being ungracious to Anna.

* * *

For the U. K. release of "Little Women," MGM's British publicity department under Leslie Williams have persuaded leading fashion designers to provide modern clothes based on those worn in the film. These were presented at a special show at Galleries Lafayette and attracted much attention. The scheme is to be repeated throughout the country. A new edition of Louisa M. Allcott's story, profusely illustrated by film stills, has also appeared, making thirteen versions available to the reading public.

* * *

Ice cream still occupies a major part of the exhibitors' time and there is the story of the enterprising manager who, to boost sales, raised the temperature by having the boilers stoked.

Vehicle for Lana Turner

MGM is planning to produce, "Three Guys Named Mike," a picture about air line hostesses, as a possible vehicle for Lana Turner. Ruth Flippen is writing the screenplay and Armand Deutsch will produce.

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
Abandoned	U-I
Abbott & Costello Meet the Killers	U-I
Act of Violence	MGM
Adam's Rib	MGM
Adventure in Baltimore	RKO
Affairs of a Rogue	Col.
Africa Screams	UA
After Midnight	Para.
After Nightfall	WB
Against the Wind	EL
Air Hostess	Col.
Alaska Patrol	FC
Alias Nick Beal	Para.
Alias the Champ	Rep.
Alice in Wonderland	EL
Alimony	EL
All Over the Town	U-I
All the King's Men	Col.
Always Leave Them Laughing	WB
Amazon Quest	FC
Ambush	MGM
And Baby Makes Three	Col.
Angels in Disguise	Mono.
Anna Lucasta	Col.
Annie Get Your Gun	MGM
Any Number Can Play	MGM
Apache Chief	Lippert
Arctic Fury	RKO
Arctic Manhunt	U-I
Arson, Inc.	Lippert
Asphalt Jungle	MGM
Avengers, The	Rep.

B

Backfire	WB
Bad Boy	Allied
Bad Man From Big Bend	Astor
Bagdad	U-I
Barbary Pirate	Col.
Barkleys of Broadway	MGM
Barricade	WB
Battleground	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Beauty on Parade	Col.
Bed of Roses	RKO
Belle of Old Mexico	Rep.
Bells of Coronado	Rep.
Beloved	EL
Beware of Blondie	Col.
Beyond the Forest	WB
Big Cat, The	EL
Big Fall	20th-Fox
Big Frame, The	U-I
Big Jack	MGM
Big Sombrero, The	Col.
Big Steal, The	RKO
Big Wheel	UA
Bitter Victory	Para.
Black Book, The	EL
Black Hand, The	MGM
Black Magic	UA
Black Midnight	Mono.
Black Rose, The	20th-Fox
Black Shadows	EL
Blanche Fury	EL
Blaze of Glory	EL
Blind Goddess, The	U-I
Blind Spot	RKO
Blonde Bandit	Rep.
Blondie's Big Deal	Col.
Blondie Hits the Jackpot	Col.
Blondie's Hero	Col.
Blue Grass of Kentucky	Mono.
Blue Lagoon, The	U-I
Bodyhold	Col.
Bomba, the Jungle Boy	Mono.
Bomba on Panther Island	Mono.
Border Incident	MGM
Boston Blackie's Chinese Venture	Col.
Bribe, The	MGM
Bride For Sale	RKO
Bride of Vengeance	Para.
Brimstone	Rep.
Broken Arrow	20th-Fox
Broken Journey	EL
Buccaneer's Girl	U-I

C

"C"-Man	FC
Calamity Jane and Sam Bass	U-I
Calendar, The	EL
Call of the Forest	Lippert
Canadian Pacific	20th-Fox
Canterbury Tale, A	EL
Captain China	Para.
Captive Girl	Col.
Cardboard Cavalier	U-I
Cargo to Capetown	Col.
Cariboo Trail	20th-Fox
Carriage Entrance	RKO
Caught	MGM
Chain Lightning	WB

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key*

(B) Biographical	*(C) Comedy*
(D) Drama	*(Doc) Documentary*
(G) Gangster	*(M) Musical*
(H) Horror	*(W) Western*
(My) Mystery	*(Wa) War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
15	Bad Boy (D)F	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
9	Massacre River (D)F	G. Madison-R. Calhoun-C. Downes	78	7/20/49	b4/16/49
13	My Brother Jonathan (D)A	M. Denison-D. Gray	105	7/6/49	b3/13/48
14	Stampede (W)F	R. Cameron-G. Storm-J. M. Brown	78	8/28/49	b4/30/49

COMING

	Longhorn, The	R. Cameron			
	Police Story, The	A. Murphy			
	There's a Girl in My Heart	L. Bowman-E. Knox-P. Ryan			a8/27/49

ASTOR PICTURES

	Bad Man From Big Bend	C. & W. Shrum	55	10/1/49	
	Jeep Herders	J. Day-J. Carlson	48	10/1/49	
	Trouble at Melody Mesa	B. King-C. Shrum	66	7/1/49	

COLUMBIA

CURRENT

139	Affairs of a Rogue (D)A	J. P. Aumont-J. Hopkins-C. Parker	65	Feb. '49	b6/8/48
120	Air Hostess (D)F	G. Henry-R. Ford-W. Wright	60	8/25/49	b7/16/49
148	Anna Lucasta (D)A	P. Goddard-B. Crawford-O. Homolka	86	Aug. '49	b7/16/49
182	Big Somorero, The *C (W)F	G. Autry-E. Verdugo-S. Dunne	77	Mar. '49	b2/5/49
205	Blondie Hits the Jackpot (C)F	P. Singleton-A. Lake-L. Simms	65	10/6/49	b9/3/49
108	Blondie's Big Deal (C)F	P. Singleton-A. Lake-L. Simms	66	3/10/49	b3/26/49
122	Boston Blackie's Chinese Venture (My)F	C. Morris-R. Lane-G. E. Stone	59	3/3/49	b1/8/49
184	Cowboy and the Indians, The	G. Autry-S. Ryan	70	Sept. '49	a4/23/49
109	Crime Doctor's Diary, The (My)F	W. Baxter-S. Dunne	61	6/9/49	b4/23/49
110	Devil's Henchmen, The (D)F	W. Baxter-M. B. Hughes	69	9/15/49	b7/30/49
147	Doolins of Oklahoma, The (W-D)F	R. Scott-G. Macready-L. Allbritton	90	July '49	b6/4/49
217	Holiday in Havana	D. Arnaz-M. Hatcher	73	10/13/49	
146	Johnny Allegro (D)F	G. Raft-N. Foch-G. Macready	80	June '49	b6/4/49
102	Kazan (D)F	S. Dunne-L. Maxwell	65	7/14/49	b6/25/49
141	Knock On Any Door (D)A	H. Bogart-J. .Derek-S. Perry	100	Apr. '49	b2/26/49
114	Ladies of the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60	2/10/49	b12/11/48
115	Law of the Barbary Coast, The (D)A	S. Dunne-A. Jergens-G. Henry	65	7/21/49	b4/2/49
123	Lone Wolf and His Lady, The (My)F	R. Randell-J. Vincent	60	8/11/49	b3/26/49
144	Lost Tribe, The (Adventure)F	J. Weissmuller-E. Verdugo	72	May '49	b4/30/49
145	Lust for Gold (W)A	G. Ford-I. Lupino	90	June '49	b5/28/49
105	Make Believe Ballroom (M-C)F	R. Warrick-J. Courtland	78	5/26/49	b6/11/49
116	Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66	Mar. '49	b12/18/48
222	Miss Grant Takes Richmond (C)F	L. Ball-W. Holden	87	Oct. '49	b9/24/49
149	Mr. Soft Touch (C-D)F	G. Ford-E. Keyes	93	Sept. '49	b7/30/49
101	Mutineers, The (D)F	J. Hall-A. Jergens	60	4/22/49	b5/7/49
183	Riders of the Whistling Pines (W-M)F	G. Autry-J. Lloyd	70	May '49	b3/26/49
186	Rim of the Canyon	G. Autry-N. Leslie-T. Hall	70	July '49	a2/5/49
112	Rusty Saves a Life (D)F	T. Donaldson-G. Henry	67	4/3/49	b2/12/49
103	Secret of St. Ives, The (D)F	R. Ney-V. Brown	75	6/30/49	b6/11/49
137	Slightly French (M-C)F	D. Lamour-D. Ameche	81	Feb. '49	b2/19/49
138	Song of India (D)F	Sabu-T. Bey-G. Russell	77	Feb. '49	b2/19/49
142	Undercover Man, The (D)A	G. Ford-N. Foch	85	Apr. '49	b3/26/49
140	Walking Hills, The (W-D)F	R. Scott-E. Raines-W. Bishop	78	Mar. '49	b3/12/49
143	We Were Strangers (D)A	J. Jones-J. Garfield-P. Armendariz	106	May '49	b4/30/49

COMING

	All the Kings Men	B. Crawford-J. Dru-J. Ireland			a2/5/49
	And Baby Makes Three	R. Young-B. Hale-R. Hutton			a6/18/49
	Barbary Pirate (D)F	D. Woods-T. Marshall	65	11/10/49	b8/6/49
	Beauty on Parade	R. Hutton-R. Warrick			
	Beware of Blondie	P. Singleton-A. Lake			a10/15/49
	Blondie's Hero	A. Lake-P. Singleton-L. Simms			a5/28/49
	Bodyhold	W. Parker-H. Brooke-A. Jenkins			a9/10/49
	Captive Girl	J. Weissmuller			
	Cargo to Capetown	B. Crawford-J. Ireland-E. Drew			a7/23/49
	Chinatown at Midnight	H. Hatfield-J. deWit			a6/18/49
	Cow Town	G. Austry-G. Davis			a5/28/49
	Father Is a Bachelor	W. Holden-C. Gray			a10/22/49
	Feudin' Rhythm	E. Arnold-G. Henry-K. Grant			a8/13/49
	Girls School	J. Reynolds-R. Ford			a7/30/49
	Good Humor Man, The	J. Carson-L. Albright-J. Wallace			a7/16/49
	Her Wonderful Lie	Janis Carter-Mar: Platt			
	Hoedown	E. Arnold-J. O'Mahoney			a8/20/49
	In a Lonely Place	H. Bogart-G. Grahame			
	Jolson Sings Again *T (C-D-M)F	Parks-Hale-Demarest-Donath	96		b8/13/49
	Kill the Umpire	W. Bendix-G. Henry			
	Mark of the Gorilla	J. Weissmuller-S. Dalbert			a10/15/49
	Mary Ryan, Detective	M. Hunt-W. Phillips			a7/30/49
	Military Academy	S. Clements-L. Tyler			a10/22/49
	Nevadan, The	R. Scott-D. Malone			a10/1/49
	Night in Havana	D. Arnaz-M. Hatcher			a2/5/49
	No Sad Songs	M. Sullavan-W. Corey-V. Lindfors			
	Palomino *T	J. Courtland-B. Tyler			a10/1/49
	Petty Girl, The *T	R. Cummings-J. Caulfield			a10/15/49
	Prison Warden	W. Baxter-A. Lee			a6/4/49
	Reckless Moment, The (D)F	J. Mason-J. Bennett	82	Nov. '49	b10/22/49
	Riders in the Sky	G. Autry-G. Henry		Nov. '49	a9/10/49
	Rogues of Sherwood Forest *T	J. Derek-D. Lynn			a10/8/49
	Rusty's Birthday	T. Donaldson-J. Litel	60	11/3/49	a5/21/49
	Sons of New Mexico	G. Autry-G. Davis			a8/6/49
	Tell It to the Judge	R. Russell-R. Cummings-M. McDonald			a5/21/49
	Tokyo Joe (D)A	H. Bogart-A. Knox	88	Nov. '49	b10/15/49
	Traveling Saleswoman	J. Davis-A. Devine			a9/24/49
	Tyrant of the Sea	R. Randell-R. Williams			a9/10/49
	Woman of Distinction	R. Russell-R. Milland-J. Carter			a9/3/49

Westerns

268	Bandits of El Dorado	C. Starrett-S. Burnette	56	10/20/49		
162	Blazing Trail, The	C. Starrett-S. Burnette	56	7/5/49		
	Frontier Outpost	C. Starrett-S. Burnette				
163	Horsemen of the Sierras	C. Starrett-S. Burnette	56	9/22/49		
161	Laramie	C. Starrett-S. Burnette	55	5/19/49		
	Renegades of the Sage	C. Starrett-S. Burnette		11/24/49		
	Riders of Black Mesa	C. Starrett-S. Burnette				
164	South of Death Valley	C. Starrett-S. Burnette	54	8/18/49		
	Trail of the Rustler	C. Starrett-S. Burnette				

EAGLE LION

CURRENT

965	Against the Wind (D)A	S. Signoret-R. Beatty-J. Warner	95	Sept. '49		b3/13/48
931	Alimony (D)A	J. Beal-M. Vickers	72	June '49		b7/9/49
928	Big Cat, The *T (D)F	L. McCallister-P. A. Garner-P. Foster	75	May '49		b4/30/49
926	Black Book, The (D)A	R. Cummings-A. Dahl-R. Basehart	89	Aug. '49		b5/28/49
944	Black Shadows (Trav.)A	Congo Jungles	62	July '49		b10/8/49
919	Blanche Fury *T (D)A	V. Hobson-S. Granger	95	Feb. '49		b3/20/48
916	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	4/6/49		b4/24/48
959	Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90	June '49		b2/5/49
939	Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90	June '49		b1/22/49
962	Easy Money (C-D)F	G. Gynt-D. Price	94	Aug. '49		b3/6/48
955	Fighting Redhead, The *C (W)F	J. Bannon-E. Lynn	55	Oct. '49		b10/15/49
011	Hidden Room, The (D)A	R. Newton-S. Gray	98	Oct. '49		b8/6/49
941	It Always Rains on Sundays (D)A	G. Withers-J. Warner	92	3/23/49		b11/29/47
923	Miranda (C)A	G. Johns-G. Withers-G. Jones	75	Mar. '49		b4/10/48
924	Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	91	July '49		b8/28/48
964	My Brother's Keeper (D)A	J. Warner-J. Hylton	96	July '49		b2/26/49
942	Once Upon a Dream (C)A	G. Withers-G. Jones	87	Sept. '49		b7/9/49
961	Place of One's Own, A (D)A	J. Mason-M. Lockwood-B. Mullen	94	Sept. '49		b1/22/49
993	Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90	July '49		b1/1/49
915	Quartet (D)A	H. Baddeley-D. Bogarde	120	May '49		b12/4/48
917	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133	Special		b7/31/48
925	Red Stallion in the Rockies *C (W-D)F	A. Franz-J. Heather	85	2/2/49		b3/19/49
921	Saraband *T (D)A	S. Granger-F. Rosay-J. Greenwood	94	May '49		b10/2/48
920	Scott of the Antarctic *T (D)A	J. Mills-D. Bond	111	4/20/49		b12/18/48
930	Shamrock Hill (C-M)F	P. Ryan-J. Litel	71	May '49		b4/30/49
922	Sleeping Car to Trieste (D)A	J. Kent-A. Lieven	95	June '49		b11/6/48
007	Trapped (Melo.)A	L. Bridges-B. Payton	78	Oct. '49		b10/8/49
927	Tulsa *T (D)F	S. Hayward-R. Preston	90	4/13/49		b3/26/49
940	Waterloo Road (D)A	J. Mills-S. Granger	77	Aug. '49		b1/29/49
914	Weaker Sex, The (C-D)F	U. Jeans-C. Parker	85	Sept. '49		b10/2/48
960	Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93	Aug. '49		b11/15/47
004	Zamba (Jungle Adven.)F	J. Vincent-J. Hall	70	Sept. '49		b10/22/49

COMING

913	Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer				
	Beloved	P. Goddard-P. Armendariz				
	Blaze of Glory	L. McCallister				
	Calendar, The (C)A	Greta Gynt-John McCallum	79			b6/5/48
	Dedee (French) (D)A	S. Signoret-M. Pagliero	92			b4/23/49
	Down Memory Lane (C)F	Crosby-Fields-Turpin-Swanson	72			b9/10/49
963	Esther Waters (D)A	K. Ryan-D. Bogarde	108			b10/2/48
	Floodtide (D)A	G. Jackson-R. Anderson	90			b4/16/49
	Gay Lady, The *T(M-D)A	J. Kent-J. Donald	95			b8/20/49
	Give Us This Day (D)A	S. Wanamaker-L. Padovani	120			b10/22/49
012	Glass Mountain, The (D)A	D. Gray-M. Denison-V. Cortesa	97	Nov. '49		b2/12/49
	Lord Byron (D)A	D. Price-M. Zetterling	85			b4/23/49
	Man Wanted	Anabel Shaw-Robert Lowery				
	Never Fear	S. Forrest-K. Brasselle				
928	Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116			b7/3/48
	Passport to Pimlico (C)F	S. Holloway-H. Baddeley	84			b6/11/49
009	Port of New York	S. Brady-L. Carter		Nov. '49		
	Prizefighter and the Cowboy *C	J. Bannon-L. Nova				
	Rupert	J. Durante-T. Moore				
008	Spring in Park Lane (C)F	A. Neagle-M. Wilding	91	Nov. '49		b4/3/48
	Sundowners, The *T	R. Sterling-J. Barrymore, Jr.				

FILM CLASSICS

	Alaska Patrol (D)F	R. Travis-H. Westcott	61	3/8/49		b1/29/49
	Amazon Quest (Adventure)F	T. Neal-C. Mathews-C. Donne	70	3/25/49		b5/14/49
	"C"-Man (D)A	D. Jagger-J. Carradine-H. Landers	75	5/16/49		b4/30/49
	Daughter of the West *C(D)F	M. Vickers-P. Reed	77	4/1/49		b4/23/49
	Frustration (Swedish) (D)A	H. Lowenadler-G. Fridh	90	Sept. '49		b9/10/49
	Guilty Bystander	Z. Scott-F. Emerson-M. Boland				
	Lost Boundaries (D)F	B. Pearson-M. Ferrer	97	6/30/49		b7/2/49
	Lovable Cheat, The (C)A	C. Ruggles-P. A. Garner-R. Ney	74	5/11/49		b4/9/49
	Not Wanted (D)A	S. Forrest-K. Brasselle-L. Penn	91	6/24/49		b6/25/49
	Pirates of Capri	L. Hayward-B. Barnes				
	Project X	R. Colton-K. Andes	60	10/14/49		
	Search for Danger (My)F	J. Calvert-A. Dekker	64	4/8/49		b4/30/49
	State Department-File 649 *C(D)F	W. Lundigan-V. Bruce	85	2/15/49		b2/12/49

LIPPERT PRODUCTIONS

4824	Apache Chief	T. Neal-C. Thurston		11/4/49		
4819	Arson, Inc. (D)A	R. Lowery-A. Gwynne	60	6/24/49		b5/7/49
4821	Call of the Forest	R. Lowery-K. Curtis-M. Sherrill		11/18/49		
4913	Dalton Gang, The	D. Barry-R. Lowery		10/21/49		
4905	Deputy Marshal	F. Langford-J. Hall		10/28/49		a9/3/49
4822	Grand Canyon (Sepia) (C)F	R. Arlen-M. B. Hughes	65	8/10/49		b9/3/49
4814	I Shot Jesse James (D)F	P. Foster-B. Britton-J. Ireland	81	2/24/49		b2/5/49
4818	Omoo-Omoo, the Shark God (D)F	R. Randell-D. Burton	58	4/30/49		b7/9/49
4914	Red Desert	D. Barry-T. Neal		12/3/49		
4817	Rimfire (D)F	J. Millican-M. B. Hughes	61	3/12/49		b4/9/49
4820	Ringside (D)A	D. Barry-T. Brown-S. Ryan	63	7/14/49		b7/23/49
4823	Sky Liner (My)A	R. Travis-P. Blake-R. Hudson	60	7/28/49		b8/6/49
4903	Square Dance Jubilee	D. Barry-M. B. Hughes		11/11/49		
4826	There Is No Escape	S. Thurston	64	7/29/49		
4918	Tough Assignment	D. Barry-M. Steele		12/17/49		a10/22/49
4909	Treasure of Monte Cristo (My)A	G. Langan-A. Jergens	76	10/14/49		b10/8/49

METRO-GOLDWYN-MAYER

CURRENT

914	Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83	Feb. '49		b12/25/48
930	Any Number Can Play (D)A	C. Gable-A. Smith	103	July '49		b6/4/49
925	Barkleys of Broadway, The *T (M)F	F. Astaire-G. Rogers	109	May '49		b4/16/49
924	Big Jack (C-D)F	W. Beery-M. Main	86	Apr. '49		b4/9/49
5	Border Incident (Doc-D)A	G. Murphy-R. Montalban	95	Oct. '49		b8/27/49
917	Bribe, The (D)A	R. Taylor-A. Gardner-C. Laughton	98	Mar. '49		b2/5/49
918	Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88	Apr. '49		b2/19/49
	Challenge to Lassie *T	E. Gwenn-D. Crisp-Lassie	76	Oct. '49		a2/26/48

Title	Company
Challenge to Lassie	MGM
Champagne for Caesar	UA
Champion	UA
Cheaper By the Dozen	20th-Fox
Chicago Deadline	Para.
Chicken Every Sunday	20th-Fox
Chinatown at Midnight	Col.
Christopher Columbus	U-I
Cinderella	RKO
City Across the River	U-I
Clay Pigeon	RKO
Colorado Territory	WB
Comanche Territory	U-I
Come To The Stable	20th-Fox
Command Decision	MGM
Concert Magic	UA
Connecticut Yankee, A	Para.
Conspirator	MGM
Copper Canyon	Para.
Cover-Up	UA
Cowboy and the Indians, The	Col.
Cow Town	Col.
Crime Doctor's Diary	Col.
Criss-Cross	U-I
Crooked Way, The	UA
Curtain Call at Cactus Creek	U-I

D

Dakota Lil	20th-Fox
Dalton Gang	Lippert
Dancing in the Dark	20th-Fox
Dangerous Profession	RKO
Daughter of Rosie O'Grady	WB
Daughter of the Jungle	Rep.
Daughter of the West	FC
Daybreak	RKO
Daybreak	U-I
Dead on Arrival	UA
Deadly Is the Female	UA
Dear Wife	Para.
Death in the Doll's House	MGM
Dedee	EL
Deported	U-I
Deputy Marshal	Lippert
Devil's Doorway	MGM
Devil's Henchmen, The	Col.
Doctor and the Girl, The	MGM
Don't Take It to Heart	EL
Doolins of Oklahoma, The	Col.
Double Crossbones	U-I
Down Dakota Way	Rep.
Down Memory Lane	EL
Down to the Sea in Ships	20th-Fox
Drink to Me Only	MGM
Duchess of Idaho	MGM
Duke of Chicago	Rep.
Dynamite Trail	RKO

E

Eagle and the Hawk	Para.
East Side, West Side	MGM
Easy Living	RKO
Easy Money	EL
Edward, My Son	MGM
El Paso	Para.
Escape If You Can	UA
Esperanza	UA
Esther Waters	EL
Everybody Does It	20th-Fox

F

Fallen Idol, The	SRO
Family Honeymoon	U-I
Fan, The	20th-Fox
Fancy Pants	Para.
Father Is a Bachelor	Col.
Father Was a Fullback	20th-Fox
Feudin' Rhythm	Col.
Fighting Fools	Mono.
Fighting Kentuckian, The	Rep.
Fighting Man of the Plains	20th-Fox
Fighting O'Flynn, The	U-I
Fighting Redhead, The	EL
File on Thelma Jordon, The	Para.
Flame of Youth	Rep.
Flaming Fury	Rep.
Flamingo Road	WB
Flaxy Martin	WB
Floodtide	EL
Follow Me Quietly	RKO
Forbidden Street, The	20th-Fox
Force of Evil	MGM
Forgotten Women	Mono.
Fountainhead, The	WB
Francis	U-I
Free for All	U-I
Front and Center	20th-Fox
Frontier Investigator	Rep.
Frustration	FC

G

Gal Who Took the West	U-I
Gay Lady, The	EL
Girl From Jones Beach	WB
Girl in the Painting, The	U-I
Girl's School	Col.
Give Us This Day	EL
Glass Menagerie, The	WB
Glass Mountain, The	EL
Golden Madonna, The	WB
Golden Stallion	Rep.
Gone to Earth	SRO
Good Humor Man	Col.
Grand Canyon	Lippert
Great Dan Patch, The	UA
Great Gatsby, The	Para.
Great Lover, The	Para.
Great Sinner, The	MGM
Green Promise	RKO
Guilty Bystander	FC
Gun Fighter	20th-Fox
Gun Thunder	RKO

H

Hamlet	U-I
Hasty Heart, The	WB
Hawk and the Arrow	WB
Heiress, The	Para.
Hellfire	Rep.

Title	Company
Henry, the Rainmaker	Mono
Her Man Gilbey	U-I
Her Wonderful Lie	Col
Hidden Room, The	EL
Hideout	Rep.
Hoedown	Col.
Hold That Baby	Mono.
Holiday Affair	RKO
Holiday in Havana	Col.
Home of the Brave	UA
Homicide	WB
Honeymoon For Five	Mono.
House Across the Street	WB
House by the River	Rep.
House of Strangers	20th-Fox
I	
I Cheated the Law	20th-Fox
I Married a Communist	RKO
I Shot Jesse James	Lippert
I Was a Male War Bride	20th-Fox
Ichabod and Mr. Toad	RKO
If This Be Sin	UA
Illegal Entry	U-I
Impact	UA
In a Lonely Place	Col.
In the Good Old Summertime	MGM
Indian Scout	UA
Inspector General, The	WB
Intruder in the Dust	MGM
Iroquois Trail, The	UA
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
J	
Jeep Herders	Astor
Jiggs and Maggie in Jackpot Jitters	Mono.
Jiggs & Maggie Out West	Mono.
Jigsaw	UA
Joan of Arc	RKO
Joe Palooka in the Big Fight	Mono.
Joe Palooka in the Counterpunch	Mono.
John Loves Mary	WB
Johnny Allegro	Col.
Johnny Holiday	UA
Johnny One-Eye	UA
Johnny Stool Pigeon	U-I
Jolson Sings Again	Col.
Judge Steps Out, The	RKO
Jungle Stampede	Rep.
K	
Kazan	Col.
Key to the City	MGM
Kid From Cleveland, The	Rep.
Kill the Umpire	Col.
Killer Shark	Mono.
King Solomon's Mines	MGM
Kiss for Corliss, A	UA
Kiss in the Dark	WB
Knock on Any Door	Col.
L	
Ladies of the Chorus	Col.
Lady Gambles, The	U-I
Lady Takes a Sailor, The	WB
Last Bandit, The	Rep.
Law of the Barbary Coast	Col.
Law of the Golden West	Rep.
Leave It to Henry	Mono.
Letter to Three Wives	20th-Fox
Let's Dance	Para.
Lie, The	Para.
Life of Riley	U-I
Little Women	MGM
Locked In	WB
Lone Wolf & His Lady	Col.
Longhorn, The	Allied
Look for the Silver Lining	WB
Lord Byron	EL
Lost Boundaries	FC
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Love That Brute	20th-Fox
Lucky Stiff	UA
Lust for Gold	Col.
M	
Ma and Pa Kettle	U-I
Ma and Pa Kettle Go to Town	U-I
MacBeth	Rep.
Mad Wednesday	RKO
Madame Bovary	MGM
Make Mine Laughs	RKO
Make-Believe Ballroom	Col.
Malaya	MGM
Man About the House	20th-Fox
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	RKO
Man Wanted	EL
Mark of the Gorilla	Col.
Mary Ryan, Detective	Col.
Masked Raiders	RKO
Massacre River	Allied
Master Minds	Mono.
Men, The	UA
Mighty Joe Young	RKO
Military Academy	Col.
Miniver Sequel	MGM
Miraculous Journey	FC
Miranda	EL
Miss Grant Takes Richmond	Col.
Miss Mink of 1949	20th-Fox
Mississippi Rhythm	Mono.
Mr. Belvedere Goes to College	20th-Fox
Mr. Music	Para.
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col

915	Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112	Feb. '49		b12/25/48
3	Doctor and the Girl (D)A	G. Ford-J. Leigh-C. Coburn	99	Sept. '49		b9/10/49
926	Edward, My Son (D)A	S. Tracy-D. Kerr	112	June '49		b3/19/49
919	Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49		b1/1/49
923	Great Sinner, The (D)A	G. Peck-A. Gardner-W. Huston	110	8/5/49		b7/2/49
932	In the Good Old Summertime *T (M-D)F	J. Garland-V. Johnson	102	July '49		b6/25/49
922	Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49		b2/26/49
931	Madame Bovary (D)A	Jones-Mason-Jourdan-Heflin	94	Aug. '49		b7/30/49
927	Neptune's Daughter *T (M)F	R. Skelton-E. Williams-R. Montalban	94	June '49		b5/21/49
4	Red Danube, The (D)A	W. Pidgeon-P. Lawford	118	Oct. '49		b9/24/49
933	Scene of the Crime (D)A	V. Johnson-G. DeHaven-A. Dahl	94	Aug. '49		b6/25/49
2	Secret Garden, The (D)F	M. O'Brien-H. Marshall-D. Stockwell	92	Sept. '49		b4/23/49
929	Stratton Story, The (D)F	J. Stewart-J. Allyson	106	July '49		b4/23/49
916	Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr.	94	Feb. '49		b1/1/49
921	Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94	Apr. '49		b3/5/49
920	Tale of the Navajos *T(Doc)F	Navajo Indians	58	Regional		b3/5/49
1	That Midnight Kiss *T(M)F	K. Grayson-M. Lanza-E. Barrymore	99	Sept. '49		b8/27/49
	COMING					
	Adams's Rib	S. Tracy-K. Hepburn	101	Nov. '49		a8/13/49
	Ambush	R. Taylor-J. Hodiak-A. Dahl				a8/20/49
	Annie Get Your Gun T*	B. Hutton-H. Keel-F. Morgan				
	Asphalt Jungle	S. Hayden-J. Hagen				
	Battleground (Wa-D)A	V. Johnson-J. Hodiak	118	Nov. '49		b10/1/49
	Black Hand, The	G. Kelly-T. Celli				a9/24/49
	Conspirator (D)F	R. Taylor-E. Taylor	87			b8/6/49
	Death in the Doll's House	A. Sothern-Z. Scott-K. Miller		Dec. '49		a8/20/49
	Devil's Doorway	R. Taylor-L. Calhern-P. Raymond				a9/10/49
	Drink to Me Only	V. Johnson-E. Taylor				a9/24/49
	Duchess of Idaho *T	E. Williams-V. Johnson				
	East Side, West Side	B. Stanwyck-J. Mason				a10/1/49
	Intruder in the Dust (My-D)A	D. Brian-C. Jarman, Jr.	87	Dec. '49		b10/15/49
	Key to the City	C. Gable-L. Young				a8/6/49
	King Solomon's Mines *T	D. Kerr-S. Granger				
	Malaya	S. Tracy-J. Stewart-V. Cortesa	98			a9/17/49
	Miniver Sequel	G. Garson-W. Pidgeon-J. Hodiak				
	Nancy Goes to Rio *T	A. Sothern-J. Powell-L. Calhern				a8/6/49
	On the Town *T	Kelly-Sinatra-Miller-Vera-Ellen		Dec. '49		a9/17/49
	Outriders *T	J. McCrea-A. Dahl-B. Sullivan				a9/10/49
	Please Believe Me	Deborah Kerr-Robert Walker				a9/24/49
	Reformer and the Redhead	J. Allyson-D. Powell				
	Side Street	F. Granger-C. O'Donnell-K. Craig				a8/20/49
	Stars in My Crown	J. McCrea-E. Drew-D. Stockwell				a8/13/49
	Tension	A. Totter-R. Basehart-C. Charisse		Nov. '49		a8/13/49
	That Forsyte Woman *T (D)A	E. Flynn-G. Garson	114	Nov. '49		b10/22/49
	Yellow Cab Man	R. Skelton-G. DeHaven-J. Gleason				
	You're Only Young Twice *T	D. Stockwell-D. Hickman-S. Beckett				

MONOGRAM

CURRENT

4818	Angels in Disguise (D)F	L. Gorcey-Bowery Boys	63	9/25/49		b10/8/49
4805	Black Midnight	R. McDowall-D. O'Flynn	66	10/2/49		a7/30/49
4806	Bomba, the Jungle Boy (D)F	J. Sheffield-P. A. Garner	71	3/20/49		b3/5/49
4816	Fighting Fools (C)F	L. Gorcey-H. Hall-Bowery Boys	69	4/17/49		b6/11/49
4813	Forgotten Women (D)F	E. Knox-V. A. Borg-T. Lynch	66	7/17/49		b7/9/49
4830	Henry, the Rainmaker (C)F	R. Walburn-W. Catlett-W. Tracy	64	2/13/49		b2/5/49
4817	Hold That Baby (C)F	L. Gorcey-H. Hall-A. Shaw	66	6/26/49		b8/6/49
4812	Jiggs & Maggie in Jackpot Jitters (C)F	J. Yule-R. Riano	67	9/11/49		b9/3/49
4803	Joe Palooka in the Big Fight (D)F	J. Kirkwood-L. Errol	66	3/6/49		b2/26/49
4808	Joe Palooka in the Counterpunch (C-D)F	J. Kirkwood-L. Errol	70	8/14/49		b9/17/49
4827	Leave It to Henry (C)F	R. Walburn-W. Catlett	57	6/12/49		b6/11/49
4810	Mississippi Rhythm (M)F	J. Davis-L. White-V. A. Borg	68	5/29/49		b7/23/49
4824	Sky Dragon (My)F	R. Winters-K. Luke	64	5/1/49		b5/14/49
4826	Temptation Harbour (D)A	R. Newton-S. Simon	90	3/27/49		b3/29/47
4820	Trail of the Yukon (D)F	K. Grant-S. Dalbert-B. Edwards	67	7/31/49		b8/13/49
4804	Tuna Clipper (D)F	R. McDowall-E. Verdugo	77	4/10/49		b3/19/49

COMING

4901	Blue Grass of Kentucky *C	B. Williams-J. Nigh		1/1/50		
4807	Bomba on Panther Island	J. Sheffield-L. Baron		12/18/49		
4911	Honeymoon For Five	J. Kirkwood-L. Errol		2/5/50		
4909	Jiggs & Maggie Out West	J. Yule-R. Riano		3/12/50		
4907	Killer Shark	R. McDowall		4/9/50		
4819	Master Minds	L. Gorcey-Bowery Boys		11/20/49		a10/22/49
	Silent Dust (D)A	S. Gray-S. Murray	83			b1/29/49
4919	Smoke Jumpers	K. Grant		3/19/50		
4922	Square Dance Katy	J. Davis		12/11/49		
4821	Wolf Hunters	K. Grant-H. Parrish		10/30/49		
4902	Young Daniel Boone *C	D. O'Flynn-D. Beddoe		1/15/50		

Westerns

4863	Across the Rio Grande	J. Wakely-C. Taylor	55	5/15/49		
4845	Borrowed Guns	W. Wilson-R. Browne		12/25/49		
4864	Brand of Fear	J. Wakely-C. Taylor	56	7/10/49		
4946	Fence Riders	W. Wilson		2/12/50		
4834	Haunted Trails	W. Wilson-A. Clyde	60	9/4/49		
4866	Lawless Code	J. Wakely-C. Taylor	58	11/27/49		
4855	Range Justice	J. M. Brown-M. Terhune	57	8/7/49		
4844	Riders of the Dusk	W. Wilson-A. Clyde		11/13/49		
4952	Roaring Trails	J. M. Brown		2/26/50		
4865	Roaring Westward	J. Wakely-C. Taylor	55	9/18/49		
4842	Shadows of the West	W. Wilson-A. Clyde	59	7/24/49		
4951	Six-Gun Mesa	J. M. Brown-M. Terhune		1/8/50		
4854	West of Eldorado	J. M. Brown-M. Terhune	58	6/5/49		
4856	Western Renegades	J. M. Brown-M. Terhune	56	10/9/49		

PARAMOUNT

CURRENT

4812	Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49		b1/22/49
4816	Bride of Vengeance (D)A	P. Goddard-J. Lund-McD. Carey	95	5/6/49		b4/2/49
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49		b2/26/49
4816	El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden	92	4/1/49		b3/5/49
4820	Great Gatsby, The (D)A	A. Ladd-B. Field	91	8/5/49		b4/30/49
4817	Manhandled (My)A	D. Lamour-D. Duryea-S. Hayden	96	6/10/49		b4/16/49
4903	My Friend Irma (C)F	M. Wilson-J. Lund-D. Lynn	102	10/14/49		b8/20/49
4810	My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix	84	2/4/49		b12/11/48
4902	Rope of Sand (D)A	B. Lancaster-P. Henreid-C. Calvet	105	9/23/49		b7/2/49
4904	Song of Surrender (D-M)A	C. Rains-W. Hendrix	92	10/28/49		b9/17/49
4818	Sorrowful Jones (C-D)F	B. Hope-L. Ball	88	7/4/49		b4/16/49
4819	Special Agent (D)A	W. Eythe-G. Reeves-L. Elliot	70	7/22/49		b4/30/49
4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49		b2/12/49
4901	Top o' the Morning (My-M)F	B. Crosby-B. Fitzgerald	99	9/5/49		b8/6/49
	United States Mail	A. Ladd-P. Calvert		10/7/49		a9/3/49
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49		b12/11/48

COMING

	After Midnight	A. Ladd-W. Hendrix			a4/16/49
	Bitter Victory	Cummings-Scott-Lynn-Arden			a12/25/48
	Captain China *C	J. Payne-G. Russell			a7/2/49
4905	Chicago Deadline (My)A	A. Ladd-D. Reed-J. Havoc	87	11/11/49	b9/3/49
	Copper Canyon *T	R. Milland-H. Lamarr-MacD. Carey			a6/4/49
	Dear Wife	Holden-Caulfield-DeWolfe-Freeman			a2/19/49
	Eagle and the Hawk *T	J. Payne-R. Fleming-D. O'Keefe			
	Fancy Pants *T	B. Hope-L. Ball-J. Kirkland			a8/13/49
	File on Thelma Jordon	B. Stanwyck-W. Corey-P. Kelly			a5/7/49
4909	Great Lover, The (C)F	B. Hope-R. Fleming	80	12/28/49	b9/17/49
	Heiress, The (D)A	O. deHavilland-M. Clift-R. Richardson	120		b9/10/49
	Let's Dance *T	Hutton-Astaire-R. Young-Cowl			a9/3/49
	Lie, The	B. Stanwyck-J. Lund			a7/16/49
	Mr. Music	B. Crosby-R. Hussey			
	Outrage	MacD. Carey-G. Russell			
	Place in the Sun, A	E. Taylor-M. Clift			
4906	Red, Hot and Blue (C-M)F	B. Hutton-V. Mature	84	11/25/49	b7/2/49
	Riding High	B. Crosby-C. Grey-C. Bickford			a5/14/49
	Samson and Delilah *T (D)F	V. Mature-H. Lamarr	128		b10/22/49
	September	J. Fontaine-J. Cotten			
	Sunset Boulevard	W. Holden-G. Swanson-E. von Stroheim			a5/28/49

RKO RADIO

	CURRENT			Trade Shown	
920	Adventure in Baltimore (C-D)F	R. Young-S. Temple-J. Agar	89	Mar. '49	b3/26/49
011	Arctic Fury (D)F	D. Cambre-E. Miller	62	June '49	b7/2/49
001	Big Steal, The (D)F	R. Mitchum-J. Greer-W. Bendix	71	June '49	b6/18/49
	Bride for Sale (C)F	C. Colbert-R. Young	87	Oct. '49	b10/22/49
918	Clay Pigeon, The (G-D)A	B. Williams-B. Hale	63	Feb. '49	b2/12/49
	Dangerous Profession, A (My)A	G. Raft-E. Raines	78	Oct. '49	b10/22/49
003	Easy Living (D)A	Mature-Ball-Scott-Tufts	77	Aug. '49	b8/13/49
006	Follow Me Quietly (D)F	W. Lundigan-J. Corey	60	July '49	b7/9/49
922	Green Promise, The (D)F	M. Chapman-W. Brennan	94	Mar. '49	b3/12/49
008	I Married a Communist (Melo.)A	R. Ryan-L. Day	72	Sept. '49	b9/24/49
093	Ichabod and Mr. Toad *T(C)F	Disney Cartoon-Crosby-Rathbone	68	Aug. '49	b8/27/49
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan	145	Feb. '49	b10/23/48
924	Judge Steps Out, The (D)F	A. Knox-A. Sothern	91	May '49	b5/14/49
005	Make Mine Laughs (Vaudeville)F	R. Bolger-G. Lamb-D. Day	64	Aug. '49	b8/13/49
012	Masked Raiders (W)F	T. Holt-R. Martin	60	Sept. '49	b10/8/49
061	Mighty Joe Young, The (D)F	T. Moore-B. Johnson	93	May '49	b5/28/49
	My Foolish Heart (D)A	D. Andrews-S. Hayward	90	Oct. '49	b10/22/49
007	Mysterious Desperado, The (W)F	T. Holt-R. Martin-E. Norris	60	Aug. '49	b9/10/49
066	Outlaw, The (D)A	J. Russell-W. Huston	115		b3/23/46
051	Roseanna McCoy (D)F	F. Granger-R. Massey-J. Evans	89	Aug. '49	b8/20/49
926	Roughshod (W-D)F	R. Sterling-C. Jarman-G. Grahame	88	May '49	b5/21/49
004	Savage Splendor *T (Doc)F	African Travelog	60	July '49	b7/23/49
921	Set-Up, The (D)A	R. Ryan-A. Totter	72	Mar. '49	b3/26/49
067	She Wore a Yellow Ribbon *T (W-D)F	J. Wayne-J. Dru-J. Agar	103	July '49	b7/30/49
002	Stagecoach Kid (W)F	T. Holt-R. Martin-J. Donnell	60	June '49	b6/18/49
010	Strange Bargain (My)A	M. Scott-J. Lynn	68	Sept. '49	b9/24/49
009	They Live By Night (D)A	F. Granger-C. O'Donnell	95	Sept. '49	b6/26/48
925	Window, The (D)A	B. Hale-B. Driscoll-A. Kennedy	73	May '49	b5/14/49
916	Woman's Secret, A (D)A	M. O'Hara-M. Douglas-B. Williams	85	Feb. '49	b2/12/49

COMING

	Bed of Roses	J. Fontaine-R. Ryan-Z. Scott			a10/8/49
	Blind Spot	C. Colbert-R. Ryan			
	Carriage Entrance	R. Mitchum-A. Gardner			
	Cinderella *T	Disney Cartoon			
	Daybreak	T. Wright-L. Ayres			
	Dynamite Trail	T. Holt-H. Martin-L. Roberts			
	Gun Thunder	T. Holt-R. Martin			
	Holiday Affair	R. Mitchum-J. Leigh			a10/8/49
	It's Only Money	F. Sinatra-J. Russell-G. Marx		Dec. '49	a2/12/49
	Mad Wednesday (C)F	H. Lloyd-F. Ramsden-A. Judge	95	Nov. '49	b2/22/49
	Man on the Eiffel Tower, The *Ansco	Laughton-Tone-Meredith-Roc			a8/20/49
	Montana Belle *U	J. Russell-G. Brent			a3/19/49
	Renegade of the West	T. Holt-R. Martin			
	Riders of the Range	T. Holt-R. Martin			
	Storm Over Wyoming	T. Holt-R. Martin-N. Nash			
	Stromboli	I. Bergman-M. Vitale			
	Tarzan and the Slave Girl	L. Barker-V. Brown-R. Alda			
	Tattooed Stranger, The	J. Mills-P. White			
	Threat, The	M. O'Shea-V. Grey			a9/3/49
	Treasure Island *T	R. Newton-B. Sidney			
	Vendetta	H. Brooke-F. Domergue			a5/10/47
	Weep No More	Cotten-Valli-Paar-Byington		Nov. '49	a7/3/48
	White Tower *Ansco	G. Ford-Valli-C. Rains			
	With All My Heart	F. Granger-J. Evans			

REPUBLIC

	CURRENT			Rel. Date	
814	Brimstone *U (W-D)F	R. Cameron-W. Brennan-A. Booth	90	8/11/49	b9/10/49
804	Daughter of the Jungle (D)F	L. Hall-J. Cardwell	69	2/8/49	b3/12/49
843	Down Dakota Way *U (W)F	R. Rogers-D. Evans	66	9/9/49	b9/3/49
809	Duke of Chicago (D)F	T. Brown-A. Long-G. Withers	59	3/15/49	b4/2/49
816	Flame of Youth (D)F	B. Fuller-R. McDonald	60	9/22/49	b10/1/49
812	Flaming Fury (D)F	R. Roberts-Geo. Cooper	59	7/28/49	b7/9/49
811	Hellfire *U (W-D)F	W. Elliott-M. Windsor-F. Tucker	90	6/26/49	b6/11/49
807	Hideout (D)F	A. Booth-L. Bridges	61	3/8/49	b4/9/49
4901	Kid from Cleveland, The (D)F	G. Brent-L. Bari-Cleve. Indians	89	9/5/49	b9/10/49
806	Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80	4/25/49	b2/19/49
815	Post Office Investigator (D)F	A. Long-W. Douglas-J. Donnell	59	9/1/49	b8/27/49
830	Red Menace, The (D)A	R. Rockwell-H. Axman	87	8/1/49	b5/28/49
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88	3/28/49	b2/5/49
810	Streets of San Francisco (G-D)F	R. Armstrong-M. Clark	60	4/15/49	b4/30/49
842	Susanna Pass *U (W)F	R. Rogers-D. Evans	67	4/29/49	b5/7/49
803	Wake of the Red Witch (D)F	Wayne-Russell-Young	106	3/1/49	b1/8/49

COMING

817	Alias the Champ	G. George-A. Long	60	11/15/49	a9/3/49
	Avengers, The	J. Carroll-A. Mara			a10/1/49
	Belle of Old Mexico	E. Rodriguez-R. Rockwell			a10/8/49
	Bells of Coronado *U	R. Rogers-D. Evans			a10/1/49
	Blonde Bandit	R. Rockwell-D. Patrick			a10/22/49
4902	Fighting Kentuckian, The (Melo.)F	J. Wayne-V. Ralston	100	11/5/49	b9/17/49

Title	*Company*
Mrs. Mike	UA
Montana	WB
Montana Belle	RKO
Mother Is a Freshman	20th-Fox
Mutineers, The	Col.
My Brother Jonathan	Allied
My Dream Is Yours	WB
My Foolish Heart	RKO
My Friend Irma	Para
My Own True Love	Para
Mysterious Desperado, The	RKO

N

Nancy Goes to Rio	MGM
Neptune's Daughter	MGM
Nevadan	Col.
Never Fear	EL
Night and the City, The	20th-Fox
Night Beat	WB
Night in Havana	Col.
Night Unto Night	WB
No Sad Songs	Col.
Not Wanted	FC

O

Oh, Doctor	20th-Fox
Oh, You Beautiful Doll	20th-Fox
Oliver Twist	EL
Omoo-Omoo	Lippert
On the Town	MGM
Once More My Darling	U-I
Once Upon a Dream	EL
One Last Fling	WB
Outlaw, The	RKO
Outpost in Morocco	UA
Outrage	Para.
Outriders	MGM
Outside the Wall	U-I

P

Palomino	Col.
Passport to Pimlico	EL
Perfect Strangers	WB
Petty Girl	Col.
Pinky	20th-Fox
Pirates of Capri	FC
Place in the Sun, A	Para.
Place of One's Own, A	EL
Please Believe Me	MGM
Police Story, The	Allied
Port of New York	EL
Portrait of Jennie	EL
Post Office Investigator	Rep.
Prince of Foxes	20th-Fox
Prince of the Plains	Rep.
Prison Warden	Col.
Prizefighter and the Cowboy	EL
Project X	FC

Q

Quartette	EL
Quicksand	UA

R

Reckless Moment, The	Col.
Red Canyon	UA
Red Danube, The	MGM
Red Desert	Lippert
Red, Hot & Blue	Para.
Red Light	UA
Red Menace, The	Rep.
Red Pony, The	Rep.
Red Shoes, The	EL
Red Stallion in the Rockies	EL
Reformer and the Redhead	MGM
Renegade of the West	RKO
Return of the Frontiersman	WB
Riders in the Sky	Col.
Riders of the Range	RKO
Riders of the Whistling Pines	Col
Riding High	Para.
Rim of the Canyon	Col.
Rimfire	Lippert
Ringside	Lippert
Rock Bottom	WB
Rock Island Trail	Rep.
Rogues of Sherwood Forest	Col.
Rope of Sand	Para
Roseanna McCoy	RKO
Roughshod	RKO
Rupert	EL
Rusty Saves a Life	Col
Rusty's Birthday	Col.

S

Samson and Delilah	Para
Sands of Iwo Jima	Rep.
Saraband	EL
Savage Horde, The	Rep.
Savage Splendor	RKO
Scene of the Crime	MGM
Scott of the Antarctic	EL
Search for Danger	FC
Secret Garden, The	MGM
Secret of Saint Ives	Col.
September	Para.
Set-Up, The	RKO
Shamrock Hill	EL
She Wore a Yellow Ribbon	RKO
Shoplifter	U-I
Side Street	MGM
Sierra	U-I
Silent Dust	Mono.
Singing Guns	Rep.
Siren of Atlantis	UA
Sky Dragon	Mono.
Sky Liner	Lippert
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL
Slightly French	Col.

Title	Company
Smoke Jumpers	Mono.
Somewhere in the City	WB
Song of India	Col.
Song of Surrender	Para.
Sons of New Mexico	Col.
Sorrowful Jones	Para.
South of St. Louis	WB
South Sea Sinner	U-I
Special Agent	Para.
Spring in Park Lane	EL
Square Dance Jubilee	Lippert
Square Dance Katy	Mono.
Stage Fright	WB
Stagecoach Kid	RKO
Stampede	Allied
Stars in My Crown	MGM
State Department-File 649	FC
Storm Over Wyoming	RKO
Story of Molly X, The	U-I
Story of Seabiscuit	WB
Strange Bargain	RKO
Stratton Story, The	MGM
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Stromboli	RKO
Sun Comes Up, The	MGM
Sundowners, The	EL
Sunset Boulevard	Para.
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tarzan and the Slave Girl	RKO
Task Force	WB
Tattooed Stranger, The	RKO
Tell It to the Judge	Col.
Temptation Harbour	Mono.
Tension	MGM
That Forsyte Woman	MGM
That Midnight Kiss	MGM
There Is No Escape	Lippert
There's a Girl in My Heart	Allied
They Live By Night	RKO
Thieves' Highway	20th-Fox
Third Man, The	SRO
This Side of the Law	WB
Threat, The	RKO
Three Came Home	20th-Fox
Ticket to Tomahawk, A	20th-Fox
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Tough Assignment	Lippert
Trail of the Yukon	Mono.
Trapped	EL
Traveling Saleswoman	Col.
Treasure Island	RKO
Treasure of Monte Cristo	Lippert
Trouble at Melody Mesa	Astor
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twelve O'Clock High	20th-Fox
Twilight in the Sierras	Rep.
Two Corridors East	20th-Fox
Tyrant of the Sea	Col.

U

Under Capricorn	WB
Under the Sun of Rome	UA
Undercover Man	Col.
United States Mail	Para.
Unmasked	Rep.

V

Vendetta	RKO
Victim, The	WB

W

Wabash Avenue	20th-Fox
Wake of the Red Witch	Rep.
Walking Hills	Col.
Waterloo Road	EL
We Were Strangers	Col.
Weaker Sex, The	EL
Web of the City	U-I
Weep No More	RKO
Whip, The	UA
Whirlpool	20th-Fox
Whispering Smith	Para.
White Heat	WB
White Tower	RKO
Will James' Sand	20th-Fox
Window, The	RKO
With All My Heart	RKO
Without Honor	UA
Wolf Hunters	Mono.
Woman Hater	U-I
Woman in Hiding	U-I
Woman in the Hall, The	EL
Woman of Distinction	Col.
Woman's Secret, A	RKO

Y

Yellow Cab Man	MGM
Yes Sir, That's My Baby	U-I
Young Daniel Boone	Mono.
Young Man With a Horn	WB
Younger Brothers, The	WB
You're My Everything	20th-Fox
You're Only Young Twice	MGM

Z

Zamba	EL

844	Golden Stallion, The *U	R. Rogers-D. Evans	67	11/15/49	a7/2/49	
	House by the River, The	L. Hayward-J. Wyatt-L. Bowman				
	Jungle Stampede	African native cast			a10/15/49	
888	MacBeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107		b10/1/48	
	Rock Island Trail *U	F. Tucker-A. Mara			a10/22/49	
	Sands of Iwo Jima	J. Wayne-A. Mara			a10/1/49	
	Savage Horde, The	W. Elliott-A. Booth-G. Withers			a7/2/49	
	Singing Guns *U	V. Monroe-E. Raines				
	Twilight in the Sierras *U	R. Rogers-D. Evans				
	Unmasked	B. Fuller-R. Rockwell				

Westerns

	Arizona Cowboy	R. Allen				
867	Bandit King of Texas (W)F	A. Lane-E. Waller	60	8/26/49	b10/8/49	
865	Frontier Investigator (W)F	A. Lane-E. Waller	60	5/2/49	b6/18/49	
	Gunmen of Abilene	A. Lane-E. Waller				
852	Law of the Golden West (W)F	M. Hale-P. Hurst-G. Davis	60	5/9/49	b5/28/49	
868	Navajo Trail Raiders	A. Lane-E. Waller	60	10/15/49		
853	Outcasts of the Trail	M. Hale-P. Hurst	60	6/8/49		
	Pioneer Marshal	M. Hale-P. Hurst				
	Powder River Rustlers	A. Lane-E. Waller		11/25/49		
	Ranger of Cherokee Strip	M. Hale		11/4/49		
	Redwood Forest Trail	R. Allen				
855	San Antone Ambush (W)F	M. Hale-P. Hurst	60	10/1/49	b10/15/49	
854	South of Rio (W)F	M. Hale-P. Hurst	60	7/22/49		
866	Wyoming Bandit, The (W)F	A. Lane-E. Waller	60	7/15/49	b8/6/49	

SELZNICK RELEASING ORGANIZATION

	Fallen Idol, The (D)A	R. Richardson-M. Morgan	94	Nov. '49	b8/28/48	
	Gone to Earth *T	J. Jones-D. Farrar				
	Third Man, The (D)A	J. Cotten-Valli-O. Welles	93	Nov. '49	b9/17/49	

20TH-FOX

CURRENT

916	Beautiful Blonde From Bashful Bend *T (C)F	Grable-Romero-Vallee-San Juan	79	June '49	b5/28/49	
908	Canadian Pacific *C (D)F	R. Scott-J. Wyatt	93	Apr. '49	b3/12/49	
907	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend	94	Feb. '49	b12/11/48	
922	Come to the Stable (D)F	L. Young-C. Holme	94	Sept. '49	b6/25/49	
910	Down to the Sea in Ships (D)F	Widmark-Barrymore-Stockwell	119	Mar. '49	b2/19/49	
914	Fan, The (D)A	Crain-Carroll-Sanders-Green	79	May '49	b4/2/49	
925	Father Was a Fullback (C)F	F. MacMurray-M. O'Hara	84	Oct. '49	b8/20/49	
904	Forbidden Street, The (D)A	D. Andrews-M. O'Hara	91	June '49	b3/19/49	
919	House of Strangers (D)A	R. Conte-S. Hayward-E. G. Robinson	101	July '49	b6/18/49	
905	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49	b1/15/49	
923	I Was a Male War Bride (C)F	C. Grant-A. Sheridan	105	Sept. '49	b8/13/49	
917	It Happens Every Spring (C)F	R. Milland-P. Douglas-J. Peters	87	June '49	b5/7/49	
906	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas	103	Feb. '49	b12/4/48	
909	Man About the House, A (D)A	M. Johnson-D. Gray-K. Moore	93	Feb. '49	b6/28/47	
912	Miss Mink of 1949 (C)F	J. Lydon-L. Collier	69	Mar. '49	b2/26/49	
911	Mother Is a Freshman *T (C)F	L. Young-V. Johnson-R. Vallee	81	Mar. '49	b3/5/49	
913	Mr. Belvedere Goes to College (C)F	C. Webb-S. Temple	83	May '49	b4/2/49	
921	Slattery's Hurricane (D)A	R. Widmark-L. Darnell-V. Lake	83	Aug. '49	b8/6/49	
924	Thieves' Highway (Melodrama) A	R. Conte-V. Cortesa-L. J. Cobb	95	Oct. '49	b9/3/49	
915	Tucson (C)F	J. Lydon-P. Edwards-C. Russell	64	May '49	b5/14/49	
918	Will James' Sand *T (D)F	M. Stevens-C. Gray-R. Calhoun	77	July '49	b4/30/49	
920	You're My Everything *T (M-C-Romance)F	D. Dailey-A. Baxter	94	Aug. '49	b7/2/49	

COMING

	Big Fall, The	J. Garfield-M. Prell			a10/8/49	
	Black Rose, The *T	T. Power-C. Aubry				
	Broken Arrow *T	J. Stewart-D. Paget			a7/23/49	
	Cariboo Trail *C	R. Scott-K. Booth				
	Cheaper By the Dozen *T	J. Crain-C. Webb-M. Loy				
	Dakota Lil	Cameron-Montgomery-Windsor				
	Dancing in the Dark *T	W. Powell-M. Stevens-B. Drake			a6/18/49	
926	Everybody Does It (C)F	L. Darnell-P. Douglas-C. Holm	98	Nov. '49	b9/3/49	
930	Fighting Man of the Plains *C (W-D)F	R. Scott-J. Nigh	94	Dec. '49	b10/15/49	
	Front and Center	D. Dailey-C. Townsend-C. Calvet			a9/3/49	
	Gun Fighter	G. Peck-H. Westcott			a10/15/49	
	Love That Brute	P. Douglas-J. Peters			a9/3/49	
	Night and the City, The	R. Widmark-G. Tierney				
	Oh, Doctor	D. McGuire-W. Lundigan			a7/30/49	
927	Oh, You Beautiful Doll *T (M)F	J. Haver-M. Stevens	93	Nov. '49	b9/17/49	
	Pinky (D)A	J. Crain-W. Lundigan	102	Nov. '49	b10/1/49	
929	Prince of Foxes (D)F	T. Power-W. Hendrix-O. Welles	107	Dec. '49	b8/27/49	
928	Three Came Home	C. Colbert-A. Marshall		Dec. '49	a6/18/49	
	Ticket to Tomahawk, A *T	D. Dailey-A. Baxter			a10/1/49	
	Twelve O'Clock High	G. Peck-H. Marlowe-D. Jagger			a6/25/49	
	Two Corridors East	M. Clift-P. Douglas-C. Bruch				
	Wabash Avenue *T	B. Grable-V. Mature-P. Harris			a7/16/49	
	Whirlpool	Tierney-Conte-Ferrer-Bickford			a9/3/49	

UNITED ARTISTS

CURRENT

	Africa Screams (C)F	Abbott & Costello-F. Buck	79	June '49	b5/7/49	
	Black Magic (D)F	O. Welles-N. Guild	105	8/19/49	b8/20/49	
	Champion (D)A	K. Douglas-M. Maxwell	99	5/20/49	b3/19/49	
	Cover Up (My)F	W. Bendix-D. O'Keefe-B. Britten	83	Feb. '49	b2/26/49	
	Crooked Way, The (G-D)A	J. Payne-S. Tufts-E. Drew	90	4/22/49	b4/30/49	
	Great Dan Patch, The (D)F	D. O'Keefe-G. Russell	94	7/22/49	b7/16/49	
	Home of the Brave (D)A	J. Edwards-J. Corey-S. Brodie	85	June '49	b4/30/49	
	Impact (D)A	B. Donlevy-E. Raines-H. Walker	111	4/1/49	b3/19/49	
	Jigsaw (My)F	F. Tone-J. Wallace-M. McCormick	72	3/11/49	b3/12/49	
	Lucky Stiff (D)A	B. Donlevy-C. Trevor-D. Lamour	99	2/11/49	b1/22/49	
	Outpost in Morocco (D)F	G. Raft-M. Windsor-A. Tamiroff	92	5/6/49	b3/26/49	
	Red Light (D)F	G. Raft-V. Mayo	83	9/30/49	b8/20/49	
	Too Late for Tears (D)A	L. Scott-D. Duryea-D. DeFore	99	7/8/49	b4/9/49	
	Without Honor	L. Day-F. Tone	76	10/10/49	a4/9/49	

COMING

	Big Wheel, The	M. Rooney-T. Mitchell	92	11/5/49	a7/30/49	
	Champagne for Caesar	R. Colman-C. Holm				
	Concert Magic (M)F	Y. Menuhin-Hollywood Symphony	72	Special	b10/23/48	
	Dead on Arrival	E. O'Brien-L. Roberts				
	Deadly Is the Female	P. Cummins-J. Dall	84	Jan. '50	a6/25/49	
	Escape If You Can	P. Henreid-C. McLeod		12/2/49		
	Esperanza (Argentine)	J. Ben-Ami				
	If This Be Sin	M. Loy-R. Greene				
	Indian Scout	G. Montgomery-E. Drew	71	Feb. '50	a8/21/48	
	Iroquois Trail, The	G. Montgomery-B. Marshall				
	Johnny Holiday	W. Bendix-H. Carmichael				
	Johnny One-Eye	P. O'Brien-W. Morris-D. Moran				
	Kiss for Corliss, A (C)F	S. Temple-D. Niven	88	11/25/49	b10/22/49	
	Love Happy (C)F	Marx Bros.-I. Massey-Vera Ellen	82		b10/15/49	

	Mrs. Mike	D. Powell-E. Keyes		12/17/49		a8/27/49
	Men, The	M. Brando-T. Wright				
	Quicksand	M. Rooney-Jeanne Cagney-P. Lorre		3/15/50		a5/7/49
	Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/10/49		b12/18/48
	Under the Sun of Rome (Italian) (D)A	Non-professional cast	100	Special		b10/15/49
	Whip, The	D. Duryea-G. Storm-H. Marshall				
	Westerns					
	Daring Caballero (W)F	D. Renaldo-L. Carrillo-K. Valez	61	6/24/49		b7/9/49
	Gay Amigo (W)F	D. Renaldo-L. Carrillo-Armida	61	June '49		b5/14/49
	Satan's Cradle	D. Renaldo-L. Carrillo				

UNIVERSAL-INTERNATIONAL

	CURRENT					
707	Abandoned (D)F	D. O'Keefe-G. Storm	79	Oct. '49		b10/8/49
702	Abbott & Costello Meet the Killer, Boris Karloff (C-My)F	Abbott & Costello-B. Karloff	84	Aug. '49		b8/6/49
695	Arctic Manhunt (D)F	M. Conrad-C. Thurston	69	May '49		b8/27/49
704	Blue Lagoon, The *T (Romance)A	J. Simmons-D. Houston	101	Aug. '49		b3/12/49
699	Calamity Jane and Sam Bass *T (W-D)F	Y. DeCarlo-H. Duff	85	July '49		b6/4/49
708	Christopher Columbus *T(D)F	F. March-F. Eldridge-F. L. Sullivan	104	Oct. '49		b6/18/49
694	City Across the River (D)F	S. McNally-J. Corey	90	May '49		b2/26/49
688	Criss Cross (D)A	B. Lancaster-Y. DeCarlo-D. Duryea	87	Feb. '49		b1/15/49
689	Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49		b12/11/48
687	Fighting O'Flynn, The (D)F	D. Fairbanks, Jr.-H. Carter	94	Feb. '49		b1/8/49
706	Gal Who Took the West *T (W-C-D)F	Y. DeCarlo-S. Brady	84	Sept. '49		b9/17/49
	Hamlet (D)F	L. Olivier-J. Simmons	150	Sept. '49		b5/15/49
698	Illegal Entry (D)A	H. Duff-M. Toren-G. Brent	84	June '49		b6/11/49
700	Johnny Stool Pigeon (D)F	D. Duryea-H. Duff-S. Winters	75	July '49		b7/16/49
693	Lady Gambles, The (D)A	B. Stanwyck-R. Preston-S. McNally	99	May '49		b5/14/49
690	Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49		b1/29/49
692	Ma and Pa Kettle (C)F	M. Main-P. Kilbride	75	Apr. '49		b3/26/49
703	Once More, My Darling (C)F	R. Montgomery-A. Blyth-J. Cowl	92	Aug. '49		b7/30/49
697	One Woman's Story (D)A	A. Todd-C. Rains-T. Howard	91	June '49		b2/12/49
691	Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49		b2/5/49
709	Sword in the Desert (D)A	M. Toren-D. Andrews	99	Oct. '49		b8/27/49
696	Take One False Step (D)F	W. Powell-S. Winters-J. Gleason	94	June '49		b6/4/49
701	Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	69	July '49		b11/13/48
705	Yes Sir, That's My Baby *T (C-M)F	D. O'Connor-G. DeHaven-C. Coburn	81	Sept. '49		b8/13/49
	COMING					
	All Over the Town (C)F	S. Churchill-N. Wooland	88			b2/26/48
	Bagdad *T	M. O'Hara-P. Christian-V. Price		Nov. '49		a6/25/49
	Big Frame, The	S. Brady-D. Hart				a10/1/49
	Blind Goddess, The (D)A	E. Portman-M. Denison	88			b9/25/48
	Buccaneer's Girl *T	Y. DeCarlo-P. Friend-E. Lanchester				a9/3/49
	Cardboard Cavalier (C)F	S. Field-M. Lockwood	97			b4/23/49
	Comanche Territory *T	M. O'Hara-MacD. Carey				a10/1/49
	Curtain Call at Cactus Creek *T	D. O'Connor-G. Storm				a4/9/49
	Daybreak (D)A	A. Todd-E. Portman	81			b7/16/49
	Deported	M. Toren-J. Chandler				
	Double Crossbones	D. O'Connor-H. Carter				a10/15/49
	Francis	D. O'Connor-P. Medina				a6/11/49
901	Free for All	R. Cummings-A. Blyth		Nov. '49		a8/6/49
723	Girl in the Painting, The (D)A	M. Zetterling-R. Beatty-G. Rolfe	90			b12/25/48
	Her Man Gilbey (C)F	M. Wilding-P. Ward-L. Palmer	77			b6/18/49
	Kid From Texas, The *T	A. Murphy-G. Storm				a7/2/49
	Ma and Pa Kettle Go to Town	M. Main-P. Kilbride				a10/8/49
	Outside the Wall	G. Storm-R. Basehart				
	Shoplifter	S. Brady-M. Freeman				
	Sierra *T	A. Murphy-W. Hendrix				a10/1/49
903	South Sea Sinner	S. Winters-MacD. Carey				a8/6/49
902	Story of Molly X, The	J. Havoc-John Russell		Nov. '49		a10/15/49
	Web of the City	R. Conte-C. Gray				
	Woman in Hiding	I. Lupino-H. Duff-S. McNally				a10/8/49

WARNER BROS.

	CURRENT					
	Backfire	V. Lindfors-E. O'Brien-V. Mayo		8/27/49		a1/8/49
906	Beyond the Forest (D)A	B. Davis-J. Cotten	96	10/22/49		b10/22/49
824	Colorado Territory (W)F	J. McCrea-V. Mayo	94	6/11/49		b5/21/49
821	Flamingo Road (D)A	J. Crawford-Z. Scott-S. Greenstreet	94	4/30/49		b4/9/49
813	Flaxy Martin (D)A	Z. Scott-V. Mayo-D. Kennedy	86	2/12/49		b1/22/49
827	Fountainhead, The (D)A	G. Cooper-P. Neal-R. Massey	114	7/2/49		b6/25/49
828	Girl From Jones Beach (C)F	V. Mayo-R. Reagan-E. Bracken	78	7/16/49		b6/25/49
	Hasty Heart, The (D)F	R. Reagan-P. Neal	107	8/13/49		b9/24/49
817	Homicide (My)A	R. Douglas-H. Westcott-R. Alda	77	4/2/49		b3/12/49
902	House Across the Street (My)A	W. Morris-J. Paige-B. Bennett	69	9/10/49		b8/20/49
831	It's a Great Feeling *T (C-M)F	D. Morgan-D. Day-J. Carson	85	8/20/49		b7/30/49
814	John Loves Mary (C)F	Reagan-Carson-Neal-Morris	96	2/19/49		b1/29/49
816	Kiss in the Dark, A (C-M)F	J. Wyman-D. Niven	88	3/26/49		b3/5/49
829	Look for the Silver Lining *T (M-B)F	J. Haver-R. Bolger-G. McRae	106	7/30/49		b6/25/49
	Montana *T	E. Flynn-A. Smith-S. Z. Sakall		9/3/49		a12/18/48
820	My Dream Is Yours *T (M)F	Carson-Day-Bowman-Arden	101	4/16/49		b3/19/49
822	Night Unto Night (D)A	R. Reagan-V. Lindfors	84	5/14/49		b4/23/49
830	One Last Fling (C)F	A. Smith-Z. Scott	64	8/6/49		b7/9/49
815	South of St. Louis *T (W-D)F	J. McCrea-A. Smith-Z. Scott	88	3/12/49		b2/19/49
903	Task Force (part *T)(D)A	G. Cooper-J. Wyatt-W Morris	116	9/24/49		b9/3/49
904	Under Capricorn *T (Hist. Romance)F	I. Bergman-J. Cotten-M. Wilding	117	10/8/49		b9/10/49
901	White Heat (Melodrama)A	J. Cagney-V. Mayo-E. O'Brien	114	9/3/49		b8/27/49
823	Younger Brothers, The *T (W)F	W. Morris-J. Paige-B. Bennett	77	5/28/49		b5/7/49
	COMING					
	After Nightfall	D. Brian				
	Always Leave Them Laughing	M. Berle-V. Mayo		11/12/49		
	Barricade *T	D. Clark-R. Massey-R. Roman				a7/23/49
905	Chain Lightning	Bogart-Parker-Massey-Whorf		1/28/50		a9/3/49
	Daughter of Rosie O'Grady *T	J. Haver-G. MacRae				
	Glass Menagerie, The	J. Wyman-K. Douglas-G. Lawrence				
	Golden Madonna, The (C-D)A	P. Calvert-M. Rennie	90			b5/14/49
	Hawk & The Arrow	B. Lancaster-V. Mayo				
	Inspector General, The *T	Kaye-Bates-Slezak-Cobb		12/31/49		
	Lady Takes a Sailor, The	J. Wyman-D. Morgan				a6/11/49
	Locked In	E. Parker-A. Moorehead				
	Night Beat	W. Douglas-A. Hale-R. Alda				a8/28/48
	Perfect Strangers	G. Rogers-D. Morgan				a8/27/49
	Return of the Frontiersman *T	G. McRae-R. Calhoun				a7/9/49
	Rock Bottom	E. Parker-P. Neal				
	Stage Fright	J. Wyman-M. Dietrich-M. Wilding				
	Story of Seabiscuit *T	S. Temple-L. McCallister-B. Fitzgerald		11/12/49		a7/9/49
	This Side of the Law	Lindfors-Smith-Paige-Douglas				a1/22/49
	Victim, The	J. Crawford-D. Brian				
	Young Man With a Horn	K. Douglas-L. Bacall-D. Day				a9/3/49

NEWSREEL SYNOPSES

(Released Wednesday, Oct. 26)

ALL AMERICAN (Vol. 8, No. 366)—Synopsis of this issue not received at press time.

MOVIETONE (Vol. 32, No. 85)—B-36 hearing; U. N. on Yugoslavia; Fire at sea; Nehru honored; Staff Chief in Japan; Lowell Thomas back; Muscle men; All-girl rodeo (ex. Mem., Okla., Dal., which get Texas-Arkansas football).

NEWS OF THE DAY (Vol. 21, No. 215)—U. N. on Yugoslavia; Nehru honored; Milford-Haven to wed; Calf-roping; Fall fashions; B-36 probe.

PARAMOUNT (No. 18)—U. N. on Yugoslavia; Beach fashions; B-36 probe; Football: Minnesota-Ohio State, Rice-SMU.

TELENEWS (Vol. 3, No. 42B)—Yugoslav army; Ilse Koch rearrested; Atomic defense; Zoe Ann Olsen wed; Menuhin in Germany; Gonzales practices; San Francisco baseball team in Japan.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 293)—U. N. on Yugoslavia; B-36 probe; Alaska housing expose; All-girl rodeo; Football: Stanford-Washington.

WARNER PATHE (Vol. 21, No. 20)—B-36 probe; Milford-Haven to wed; Sarah Churchill wed; Winston Churchill; U. N. on Yugosalvia; San Francisco baseball team in Japan; Football: Bears-Eagles.

(Released Saturday, Oct. 29)

MOVIETONE (Vol. 32, No. 86)—Truman dedicates U. N. home; Reds sentenced; Nehru at U. S. schools; Barkley honored; Ancient scrolls; Football: Penn-Navy, Michigan-Minnesota.

NEWS OF THE DAY (Vol. 21, No. 216)—Truman dedicates U. N. home; Reds sentenced; Football: Army-Columbia, Penn-Navy (ex. Det., Minn.).

PARAMOUNT (No. 19)—Truman dedicates U. N. home; "The Heiress" premiere; Portugal cheers Franco; Football: Michigan-Minnesota, Army-Columbia.

TELENEWS (Vol. 3, No. 43A)—Post mortem on Congress; Reds sentenced; Norway election; Berlin today; Refugees in San Francisco; Football: Rice-Texas.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 294)—Truman dedicates U. N. home; Diamond show; Football: Army-Columbia, Penn-Navy, Michigan-Minnesota.

WARNER PATHE (Vol. 21, No. 21)—Truman dedicates U. N. home; Kids: U. N. Party, shoes in Greece, dog mart; Diamond show; Football: Army-Columbia, Michigan-Minnesota, Penn-Navy; Great American Cities: Philadelphia.

PICTURES STARTED LAST WEEK

COLUMBIA. Riders of Black Mesa—Principals: Charles Starrett, Smiley Burnette. Director, Ray Nazarro.

Beauty on Parade—Principals: Robert Hutton, Ruth Warrick, Lola Albright. Director, Lew Landers.

In a Lonely Place—Principals: Humphrey Bogart, Gloria Grahame, Jeff Donnell. Director, Nicholas Ray.

EAGLE LION. Blaze of Glory—Principals: Lon McCallister. Director, John Rawlins.

MGM. Asphalt Jungle—Principals: Stirling Hayden, Jean Hagen. Director, John Huston.

Duchess of Idaho (Technicolor)—Principals: Esther Williams, Van Johnson, John Lund. Director, Robert Leonard.

REPUBLIC. Gunmen of Abilene—Principals: Allan "Rocky" Lane, Eddy Waller. Director, Fred Brannon.

UNIVERSAL - INTERNATIONAL. Shoplifter—Principals: Scott Brady, Mona Freeman. Director, Charles Lamont.

Web of the City—Principals: Richard Conte, Coleen Gray, Peggy Dow. Director, George Sherman.

WARNER BROS. Glass Menagerie—Principals: Jane Wyman, Kirk Douglas, Gertrude Lawrence. Director, Irving Rapper.

INDEPENDENT. Here Lies Love—Principals: Robert Young, Betsy Drake. Director, James V. Kern.

TITLE CHANGES

"Turned Up Toes" (Fox) now LOVE THAT BRUTE. "East of Java" (U-I) now SOUTH SEA SINNER. "Is This a Sin?" (UA) now IF THIS BE SIN.

RE-ISSUES (Nationally Released)

ASTOR PICTURES

			Time Mins.	Rel. Date
	Across the Sierras	"Wild Bill" Elliott	60	5/1/50
	Beyond the Sacramento	"Wild Bill" Elliott	59	11/1/49
	Black Dragons	B. Lugosi	65	July '49
	Hands Across the Rockies	"Wild Bill" Elliott	61	8/1/50
	Invisible Ghosts	B. Lugosi	66	9/15/49
	Kid Dynamite	East Side Kids	66	July '49
	King of Dodge City	"Wild Bill" Elliott	62	9/15/50
	North of the Lone Star	"Wild Bill" Elliott	61	6/15/50
	Pioneers of the Frontier	"Wild Bill" Elliott	60	7/1/49
	Prairie Schooners	"Wild Bill" Elliott	60	2/15/50
	Son of Davy Crockett, The	"Wild Bill" Elliott	61	12/15/49
	Spotlight Scandals	B. Gilbert-F. Fay	84	9/15/49
	Wildcat of Tucson, The	"Wild Bill" Elliott	61	3/15/50

COLUMBIA

	Cover Girl *T	R. Hayworth-G. Kelly	107	Aug. '49
	Desperadoes	R. Scott-E. Keyes	85	July '49
	His Girl Friday	C. Grant-R. Russell	92	July '49
	Penitentiary	W. Connolly-J. Parker	79	July '49
	Penny Serenade	I. Dunne-C. Grant	120	July '49
	Renegades *T	L. Parks-E. Keyes	88	July '49
	Women in Prison	W. Cahoon-S. Caolton	59	July '49
	You Were Never Lovelier	R. Hayworth-F. Astaire	98	Aug. '49

EAGLE LION

	Letter of Introduction	A. Menjou-A. Leeds		Oct. '49
988	Rebecca	J. Fontaine-L. Olivier		July '49
006	Story of G. I. Joe, The	R. Mitchum-B. Meredith		Oct. '49

FAVORITE FILMS

	Desert Command	J. Wayne	60	Aug. '49
	Ghost Camera	I. Lupino	70	Nov. '49
	Naked Man & Beast, Wild Men of Kalahari, and African Big Game	Jungle Combination	145	Oct. '49
	Return of the Ape Man	B. Lugosi	70	12/1/49
	Trouble Chasers	B. Gilbert-M. Rosenbloom	70	1/1/50

FILM CLASSICS

	Back Street	C Boyer-M. Sullavan	89	Oct. '49
	Cobra Woman	M. Montez-J. Hall-Sabu	70	7/28/49
	Scarlet Street	J. Bennett-E. G. Robinson	102	Oct. '49
	White Savage	M. Montez-J. Hall-Sabu	76	7/28/49

METRO-GOLDWYN-MAYER

928	Wizard of Oz *T	J. Garland-B. Lahr	102	July '49

MOTION PICTURE SALES CORP.

	Street of Fallen Angels	M. Montez-J.P. Aumont	90	11/15/49
	Tabu	Reri	83	10/1/49

PARAMOUNT

4908	Lady Eve	B. Stanwyck-H. Fonda		12/2/49
1907	Holiday Inn	B. Crosby-F. Astaire		12/2/49

RKO RADIO

984	Bullet Code	G. O'Brien	58	July '49
062	Gunga Din	C. Grant-V. McLaglen	117	July '49
063	Lost Patrol	V. McLaglen-B. Karloff	73	July '49
985	Prairie Law	G. O'Brien	59	July '49
986	Stage to Chino	G. O'Brien	59	July '49
927	Tall in the Saddle	J. Wayne-E. Raines	87	
065	Tarzan's Desert Mystery	J. Weissmuller-B. Joyce	70	Aug. '49
064	Tarzan Triumphs	J. Weissmuller-B. Joyce	76	Aug. '49

REALART

1165	Bombay Clipper	M. Montez-T. Bey	61	7/49
1135	Mutiny in the Arctic	R. Arlen-A. Nagel	61	7/49

MISCELLANEOUS FEATURES

U. S.

	Concert Magic (Concert Films)	Y. Menuhin	72	b10/23/48
	Lawton Story, The *C (Hallmark) (D)F	G. Prince	101	b4/9/49
	Louisiana Story (Lopert)	J. Boudereaux	77	b10/2/48
	Prejudice (Motion Picture Sales)	D. Bruce	57	b2/26/49
	Quiet One (Mayer-Burstyn)	D. Thompson	67	
	Story of Life (Crusades)	J. Crehan	67	b7/10/48
	Strange Victory (Target)	V. Richardson	73	b7/24/48
	Street Corner (Viro)	M. M. Jones	70	b12/18/48
	Wild Weed (Eureka) (Semi-doc-D)A	L. Leeds	80	b9/10/49

BELGIUM

	Rubens (Discina) (Doc.)F	Art Works	45	b6/18/49

ENGLAND

	Adam and Evalyn (C-D)A	S. Granger	92	b5/21/49
	Bonnie Prince Charlie *T (D)F	D. Niven	126	b11/13/48
	Brighton Rock	R. Attenborough	92	b1/3/48
	Case of Charles Peace (D)A	M Martin-Harvey	89	b4/16/49
	Chiltern Hundreds, The (C)F	C. Parker	85	b8/27/49
	Dolwyn (London) (D)F	E. Evans	95	b5/14/49
	Elizabeth of Ladymead *T (D)A	A. Neagle	97	b1/8/49
	Fools Rush In (C)A	S. A. Howes	82	b3/12/49
	For Them That Trespass (D)A	S. Murray	95	b4/30/49
	Ghosts of Berkeley Square	R. Morley	90	b11/1/47
	Guinea Pig (Grandi) (D)A	R. Attenborough	98	b10/30/48
	History of Mr. Polly	J. Mills	96	b2/19/49
	Interrupted Journey, The (D)A	V. Hobson	80	b8/20/49
	Kind Hearts and Coronets (C)A	A. Guinness	106	b6/25/49
	Loves of Joanna Godden	G. Withers	85	b6/21/47
	Madness of the Heart (D)A	M. Lockwood	105	b7/30/49
	Man on the Run (D)A	D. Farr	83	b4/30/49
	Mark of Cain	E. Portman	88	b1/17/48
	Maytime in Mayfair *T (C-M)F	A. Neagle	95	b6/4/49
	Mrs. Fitzherbert	P. Graves	99	b2/14/48
	Private Angelo (C-D)A	P. Ustinov	107	b7/2/49
	Showtime (English Films)	A. Todd	91	b6/5/48
	Small Back Room	D. Farrar	104	b2/12/49
	Small Voice	V. Hobson	83	b11/27/48
	That Dangerous Age (D)A	M. Loy	98	b5/14/49
	Train of Events (D)A	V. Hobson	95	b8/27/49
	Winslow Boy	R. Donat	117	b9/11/48

FRANCE

	Cavalcade of the Hours (Nayfack) (D)A	Fernandel	90	b9/10/49
	Chips Are Down (Lopert)	M. Presle	93	b2/12/49
	Devil in the Flesh (A.F.E.) (D)A	G. Philipe	112	b5/21/49
	Love Story (Cine Classics) (D)A	O. Joyeux	90	b7/9/49
	Man to Men (Siritzky)	J.-L. Barrault	100	b2/26/49
	Monsieur Vincent (Lopert)	P. Fresnay	102	b1/1/49
	Rumeurs (Famous Pictures) (D)A	J. Dumesnil	82	b5/14/49
	Secrets of a Ballerina (Distinguished)	P. Blanchar	84	b1/8/49
	Wench, The (Spalter) (D)A	M. Casares	90	b3/12/49

GERMANY

	Germany Year Zero (Superfilm) (Doc-D)A	Non-professional cast	75	b10/15/49
	Somewhere in Berlin (Central Cinema) (D)A	C. Knetschke	77	b9/10/49

GREECE

	Voice of the Heart (Rex)	E. Veakis	100	

HUNGARY

	It Happened in Europe (Lopert (D)A	M. Gabor	93	b10/8/49

ITALY

	Bandit, The (Times Film) (D)A	A. Magnani	77	b6/11/49
	Earth Cries Out, The (Dubbed) (Lux) (Semi-doc-D)A	M. Berti	80	b9/10/49
	Flight Into France (Lux) (Melodrama)A	F. Lulli	92	b8/6/49
	Guaglio (Lux) (D)F	A. Celi	88	b5/14/49
	His Young Wife (Armanac) (C-D)A	C. Campanini	98	b4/9/49
	Iron Crown, The (Superfilm) (D)F	M. Girotti	100	b6/25/49
	Outcry (Crest) (D)A	L. Padovani	89	b3/26/49
	Peddlin' In Society (Lux) (C)F	A. Magnani	85	b5/14/49
	Professor, My Son (Lux) (C-D)F	A. Fabrizzi	86	b4/9/49
	Wandering Jew, The (Globe) (D)A	V. Cortese	90	b4/9/49
	Woman Trouble (Lux) (D)F	A. Magnani	85	b6/4/49

POLAND

	The Last Stop (Times Film) (D)A	T. Gorecka	110	b4/23/49

SPAIN

	Don Quixote de la Mancha (Azteca) (C-D)F	R. Rivelles	138	b6/11/49
	Nail, The (Azteca) (D)A	R. Duran	95	b7/23/49

SWEDEN

	Incorrigible (Foreign Service) (D)A	S. Jarrel	81	b6/11/49
	Interlude (Globe)	V. Lindfors	83	b1/15/49
	I Am With You (Dubbed) (Carlson) (Doc)F	N. Dahlgren	75	b3/5/49
	Sunshine Follows Rain (Scandia) (D)F	M. Zetterling	100	b10/1/49

SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

Rel. No.	Title	Rel. Date	Data

1948-49

COLUMBIA

THREE STOOGES COMEDIES (8)

1401	Heavenly Daze (16½)	9/2	9/25
1402	I'm A Monkey's Uncle (16)	10/7	10/23
1403	Mummy's Dummies (16)	11/4	1/22
1404	Crime on Their Hands (17½)	12/9	3/12
1405	The Ghost Talks (16)	2/3	5/7
1406	Who Done It? (16)	3/3	5/21
1407	Hokus Pokus (16)	5/5	9/3
1408	Fuelin' Around (16)	7/7	.....

ASSORTED & ALL-STAR COMEDIES (12)

1421	Billie Gets Her Man (17)	9/9	9/25
1422	Go Chase Yourself (17)	10/14	10/9
1423	Parlor, Bedroom and Wrath (16)	12/16	4/2
1424	Radio Riot (16)	2/10	4/2
1425	Sunk in the Sink (16)	3/10	5/21
1426	Microspook (16)	6/9	.....
1431	A Pinch in Time (16)	11/11	.....
1432	He's In Again (16½)	1/13	3/19
1433	Miss in a Mess (15½)	1/20	4/9
1434	Trapped by a Blonde (15½)	4/7	9/3
1435	Flung by a Fling (16)	5/12	9/3
1436	Clunked in the Clink (16)	7/13	.....

CAN YOU TOP THIS? (2)

1411	#1 (13)	11/18	.....

COMEDY FAVORITES (Reissues) (6)

1441	Pest from the West (18½)	9/30	.....
1442	Ay Tank Ay Go (16)	10/21	.....
1443	Static in the Attic (19)	12/23	.....
1444	Nothing But Pleasure (17)	3/31	.....
1445	A Rookie's Cookie (17)	5/19	.....
1446	Crazy Like a Fox (18½)	6/16	.....

FOX AND CROW (8)

1701	Robin Hoodlum (7)	11/23	3/12
1702	Magic Fluke (7)	3/24	5/21

ONE-REEL SPECIAL

1551	Candid Microphone No. 1 (11)	10/21	.....
1552	Candid Microphone No. 2 (10½)	3/3	5/7
1553	Candid Microphone No. 3 ( )	8/19	.....

COLOR RHAPSODIES (8)

1501	Pickled Puss (6½)	9/2	9/25
1502	Lo, The Poor Buffal (6½)	11/4	1/1
1503	Coo-Coo Bird Dog (6)	2/3	4/30
1504	Grape Nutty (6)	4/14	10/22
1505	Cat-Tastrophy (6)	6/30	.....

COLOR FAVORITES (Reissues) (8)

1601	The Stork Takes a Holiday (8)	9/9	.....
1602	Swing Monkey Swing (8)	10/14	.....
1603	The Little Match Girl (8½)	11/25	.....
1604	Glee Worms (7½)	12/16	.....
1605	A Boy and His Dog (7)	1/6	.....
1606	Spring Festival (8)	3/17	.....
1607	Indian Serenade (8)	5/5	.....
1608	Two Lazy Crows (7)	7/13	.....

FILM NOVELTIES (8)

1901	Rhapsody on Ice (9)	11/23	3/12
1902	America's Heritage of Hospitality (10½)	8/25	.....

VERA VAGUE LAFF TOURS (8)

1751	A Lass in Alaska (10½)	10/28	10/9
1752	Sitka Sue (10½)	1/20	4/2

WORLD OF SPORTS (12)

1801	Diving Champion (9½)	9/23	10/2
1802	Acrobatic Babies (9½)	10/14	10/23
1803	Babe Didrickson, Queen of Sports (10)	11/25	2/12
1804	Flashing Fins (10)	11/23	3/12
1805	Mrs. Golf (10)	2/24	4/30
1806	Trigger Magic (10)	3/17	7/30
1807	Lady of the Links (8)	4/28	10/22
1808	Racing Greyhounds (10)	5/26	.....
1809	Rasslin' Riot (8½)	6/23	.....
1810	West Point Track & Field (9)	7/27	.....

THRILLS OF MUSIC (12)

1951	Elliot Lawrence & Orch. (10½)	9/23	9/25
1952	Ray Eberle & Orch. (10)	11/4	2/12
1953	Louis Prima & Orch. (10)	12/16	4/2
1954	Buddy Rich & Orch. (10)	1/20	4/9
1955	Charlie Spivak & Orchestra (10)	3/24	7/30
1956	Frankie Carle & Orch. (9)	4/21	9/3

SCREEN SNAPSHOTS (12)

1851	Hollywood Holiday (9)	9/2	10/2
1852	A Day at C.B.S. (9½)	10/7	1/3
1853	Stars to Remember (9½)	11/18	2/12
1854	Hollywood Santa Claus Lane (10)	12/23	.....
1855	A Rainy Day in Hollywood (10)	1/27	4/30
1856	Frank Borzage Golf Tournament (10)	3/3	5/21
1857	Medals for Hollywood Stars (9½)	4/14	.....
1858	Vacation at Del Mar (10½)	5/12	....
1859	Hollywood's Happy Homes (10)	6/16	.....
1860	Howdy Podner (9½)	7/20	.....

COMMUNITY SINGS (8)

1651	Baby Face (9)	9/16	10/2
1652	My Happiness (10)	10/21	1/22
1653	It's Magic (9½)	12/23	4/2
1654	Bouquet of Roses (9½)	3/10	4/30
1655	June in January (10)	4/21	10/22
1656	My Blue Heaven (9½)	7/7	.....

SERIALS

1120	Congo Bill (15 Chapters)	10/28	.....
1140	Bruce Gentry (15 Chapters)	2/10	.....
1160	Great Adventures of Wild Bill Hickok (15 Chapters) (Reissue)	9/8	.....
1180	New Adventures of Batman & Robin (15 Chapters)	5/26	.....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31	Old Rockin' Chair Tom (7)	9/18	1/15
W-32	Lucky Ducky (8)	10/9	.....
W-33	Professor Tom (8)	10/20	3 12
W-34	The Cat That Hated People (7)	11/20	2/26
W-35	Mouse Cleaning (8)	12/11	3/5
W-36	Goggle Fishing Bear (7)	1/15	4/30
W-37	Bad Luck Blackie (7)	1/22	4/9
W-38	Polka Dot Puss (8)	2/26	6/4
W-39	Senor Droopy (8)	4/9	7/30
W-40	Hatch Up Your Troubles (8)	5/14	7/30
W-41	Meet King Joe (8)	5/28	9/17
W-42	The Little Orphan (8)	4/30	8/6
W-43	House of Tomorrow (7)	6/11	9/17
W-44	Heavenly Puss (8)	7/9	.....
W-45	Doggone Tired (8)	7/30	.....
W-46	Wags to Riches (8)	8/13	.....

PETE SMITH SPECIALTIES (10)

S-51	Why Is It? (7)	9/11	11/13
S-52	Pigskin Skill (8)	9/18	10/23
S-53	Ice Aces (8)	11/6	2/13
S-54	Let's Cogitate (8)	12/25	2/26
S-55	Super Cue Men (9)	1/29	4/9
S-56	What I Want Next (10)	2/12	4/9
S-57	Scientifiquiz (9)	4/2	6/4
S-58	Those Good Old Days (9)	4/16	7/30
S-59	Fishing for Fun (9)	4/23	8/6

GOLD MEDAL CARTOONS (Reissues) (4)

W-21	The Little Goldfish (8)	11/20	.....
W-22	Fine Feathered Friends (8)	1/1	.....
W-23	The Blue Danube (8)	4/2	.....
W-24	Sufferin' Cats (8)	6/24	.....

FITZPATRICK TRAVELTALKS (8)

T-11	Wandering Through Wales (9)	10/16	2/14
T-12	Night Life in Chicago (9)	11/27	2/26
T-13	Scholastic England (8)	12/18	5/7
T-14	Ontario, Land of Lakes (10)	2/12	6/4
T-15	Calling on Michigan (10)	3/5	7/23
T-16	Playlands of Michigan (9)	3/26	7/23
T-17	Quebec in Summertime (10)	4/9	7/30
T-18	Roaming Through Northern Ireland (9)	7/9	.....

THE PASSING PARADE (6)

K-71	The City of Little Men (10)	11/20	2/12
K-72	Annie Was a Wonder (10)	1/27	4/9
K-73	Stuff for Stuff (9)	3/26	7/23
K-74	Mr. Whitney Had a Notion (11)	5/7	7/30
K-75	Clues to Adventure (9)	6/11	9/24
K-76	Child City ( )		.....

MGM SPECIALS (4)

A-1	Mighty Manhattan (20)	7/30	5/28
A-2	Heart to Heart (21)	5/21	10/22

PARAMOUNT

PACEMAKERS

K8-1	Appointment With Baby (11)	10/8	1/8
K8-2	Mr. Groundling Takes the Air (11)	12/3	1/22
K8-3	Make Mine Monica (11)	1/14	2/26
K8-4	The MacAdemy Awards (8)	2/18	4/30
K8-5	I Remember You (11)	3/18	5/7
K8-6	My Silent Love (11)	4/22	10/22
K8-7	The Lambertville Story (10)	5/20	9/3
K8-8	Southward Ho Ho! (11)	6/17	9/17
K8-9	Roller Derby Girl (10)	7/8	10/15
K8-10	Neighbors in the Night (11)	7/29	10/15
K8-11	The Football Fan (11)	9/9	.....
K8-12	Strawhat Cinderella (11)	9/23	.....

NOVELTOON

P8-1	The Mite Makes Right (8)	10/	1/15
P8-2	Hector's Hectic Life (7)	11/19	1/8
P8-3	Old Shell Game (7)	12/17	2/19
P8-4	The Little Cut-up (7)	12/17	2/26
P8-5	Hep Cat Symphony (7)	2/4	4/30
P8-6	The Lost Dream (8)	3/18	5/21
P8-7	Little Red School Mouse (7)	4/15	7/16
P8-8	A Haunting We Will Go (9)	5/13	10/22
P8-9	A Mutt in a Rut (8)	5/27	10/22
P8-10	Campus Capers (7)	7/1	9/17

SCREEN SONG

X8-1	Readin' Ritin' and Rhythmetic (7)	10/22	1/15
X8-2	The Funshine State (8)	1/7	2/26
X8-3	The Emerald Isle (7)	2/25	4/30
X8-4	Comin' Round Mountain (7)	3/11	5/21
X8-5	The Stork Market (8)	4/8	7/16
X8-6	Spring Song (7)	6/3	10/22
X8-7	The Ski's the Limit (8)	6/24	9/24
X8-8	Toys Will Be Toys (7)	7/15	10/8
X8-9	Farm Foolery (8)	8/5	10/8
X8-10	Our Funny Finny Friends (7)	8/26	10/8
X8-11	Marriage Wows (7)	9/16	.....
X8-12	The Big Flame-up (7)	9/30	.....

SPEAKING OF ANIMALS

Y8-1	The Gnu Look (10)	10/29	1/15
Y8-2	Calling All Animals (10)	1/7	2/26
Y8-3	Meet the Champ (9)	2/11	4/30
Y8-4	Hocus Focus (10)	4/22	7/30
Y8-5	Goin' Hollywood (10)	6/10	9/17
Y8-6	Video Hounds (10)	8/12	10/15

G. RICE SPORTLIGHT

R8-1	Hot Rod Speedsters (10)	11/5	12/16
R8-2	Acrobatic Illini (10)	1/7	2/19
R8-3	Sno' Time for Learning (10)	1/21	2/26
R8-4	In the Driver's Seat (10)	3/4	4/30
R8-5	Best of Breed (10)	4/8	9/3
R8-6	Fairway Champions (10)	5/6	10/22
R8-7	Top Figure Champs (10)	6/10	9/17
R8-8	Sporting Spheres (10)	7/8	10/15
R8-9	Official Business (10)	8/5	10/15
R8-10	Running the Keys (10)	9/16	.....

POPEYE

E8-1	Robin Hoodwinked (7)	11/18	1/22
E8-2	Symphony in Spinach (7)	12/31	4/30
E8-3	Popeye's Premiere (11)	3/25	5/7
E8-4	Lumber Jack and Jill (7)	5/27	10/22
E8-5	Hot Air Aces (7)	6/24	9/17
E8-6	A Balmy Swami (7)	7/22	10/15
E8-7	Tar With a Star (7)	8/12	10/15
E8-8	Silly Hill Billy (7)	9/9	.....

UNUSUAL OCCUPATIONS

L8-1	The Glass Orchestra (10)	11/26	1/8
L8-2	The Early Bird (10)	1/28	4/30
L8-3	The Flying Dancers (10)	3/11	6/4
L8-4	The Fall Guy (11)	4/15	7/16
L8-5	Flying Grandmother (10)	6/3	10/22
L8-6	The Sky Rider (11)	7/15	10/15

POPULAR SCIENCE

J8-1	Solar Secrets (10)	12/24	2/19
J8-2	The Stocking Yarn (10)	2/4	4/30
J8-3	White Magic (11)	4/1	6/4
J8-4	Air Force Fire Fighters (10)	4/29	8/6
J8-5	Seaweed Science (10)	6/17	9/17
J8-6	Talking Turkey (11)	8/19	10/15

RKO RADIO

THIS IS AMERICA (13)

93101	County Fair (18)	11/12	1/22
93102	Girls in White (17)	12/10	1/22
93103	Berlin Powder Keg (17)	1/20	4/30
93104	Our Daily Bread (16)	2/4	4/2
93105	On Watch (16)	3/4	4/23
93106	Wonder House (16)	4/1	4/30
93107	Fraud Fighters (15)	4/29	9/3
93108	Love That Beauty (16)	5/27	9/3
93109	Kentucky Derby Story (17)	6/24	9/24
93110	Hoodoo (17)	7/22	.....
93111	Canada Unlimited (15)	8/19	.....

SPECIAL (2)

93801	Basketball Headliners of 1949 (17)	4/22	.....
93901	Football Headliners of 1948 (16)	12/10	.....
94807	Let's Go to the Movies (9)	5/13	1/15

COMEDY SPECIALS

93401	Contest Crazy (17)	10/1	12/14
93402	Heart Troubles (16)	3/11	5/14
93403	The Newlyweds (18)	8/19	.....

LEON ERROL (6)

93701	Uninvited Blonde (16)	11/12	3/19
93702	Backstage Follies (19)	12/24	2/19
93703	Dad Always Pays (18)	2/18	5/7
93704	The Cactus Cut-Up (17)	4/15	6/11
93705	I Can't Remember (16)	6/10	9/3
93706	Oil's Well That Ends Well (17)	8/5	9/24

MY PAL (4)

93201	Pal's Return (20)	11/26	3/5
93202	I Found a Dog (21)	4/1	7/30

SCREENLINERS (13)

94201	Jan August & His Piano (8)	10/29	.....
94202	Block Party (8)	11/26	3/5
94203	It Pays to Be Ignorant (8)	12/24	3/5
94204	Men of the Shooting Stars (9)	1/21	4/30
94205	Movie Memories (8)	2/18	5/14
94206	Shake Hands With Success (8)	3/18	6/25
94207	Shush Money (8)	4/22	7/30
94208	Helicopter Magic (8)	5/13	9/3
94209	I Like Soap Because (9)	6/10	9/24
94210	Mellow Dramas (8)	7/8	10/8
94211	Airline Glamour Girls (9)	8/5	.....

WALT DISNEY CARTOONS (10)

94101	Pluto's Purchase (7)	7/9	.....
94102	The Trial of Donald Duck (7)	7/30	7/23
94103	Catnap Pluto (6)	8/13	9/22
94104	Inferior Decorator (7)	8/27	7/23
94105	Pluto's Fledgling (7)	9/10	12/18
94106	Soup's On (8)	10/15	.....
94107	Three for Breakfast (8)	11/5	3/12
94108	Mickey and the Seal (7)	12/3	3/12
94109	Tea for Two-Hundred (7)	12/24	3/5
94110	Pueblo Pluto (7)	1/14	3/19
94111	Donald's Happy Birthday (7)	2/11	5/7
94112	Pluto's Surprise Package (7)	3/4	5/21
94113	Sea Salts (8)	4/8	6/11
94114	Pluto's Sweater (7)	4/29	6/11
94115	Winter Storage (7)	6/3	7/30
94116	Bubble Bee (7)	6/24	9/3
94117	Honey Harvester (7)	8/5	9/3
94118	Tennis Racquet (7)	8/26	9/3

SPORTSCOPES (13)

94301	Texas Redhead (8)	9/24	1/22
94302	Frozen Fun (8)	10/22	3/12
94303	Athletic Stars (8)	11/19	3/12
94304	Fighting Tarpon (8)	12/17	3/19
94305	Game Birds (8)	1/14	4/30
94306	Waders of the Deep (8)	2/11	5/7
94307	Canadian Roughriders (8)	3/11	5/14
94308	Sports' Top Performers (8)	4/8	6/25
94309	Golf Masters (8)	5/6	9/3
94310	Mighty Marlin (9)	6/3	9/24
94311	Rolling Thrills (8)	7/1	10/8
94312	Calument Bluebloods (9)	7/29	10/8
94313	Ice Kids (8)	8/26	.....

RAY WHITLEY REVIVALS (4)

93501	Keep Shooting (17)	9/10	.....
93502	Range Rhythm (18)	10/15	.....
93503	Cactus Capers (17)	11/19	.....
93504	California or Bust (18)	12/24	.....

DISNEY REISSUE SERIES 2 (8)

94701	Goofy and Wilbur (8)	10/1	.....
94702	Wynken, Blynken and Nod (8)	11/19	....
94703	Pluto's Judgment Day (8)	1/28	....
94704	The Ugly Duckling (9)	3/18	.....
94705	Country Cousin (9)	5/20	.....
94706	Ferdinand the Bull (8)	7/15	.....

TRUE-LIFE ADVENTURES

93601	Seal Island (27)	5/15	5/7

REPUBLIC

SERIALS

891	Federal Agents vs. Underworld, Inc. (12 Chapters)	1/29	3/5
892	Ghost of Zorro (12 Chapters)	8/6	.....
893	King of the Rocketmen (12 Chapters)	10/29	.....
894	King of the Jungleland (15 Chapters) (Reissue)	4/23	....

CARTOONS

881	Beyond Civilization to Texas (8)	3/15	3/13
882	The Three Minnies (8)	4/15	5/7
883	Romantic Rumbolia (8)	6/1	9/3
884	Bungle in the Jungle (8)	6/15	.....

20th-FOX (1948-Second Half)

MOVIETONE ADVENTURES (9)

8256	Riddle of Rhodesia (8)	7/48	9/4
8257	Bermuda (8)	8/48	9/4
8258	Desert Lights (8)	8/48	8/28
8259	Portrait of the West (8)	10/48	....
8260	Way of the Padres (8)	1/48	.....

Black and White

8204	Majesty of Yellowstone (9)	7/48	6/19

SPORTS REVIEW (7)

8303	Everglades Adventure (9)		5/1
8304	Football Finesse (10)	9/	8/21
8305	Olympic Water Wizards (9)	10/	12/4
8306	Yankee Ski-Doodle (8)	12/	....

TERRYTOONS (20)

8521	The Witch's Cat (7)	7/	9/4
8522	Magpie Madness (7)	7/	8/28
8523	Love's Labor Won (7)	8/	9/11
8524	The Hard Boiled Egg (7)	10/	12/4
8525	The Mysterious Stranger (7)	10/	12/4
8526	Free Enterprise (7)	10/	12/4
8527	Triple Trouble (7)	11/	....
8528	Out Again in Again (7)	11/	.....
8529	The Magic Slipper (7)	12/	.....
8530	Gooney Golfers (7)	12/	....

MOVIETONE SPECIALTY (3)

8801	Symphony of a City (11)	9/	12/4

MARCH OF TIME

12	The Case of Mrs. Conrad (18)	7/	....
13	White-Collar Girls (18)	8/6	8/7
14	Life With Grandpa (17)	9/	.....
15	Battle for Germany (18)	10/	10/2
16	America's New Air Power (18)	10/29	11/6
17	Answer to Stalin (19)	11/26	1/22
18	Watchdogs of the Mail (18)	12/	.....

Rel. No. Title — Rel. Date — Data

UNITED ARTISTS

LANTZ CARTUNES

Dog Tax Dodgers (7).....11/19 .....
Wild & Woody (7).....12/31 .....
Scrappy Birthday (7)..... 2/11 .....
Drooler's Delight (7)..... 3/25 .....
Bolero (7½) ....

UNIVERSAL-INTERNATIONAL

TECHNICOLOR CARTUNES (13)

Reissues

4321 Pantry Panic (7).....11/22 .....
4322 Hollywood Matador (7)....12/13 .....
4323 Mouse Trappers (7)..... 1/24 .....
4324 Hams That Couldn't Be Cured (7) ..... 2/21 .....
4325 The Screw Driver (7)..... 3/14 .....
4326 Ace in the Hole (7)..... 4/4 .....
4327 Goodbye, Mr. Moth (7).... 5/2 .....
4328 Jukebox Jamboree (7)..... 5/30 .....
4329 The Loan Stranger (7)... 6/27 .....
4330 Dizzy Acrobat (7)..... 7/25 .....
4331 Dizzy Kitty (7)..... 8/22 .....
4332 Cow Cow Boogie (7)..... 9/19 .....
4333 The Screwball (7).....10/17 .....

SING AND BE HAPPY SERIES (8)

4381 Choo Choo Swing (10).....11/1 2/19
4382 The Year Around (10).....12/6 .....
4383 Songs of Romance (8½).. 1/24 3/12
4384 Clap Your Hands (10)..... 3/7 7/2
4385 Moonlight Melodies (8).... 4/25 .....
4386 Minstrel Mania (9)..... 6/13 9/17
4387 Singing Along (10)..... 8/8 .....
4388 Sailing With a Song (10)..10/3 .....

VARIETY VIEWS (8)

4341 Canada Calls (9).....10/1 1/22
4342 They Went That A-Way (10) ..... 1/10 .....
4343 Just a Little North (10)... 2/28 7/23
4344 Dynasty of Wonders (10).. 4/4 6/4
4345 Inch by Inch (9)..... 5/30 .....
4346 Singing Is Fun (9)..... 8/22 .....
4347 Beauty & the Beach (9).. 9/5 .....
4348 You Don't Say! (9).....10/3 .....

NAME BAND MUSICALS (13)

4301 Rhythm Masters (15).....12/8 2/19
4302 Lawrence Welk & Orch. (15) 1/5 1/27
4303 Ted Weems & Orch. (15).. 2/2 7/2
4304 Les Brown & Band (15)... 3/2 .....
4305 Duke Ellington & Orch. (15) 3/30 .....
4306 Ted Fio Rito & Orch. (15) 4/27 9/3
4307 Del Courtney & Orch. (15). 6/1 .....
4308 Gene Krupa & Orch. (15).. 6/29 .....
4309 Spade Cooley & Orch. (15) 7/27 .....
4310 Jack Fina & Orch. (15)... 8/10 .....
4311 Russ Morgan & Orch. (15). 9/7 .....
4312 Skinnay Ennis & Orch. (15).9/28 .....
4313 Rhythm of the Mambo (15).10/26 .....

TWO-REEL SPECIALS (2)

4201 Cheating in Gambling (17). 2/2 .....
4802 Four Bears Before the Mast (18) ..... 8/31 .....

ONE-REEL SPECIAL

4203 Christmas Dream (11)....11/12 11/13
4204 Movies Are Adventure (10) 8/22 1/15

MUSICAL WESTERNS (8)

4351 Six Gun Music (24)..... 1/6 .....
4352 Cheyenne Cowboy (23).... 2/10 6/4
4353 West of Laramie (26)..... 3/24 .....
4354 Prairie Pirates (26)..... 5/5 .....
4355 Nevada Trail (27)..... 6/16 .....
4356 Silver Butte (27)..... 7/28 .....
4357 The Girl from Gunsight (25) 9/15 .....
4358 The Pecos Pistol (26)....10/27 .....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

5002 Drums of India (20)..... 1/16 .....
5003 Princely India (20).....12/25 4/2
5004 Heart of Paris (20)..... 3/19 5/21
5006 Cradle of the Republic (20). 5/28 9/17

Reissues

5001 Sons of Liberty (20).....11/20 .....
5005 Sunday Roundup (20)..... 1/29 .....
5007 Singing Dude (20)..... 7/9 .....
5008 Down the Nile (20)..... 7/30 .....

JOE McDOAKES COMEDIES (8)

5401 So You Want to Be in Politics (10) 10/23 9/18
5402 So You Want to Be on the Radio (10) 11/6 1/22
5403 So You Want to Be a Baby Sitter (10)..... 1/8 4/2
5404 So You Want to Be Popular (10) ..... 3/12 .....
5405 So You Want to Be a Muscle Man (10)..... 7/2 .....
5406 So You're Having In-Law Trouble (10) ..... 8/27 .....

BLUE RIBBON CARTOONS (13)

Reissues

5301 An Itch in Time (7).....10/30 9/12
5302 Fin'n Catty (7).....12/11 .....
5303 Bedtime for Sniffles (7).... 1/1 .....
5304 Presto Changeo (7)..... 2/5 .....
5305 Swooner Crooner (7)..... 2/12 .....
5306 Hop, Skip & Chump (7)... 3/5 .....
5307 He Was Her Man (7)..... 4/2 .....
5308 I Wanna Be A Sailor (7).. 4/30 .....
5309 Flop Goes the Weasel (7).. 5/21 .....
5310 Horton Hatches the Egg (7) ..... 6/18 .....
5311 The Egg Collector (7)..... 7/16 .....
5312 The Mice Will Play (7).... 8/6 .....
5313 Inki and the Mina Bird (7). 8/20 .....

M. M. TECH. CARTOONS (18)

5701 Awful Orphan (7)..... 1/29 .....
5702 Porky Chops ..... 2/12 .....
5703 Paying the Piper (7)..... 3/12 5/21
5704 Daffy Duck Hunt (7)..... 3/26 5/21
5705 Mouse Wreckers (7)..... 4/23 .....
5706 The Bee-Deviled Bruin (7). 5/14 9/17
5707 Curtain Razor (7)..... 5/21 10/15
5708 Mouse Mazurka (7)..... 6/11 .....
5709 Hen House Henery (7).... 7/2 .....
5710 Bad Ol' Putty Tat (7).... 7/23 .....
5711 Often an Orphan (7)..... 8/13 .....
5712 Dough for the Do-Do (7).. 9/3 .....
5713 Fast and Furry-ous (7).... 9/17 .....
5714 Each Dawn I Crow (7)..... 9/24 .....
5715 Swallow the Leader (7)....10/15 .....
5716 Bye Bye Blue Beard (7)...10/22 .....

M.M. BUGS BUNNY SPECIAL (8)

5719 Long-Haired Hare (7).... 6/25 .....
5720 Knights Must Fall (7).... 7/16 .....
5721 The Grey Hounded Hare (7) ..... 8/6 .....
5722 The Windblown Hare (7)... 8/27 .....
5723 Frigid Hare (7).....10/8 .....

SPORTS PARADE (13)

5501 Jungle Man Killers (10)...11/6 9/18
5502 Sportsmen of the Far East (10) 12/18 2/17
5503 Royal Duck Shoot (10).... 1/22 3/19
5504 Water Wonderland (10).... 3/5 5/21
5505 Sport of Millions (10).... 3/26 5/21
5506 Cinderella Horse (10)..... 4/23 .....
5507 English Outings (10)..... 5/14 10/15
5508 Dude Rancheroos (10).... 6/4 .....
5509 Highland Games (10)..... 7/2 .....
5510 Daredevils on Wheels (10). 7/23 .....
5511 Water Wizards (10)..... 8/6 .....
5512 Sports New and Old (10).. 8/20 .....
5513 Hunting the Fox (10)..... 9/3 .....

ADVENTURE SPECIALS (6)

5801 Mysterious Ceylon (10).... 9/25 9/19
5802 Bannister's Bantering Babies (10) 12/11 2/12
5803 Circus Town (10)..... 1/15 4/2
5804 Camera Angles (10)..... 1/16 ...
5805 Treachery Rides the Trail (10) ..... 3/19 5/2.
5806 Spring Comes to Niagara (10) ..... 6/18 .....

FEATURETTES (6)

5101 Football Magic (20)..... 9/11 9/10
5102 Grandfather's Follies (20).11/10 .....
5103 Pie in the Eye (20)..... 1/8 4.2
5104 At the Stroke of Twelve (20) ..... 2/19 ...
5105 Perils of the Jungle (20).. 5/7 .....
5106 Over the Wall (20)..... 6/25 .....

SPORTS NEWS REVIEWS (6)

5601 Roaring Wheels (10).....10/8 9/18
5602 Ski Devils (10).....12/4 2/12
5603 Swim Parade (10)..... 2/5 .....
5604 Batter Up (10)..... 4/2 .....
5605 They're Off (10)..... 6/11 .....
5606 Spills and Chills (10).....10/1 .....

1949-50

COLUMBIA

THREE STOOGES COMEDIES (8)

2401 Malice in the Palace (16).. 9/1 .....
2402 Vagabond Loafers (16)....10/16 .....
2403 Dunked in the Deep ( )...11/3 .....

ASSORTED & ALL-STAR COMEDIES (12)

2411 Waiting in the Lurch (15½) 9/8 .....
2412 Let Down Your Aerial ( ).11/17 .....
2421 Super Wolf (16).....10/13 .....
2422 Wha' Happen? ( ).....11/10 .....

COMEDY FAVORITES (Reissues) (6)

2431 Three Blonde Mice (16).... 9/29 .....
2432 The Spook Speaks (18)....10/20 .....

JOLLY FROLICS (6)

2501 Ragtime Bear (10)..... 9/8 .....

ONE-REEL SPECIALS (Series 2) (6)

2551 Candid Microphone No. 1 ( ) .....10/27 .....

COLOR FAVORITES (Reissues) (12)

2601 The Foxy Pup (7)..... 9/1 .....
2602 Window Shopping (7).....10/6 .....
2603 Happy Tots (7).....11/3 .....

CAVALCADE OF BROADWAY (8)

2651 Cafe Society (10).....11/17 .....

WORLD OF SPORTS (12)

2801 Horseshoe Wizardry (10)... 9/22 .....
2802 Winter Capers (10).....10/27 .....
2803 Hell Drivers ( ).....11/24 .....

THRILLS OF MUSIC (8)

2952 Miquelitio Valdes & Orches. (9½) ..... 9/22 .....

SCREEN SNAPSHOTS (12)

2851 Spin That Platter (11)..... 9/15 .....
2852 Motion Picture Mothers, Inc. (9) .....10/13 .....
2853 Hollywood Rodeo (9½)...11/17 .....

METRO-GOLDWYN-MAYER

PETE SMITH SPECIALTIES (10)

S-151 Water Trix (9)..... .....

MGM CARTOONS (16)

W-131 The Cat & the Mermouse (8) ..... 9/3 .....
W-132 Little Rural Riding Hood (6) ..... 9/17 .....
W-133 Love That Pup (8).....10/1 .....

FITZPATRICK TRAVELTALKS (12)

T-111 From Liverpool to Stratford (9) ..... 9/10 .....
T-112 Glimpses of Old England (9)10/8 .....

PARAMOUNT

PACEMAKERS (6)

K9-1 Caribbean Capers ( ).....11/11 .....
K9-2 The Country Doctor ( )...12/30 .....

NOVELTOONS (10)

P9-1 Leprechaun's Gold (10)....10/14 .....
P9-2 Song of the Birds (8).....11/18 .....

SCREEN SONGS (12)

X9-1 Strolling Thru the Park (8).11/4 .....
X9-2 The Big Drip ( ).....11/25 .....
X9-3 Snow Foolin' ( ).....12/16 .....

G. RICE SPORTLIGHTS (10)

R9-1 Water Speed (10).....10/21 .....
R9-2 The Husky Parade ( ).....12/9 .....

POPEYE (8)

E9-1 Barking Dogs Don't Fite (7).10/28 .....
E9-2 The Fly's Last Flight ( )..12/23 .....

CHAMPION CARTOONS (Reissues) (6)

Z9-1 Busy Little Bears (10).....10/7 .....
Z9-2 Suddenly It's Spring (10)..12/2 .....

RKO RADIO

THIS IS AMERICA (13)

03101 Holiday for Danny (16)... 9/16 .....
03102 Spotlight on Mexico (16)..10/14 .....

SPECIALS (2)

03801 Basketball Headliners of 1950 ( ) ..... 4/21 .....
03901 Football Headliners of 1949 ( ) .....12/9 .....

TECHNICOLOR SPECIALS (2)

03301 The Boy & the Eagle (15).. 9/30 .....

COMEDY SPECIALS (6)

03401 Prize Maid (18)..... 9/23 .....
03402 Bashful Romeo ( ).....11/25 .....
03405 Grunt and Groan ( )..... 5/12 .....

LEON ERROL (6)

03701 Sweet Cheat (17).....10/28 .....
03702 Shocking Affair ( ).....12/23 .....
03703 One Wild Night ( )..... 2/17 .....

MY PAL (4)

03201 Dog of the Wild ( ).....10/7 .....
03202 Pal, Dog Detective ( )...12/16 .....

SCREENLINERS (13)

04201 Piano Rhythm ( )..... 9/9 .....
04202 Hands of Talent ( ).....10/7 .....

WALT DISNEY CARTOONS (18)

04101 All in a Nutshell (7)..... 9/2 .....
04102 Goofy Gymnastics (7).....10/7 .....
04103 The Greener Yard (7).....10/28 .....

SPORTSCOPES (13)

04301 Prize Fighter (8)..... 9/23 .....

EDGAR KENNEDY (Reissues) (3)

03501 Hot Foot (17)..... 9/23 .....

CLARK & McCULLOUGH (Reissues) (4)

03601 In the Devildog House (21). 9/9 .....
03602 Kickin' the Crown Around ( ) .....10/21 .....
03603 Snug in the Jug ( ).....11/18 .....
03604 Odor in the Court ( )....12/30 .....

REPUBLIC

SERIALS

4981 The James Brothers of Missouri (12 Chapters) ....

20th CENTURY-FOX (1949)

MOVIETONE MELODIES

9101 Charlie Barnet and Band (11) ..... 7/ .....

MOVIETONE ADVENTURES (5)

9251 Landscape of the Norse (8). 1/ 3/26
9252 Quaint Quebec (8)..... 4/ 6/11
9253 The Golden Transvaal (8).. 5/ 6/11
9254 Maine Sail (8)..... 8/ .....
9255 Realm of the Redwoods (8) 9/ .....
9256 Jewel of the Baltic (8)....12/ .....
9201 Ahoy, Davy Jones (11)....10/ .....
9202 Aboard the Flattop Midway ( ) .....11/ .....
9203 Midwest Metropolis ( )..12/ .....

SPORTS REVIEW (6)

9301 Foaled for Fame (11)..... 2/ 4/9
9302 Neptune's Playground (8).. 4/ 6/11
9303 Beauty and the Blade (9).. 5/ 6/11
9304 Future Champs (9)..... 7/ .....

TERRYTOONS (20)

9501 Wooden Indian (7)..... 1/ 4/9
9502 The Power of Thought (7). 1/ 3/26
9503 The Racket Buster (7)..... 2/ 4/9
9504 Sourpuss in Dingbat Land (7) 3/ 4/9
9505 The Lion Hunt (7)..... 3/ 6/11
9506 The Stowaways (7)..... 4/ 6/11
9507 A Cold Romance (7)..... 4/ 6/11
9508 The Kitten Sitter (7)..... 5/ 6/11
9509 Happy Landing (7)..... 6/ 6/11
9510 The Catnip Gang (7)..... 6/ 6/25
9511 Hula Hula Land (7)..... 7/ .....
9512 The Lyin' Lion (7)..... 7/ .....
9513 Mrs. Jones' Rest Farm (7). 8/ .....
9514 Sourpuss in the Covered Pushcart (7) ..... 9/ .....
9515 A Truckload of Trouble (7).10/ .....
9516 Perils of Pearl Pureheart (7) .....10/ .....
9517 Dancing Shoes (7).....11/ .....
9518 Flying Cups & Saucers (7).11/ .....
9519 Paint Pot Symphony (7)...12/ .....
9520 Stop, Look & Listen (7)...12/ .....

Reissues

9521 Hook, Line & Sinker (7).. 5/ .....
9522 Catnip Capers (7)..... 6/ .....

MOVIETONE SPECIALTY (3)

9801 Struggle for Survival (9).. 2/ 4/9
9802 The Hunter (8)..... 8/ .....
9803 Shadows in the Snow (9)... 9/ .....

DRIBBLE PUSS PARADE (1)

9901 Satisfied Saurians (8)..... 3/ 4/9

FEMININE WORLD

9601 Talented Beauties (11).... 6/ 6/25
9602 Fashions of Yesteryear (8).11/ .....

MARCH OF TIME

1 On Stage (18)..... 1/21 1/22
2 Asia's New Voice (17)..... 2/18 3/5
3 Wish You Were Here (18). 3/18 5/7
4 Report on the Atom (20).. 4/15 4/23
5 Sweden Looks Ahead (18).. 5/ .....
6 It's in the Groove (19).... 6/ .....
7 Stop—Heavy Traffic (18)... 7/ .....
8 Farming Pays Off (18).... 8/5 .....
9 Policeman's Holiday (19).. 9/2 .....
10 The Fight for Better Schools (20) .....10/ .....

UNIVERSAL-INTERNATIONAL

SING AND BE HAPPY (8)

My Favorite Girl ( )..... / .....

MUSICAL WESTERNS (8)

South of Santa Fe ( )..... / .....
Coyote Canyon ( )..... / .....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

6001 Trailin' West (20).....10/1 .....

JOE McDOAKES COMEDIES (6)

6401 So You Want to Get Rich Quick (10) .....10/29 .....

BLUE RIBBON CARTOONS (13)

Reissues

6301 Tom Thumb in Trouble (7). 9/24 .....
6302 Farm Frolics (7).....10/15 .....

SPORTS PARADE (10)

6501 The Little Archer (10).....10/8 .....

FEATURETTES (6)

6101 Pigskin Passes (20)..... 9/10 .....

VITAPHONE NOVELTIES (6)

6601 Horse and Buggy Days (10).10/22 .....

MELODY MASTERS (Reissues) (8)

6801 U. S. Calif. Band & Glee Club (10) ..... 9/17 .....
6802 Emil Coleman & Orch. (10).10/29 .....

ADVANCE DATA

On Forthcoming Product

Outside the Wall (Universal-International) Principals: Richard Basehart, Marilyn Maxwell, Dorothy Hart, Joseph Pevney, Charles Drake. Director, Crane Wilbur. An ex-convict who obtains a job as laboratory assistant in a sanitorium becomes involved with a gang trying to obtain a hidden million-dollar bank robbery haul. A nurse, with whom he has fallen in love, helps frustrate the gangsters' plans.

The White Tower (RKO) Ansco Color. Principals: Glenn Ford, Valli, Claude Rains, Oscar Homolka, Sir Cedric Hardwicke. Director, Ted Tetzlaff. This is the drama of the inner conflicts that drive the individuals in a group of six people to attempt to climb an unscaled peak. Two are killed. One abandons the effort. It all ends when the guide and a young couple forego the fame of climbing to return safely.

King Solomon's Mines (MGM) Technicolor. Principals: Deborah Kerr, Stewart Granger, Richard Carlson. Director, Compton Bennett. An English woman organizes a safari to search for her husband who has been lost in Africa while looking for King Solomon's mines. She and a white hunter find the legendary mines and her husband's body.

You're Only Young Twice (MGM) Technicolor. Principals: Dean Stockwell, Leon Ames, Margalo Gilmore, Michael Kirby, Jerrylyn Alton. Director, William A. Wellman. After repeated expulsion from public school, a boy is sent to a private preparatory school where, after considerable difficulty, he makes good.

Eagle and the Hawk (Paramount) Technicolor. Principals: John Payne, Rhonda Fleming, Dennis O'Keefe, Thomas Gomez, Fred Clark, Frank Faylen, Eduardo Noriega, Walter Reed, Margaret Martin. Director, Lewis Foster. A Yankee spy and a Texas ranger enter Mexico to investigate a revolutionary army. They find that the revolutionists are planning to put Maximillan on the throne of Mexico and annex Texas. The spy and the ranger foil the plot.

No Sad Songs (Columbia) Principals: Margaret Sullavan, Wendell Corey, Viveca Lindfors, Natalie Wood. Director, Rudy Mate. A young wife, mother of a small daughter, learns that she is dying of cancer. Overcoming jealousy, she makes a friend of a woman in whom her husband is interested and prepares her to fill the place of wife and mother in her home.

VIEWS ON NEW SHORT SUBJECTS

MY BLUE HEAVEN (Col.—1656) Community Sing. 9½ mins. Dick Liebert at the organ and the Song Spinners on the vocals render My Blue Heaven, Moonlight Bay, In a Little Spanish Town, San Fernando Valley and Why Don't We Do This More Often in this audience participation musical one-reeler. Release date, 7/7/49.

SILLY HILLBILLY (Para.—E8-8) Popeye Cartoon in Color. 7 mins. City slicker salesman Popeye visits the mountain country of hillbilly Bluto and his work-worn girl friend Olive Oyl and, after complications with his mechanical ware and a terrific beating by Bluto, wins the fair lady. Release date, 9/9/49.

IT'S IN THE GROOVE (20th-Fox) March of Time No. 6. 19 mins. The story is here told of the phonograph industry, from Edison's tinfoil to the current war of turntable speeds. Important recording artists of the last 20 years, including Paul Whiteman, Guy Lombardo, Bing Crosby, cowboy Eddy Arnold and Jascha Heifetz are shown in action. James Caesar Petrillo explains why he stopped new recordings for a year. MOT says Americans will buy some 250,000,000 records this year and calls the scramble for this market "the greatest hubbub in the entertainment industry." Release date, 6/10/49.

STOP—HEAVY TRAFFIC! (20th-Fox) March of Time No. 7. 18 mins. Traffic congestion is one of the nation's most irritating headaches, with 41,000,000 automobiles and a production rate of nearly half a million a month. MOT takes a look at the jammed streets of an old city and contrasts the solutions found elsewhere: express highways, better road signs, parking meters, mechanical garages, city planning boards and driving courses, with attention also to such unclassifiable material as the attitude of women drivers. Release date, 7/8/49.

FARMING PAYS OFF (20th-Fox) March of Time No. 8. 18 mins. The average farmer has struck it rich, and MOT considers this situation in an examination of a small, diversified Ohio farm. The benefits of the business are shown, then the work, mental, muscular and mechanical, that makes it go. The film ends with some estimates of the future. Release date, 8/5/49.

POLICEMAN'S HOLIDAY (20th-Fox) March of Time No. 9. 19 mins. An American policeman on vacation in London visits Scotland Yard and observes the unraveling of a homicide stemming from a whisky truck hijacking. The famous criminal investigation organization reveals training methods in such disciplines as jiu jitsu, the identification of people in a crowd and tracing suspects in London's catacomb of streets. Release date, 9/2/49.

Balmer Gives 'Belvedere' A Collegiate Campaign

Effect from cause was achieved by Manager John Balmer of Reade's Paramount in Long Branch, N. J. (and by other Reade managers) in his campaign for "Mr. Belvedere Goes to College." The effect was entirely collegiate, with commencement day caps and gowns, college pennants, students' "beanies." The doorman was costumed in cap and gown for five days before opening, and an usher in the same get-up, with a date "snipe" on his back, patrolled the town's business section at noon.

City Manager Guy Hevia in Asbury Park decorated the lobby of the Mayfair with college pennants and strung them to lamp posts on two sides of the theatre.

At the Strand in Plainfield, City Manager Hal Martz and House Manager Ann DeRagon had the cashiers and doorman wear "beanie" caps for a week in advance and during the picture's run. They tied up a local radio station for a gratis 15-minute program of college songs suggested by the film.

In Morristown City Manager Ralph Lanterman took a different tack: on the theatre lawn he placed a seven-foot cutout of Clifton Webb, and dressed one of his ushers at the Community Theatre in cap and gown and had him "picket" the theatre with this sign: "If Mr. Belvedere can go to college, why can't I?"

CLASSIFIED ADVERTISING

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Ten cents per word (10 words minimum). No display or borders. No charge for name and address. 3 insertions for price of 3. Money order or check with copy. Closing date: Monday noon preceding publication date. Address advertising orders and replies to box numbers to: SHOWMEN'S TRADE REVIEW, 1501 Broadway, New York 18, N. Y.

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CALLING ALL GENE AUTRY AND WESTERN FANS! Sensational Triple Feature Giveaway! Autry's autograph, colored large photograph plus the finest approved 10c Western Comic Books. Price 3c per Combination. Sidney Ross, 334 West 44th St., N. Y. 18, N. Y.

BUSINESS WANTED

ONCE IN A LIFE TIME FOR REAL SHOWMEN. We have a few territories open on two special roadshow film attractions. Proven successes. Only Manpower and money need apply. Contact Cir. 6-5883, Nathan Cy Braunstein, 723 7th Avenue, New York City.

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DRIVEINS—NOW'S THE TIME! Order your equipment on Lay Away Plan. We'll deliver whenever you're ready. Complete Dual 35mm outfits from $1,595.00; Dual 16mm Amproarcs $1,795.00; In Car Speakers $15.97 pair; Marquee Letters 35c up. Time Deals Invited. Write for 1949 catalog with special Drive-In Section. Dept. b—S.O.S. Cinema Supply Corporation, 602 W. 52nd Street, New York 19.

EQUIPMENT WANTED

OLD THEATRE ORGANS, Orchestropes, coin operated pianos and any self playing instruments also music rolls. L. Kerstein, 32 South St., Freehold, N. J.

NEW EQUIPMENT

FILM CABINETS—$2.95 SECTION; Britelite soundscreen, 35c foot; Rectifier bulbs, first quality, $5.15; Rewinders, $9.35 set. What do you need? Star Cinema Supply Company, 441 West 50th Street, New York 19, N. Y.

NEW TOO? YESIREE! WITH COOPERATION of manufacturers S.O.S. has assembled latest booth equipments for Theatres and Drive-Ins at 50 per cent of market price! Time Deals and Trades Too! Dept b—S.O.S. Cinema Supply Corporation, 602 W. 52nd Street. New York 19.

SAVE ON SUPPLIES AT S.O.S.—Rectifier Bulbs, 15 Amp. $4.95; 6 Amp. $2.95; Automatic Enclosed Rewinds $69.50; 2000′ Film Cabinets $3.50 section; White Screens 30½c sq. ft.; Masking 36″ width 69c yd.; Intercom Telephones $9.95 pair; Crystal Pickups $1.75. Send for free 1949 catalog showing hundreds other values. Dept. b—S.O.S. Cinema Supply Corporation, 602 W. 52nd Street, New York 19.

PAIR NEW FOREST H. I. LAMPS, $450.00. Pair Rebuilt Simplex Projectors with RCA Sound Heads, $450.00. P. Sabo, 916 N. W. 19th Ave., Portland 9, Oregon.

BLOWERS BALL-BEARING VARIABLE SPEED DRIVE belts and pulleys, $47.50 up. Reynolds Mfg. Co., 412 Prospect N. E., Grand Rapids, Mich.

SITUATION WANTED

YOUNG MAN, AGE 29, SINGLE, wishes position as assistant manager or operator (Penna. license.) Will travel. Available after Nov. 11th. Box 770, Showmen's Trade Review, 1501 Broadway, New York 18, N. Y.

ASSISTANT MANAGER OR PROJECTIONIST: Twenty-five years experience in Scotland as owner, manager and projectionist. No family connections. Will go anywhere. S. J. R. Young, c/o McLeod, Intervale, N. H.

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BINGO-DYE-CUT CARDS. 75 or 100 numbers—2 Colors—$3.00 per thousand. S. Klous, c/o Showmen's Trade Review, 1501 Broadway, New York 18.

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SIMPLEX REAR SHUTTER MECHANISMS, rebuilt, $251.55; Pair Holmes with Baby arc lamphouses, rectifiers, pedestals, etc., complete, rebuilt, $975.00; DeVry XD projectors, rebuilt complete, $550.00; Simplex 5 point pedestals, $110.00 pair; Pair new Super-Simplex mechanisms, used 17 hours, $875.00; Pair Brenkert Enarc lamphouses, rebuilt, $445.00. What do you need? Star Cinema Supply Company, 441 West 50th Street, N. Y. 19.

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NO, NO, NOT THIS GRANT!



This One



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Screen Play by Nat Perrin, Devery Freeman and Frank Tashlin

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SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS Editor and Publisher

IN THIS ISSUE

HARVEY UPHOLDS COMPETITIVE BIDDING, WANTS UNIFORMITY

THEATREMEN WARY OF PROBLEM FILMS, FEAR POSSIBLE CYCLE

PROMISE OF 'GOOD NEW DAYS' IN NEW PRODUCT—EDITORIAL

PICTURES REVIEWED:

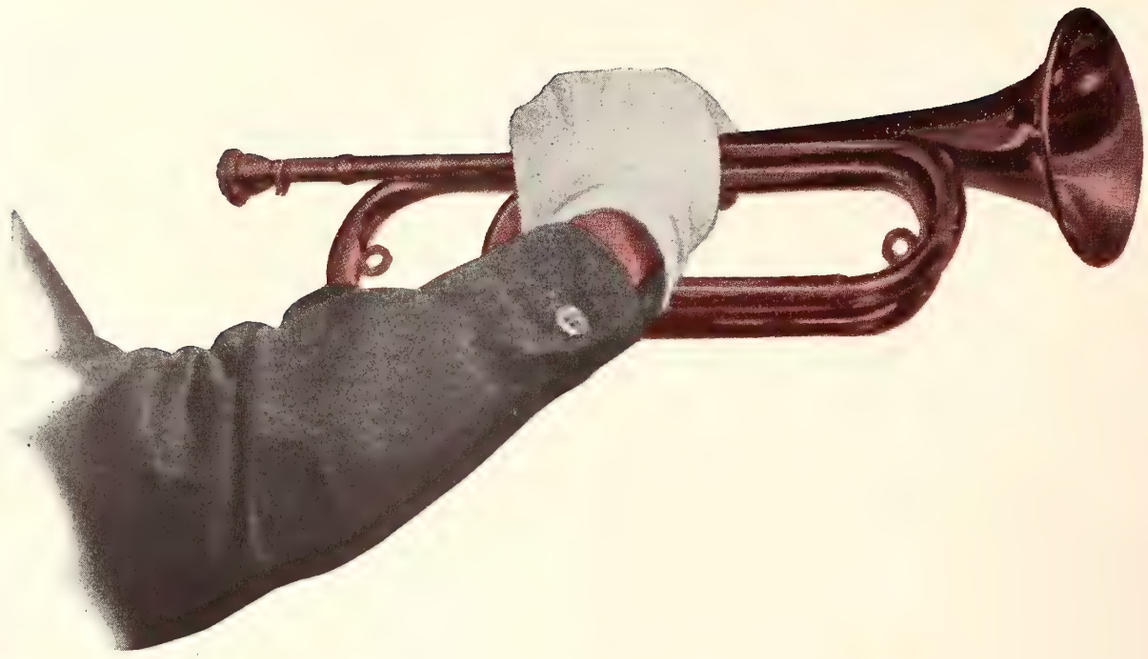
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NOVEMBER 5, 1949
Vol. 51 No. 19

REGULAR FEATURES:

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National Newsreel
Regional Newsreel
Hollywood Newsreel
Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide

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PARDON US FOR BLOWING OUR OWN HORN!

On the opposite page is an M-G-M Studio Chart that we couldn't resist reproducing here.

It represents many millions of dollars in star appeal, in story properties, in production values. It is one of the most ambitious efforts M-G-M or any other studio has ever undertaken.

It has rich meaning for this business. It says there's no let-down at M-G-M. It says M-G-M is your insurance policy. It says the Leader as usual brings enthusiasm, confidence and lift to the industry.

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MGM STUDIOS FEATURE PRODUCTION CHART

• FILMING • • •

YOU'RE ONLY YOUNG TWICE-*(Technicolor)*-Prod: Carey Wilson; Dir: Wm. Wellman, CAST: Dean Stockwell, Darryl Hickman, Scotty Beckett, Leo G. Carroll, Leon Ames.

THE MINIVER SEQUEL-Prod: Sidney Franklin; Dir: H.C. Potter; CAST: Greer Garson, Walter Pidgeon, John Hodiak, Cathy O'Donnell, Brian Roper.

REFORMER AND REDHEAD-Prod: & Dir: Norman Panama & Melvin Frank; CAST: June Allyson, Dick Powell, David Wayne, Cecil Kellaway, Ray Collins.

ANNIE GET YOUR GUN-*(Technicolor)*-Prod: Arthur Freed; Dir: George Sidney; CAST: Betty Hutton, Howard Keel, Louis Calhern, Edward Arnold, J. Carrol Naish, Keenan Wynn, Benay Venuta.

DUCHESS OF IDAHO-*(Technicolor)*-Prod: Joe Pasternak; Dir: Robt. Z. Leonard; CAST: Esther Williams, Van Johnson, John Lund, Paula Raymond.

ASPHALT JUNGLE-Prod: Arthur Hornblow; Dir: John Huston; CAST: Sterling Hayden, Jean Hagen, James Whitmore.

KING SOLOMON'S MINES-*(Technicolor)*-Prod: Sam Zimbalist; Dir: Compton Bennett; CAST: Deborah Kerr, Stewart Granger, Richard Carlson.

• EDITING • • •

OUTRIDERS-*(Technicolor)*-Prod: Richard Goldstone; Dir: Roy Rowland; CAST: Joel McCrea, Arlene Dahl, Barry Sullivan, Claude Jarman, Jr., Ramon Novarro, James Whitmore.

DEVIL'S DOORWAY-Prod: Nicholas Nayfack; Dir: Anthony Mann; CAST: Robert Taylor, Paula Raymond, James Mitchell, Louis Calhern, Marshall Thompson.

THE YELLOW CAB MAN-Prod: Richard Goldstone; Dir: Jack Donohue; CAST: Red Skelton, Gloria De Haven, Edward Arnold, Walter Slezak, James Gleason.

KEY TO THE CITY-Prod: Z. Wayne Griffin, Dir: George Sidney; CAST: Clark Gable, Loretta Young, Marilyn Maxwell, Pamela Britton, Frank Morgan.

DRINK TO ME ONLY-Prod: Norman Krasna; Dir: Norman Krasna; CAST: Van Johnson, Elizabeth Taylor, Fay Holden, Selena Royle, E. Buchanan, Gene Lockhart, Leon Ames.

EAST SIDE, WEST SIDE-Prod: Voldemar Vetluguin; Dir: Mervyn LeRoy; CAST: Barbara Stanwyck, James Mason, Van Heflin, Ava Gardner, Cyd Charisse, Nancy Davis.

PLEASE BELIEVE ME-Prod: Val Lewton; Dir: Norman Taurog; CAST: Deborah Kerr, Robert Walker, Mark Stevens, Peter Lawford, James Whitmore, Carol Savage, Spring Byington, J. Carrol Naish.

NANCY GOES TO RIO-*(Technicolor)*-Prod: Joe Pasternak; Dir: Robert Leonard; CAST: Ann Sothern, Jane Powell, Carmen Miranda, Barry Sullivan.

AMBUSH-Prod: Armand Deutsch; Dir: Sam Wood; CAST: Robert Taylor, John Hodiak, Arlene Dahl.

STARS IN MY CROWN-Prod: Wm. Wright; Dir: Jacques Tourneur; CAST: Joel McCrea, Ellen Drew, Dean Stockwell.

TENSION-Prod: Robert Sisk; Dir: John Berry; CAST: Richard Basehart, Audrey Totter, Cyd Charisse, Barry Sullivan.

BLACK HAND-Prod: William H. Wright; Dir: Richard Thorpe; CAST: Gene Kelly, J. Carrol Naish, Teresa Celli.

SIDE STREET-Prod: Sam Zimbalist; Dir: Anthony Mann; CAST: Farley Granger, Cathy O'Donnell, James Craig, Paul Kelly.

ON THE TOWN-*(Technicolor)*-Prod: Arthur Freed; Dir: Gene Kelly, Stanley Donen; CAST: Frank Sinatra, Gene Kelly, Betty Garrett, Vera-Ellen, Ann Miller, Jules Munshin.

• PREPARING • • •

MYSTERY STREET-Prod: Frank Taylor; Dir: John Sturges; CAST: Ricardo Montalban, Marshall Thompson, Sally Forrest.

A LIFE OF HER OWN-Prod: Voldemar Vetluguin; CAST: Lana Turner.

VISA-Prod: Sam Marx; CAST: John Hodiak.

SUMMER STOCK-*(Technicolor)*-Prod: Joe Pasternak; Dir: Charles Walters; CAST: Gene Kelly, Judy Garland, Gloria De Haven, Phil Silvers.

SERENADE TO SUZETTE-*(Technicolor)*-Prod: Joe Pasternak; CAST: Kathryn Grayson, Mario Lanza.

THREE LITTLE WORDS-*(Technicolor)*-Prod: Jack Cummings; Dir: Richard Thorpe; CAST: Fred Astaire, Red Skelton, Vera-Ellen, Arlene Dahl.

SKIPPER SURPRISED HIS WIFE-Prod: Wm. H. Wright; Dir: Elliott Nugent; CAST: Robert Walker, Jean Hagen.

CRISIS-Prod: Arthur Freed; Dir: Richard Brooks; CAST: Cary Grant, Jose Ferrer.

FATHER OF THE BRIDE-Prod: Pandro S. Berman. Dir: Vincente Minnelli; CAST: Spencer Tracy, Elizabeth Taylor.

RIGHT CROSS-Prod: Armand Deutsch; CAST: Dick Powell, Ricardo Montalban.

TO PLEASE A LADY-Prod: & Dir: Clarence Brown; CAST: Clark Gable, Barbara Stanwyck.

STANDOFF-Prod: Richard Goldstone; Dir: Jerry Mayer.

• COMPLETED • • •

CHALLENGE TO LASSIE-*(Technicolor)*-Prod: Robert Sisk; Dir: Richard Thorpe; CAST: Lassie, Edmund Gwenn, Donald Crisp, Geraldine Brooks.

BORDER INCIDENT-Prod: Nicholas Nayfack; Dir: Anthony Mann; CAST: George Murphy, Ricardo Montalban, Howard Da Silva.

INTRUDER IN THE DUST-Prod: Clarence Brown; Dir: Clarence Brown; CAST: Claude Jarman, Jr., David Brian, Juano Hernandez.

BATTLEGROUND-Prod: Dore Schary; Dir: Wm. Wellman; CAST: Van Johnson, John Hodiak, George Murphy, Ricardo Montalban, Marshall Thompson, James Whitmore, Jerome Courtland, Don Taylor, Denise Darcel.

CONSPIRATOR-Prod: Arthur Hornblow, Jr., Dir: Victor Saville; CAST: Robert Taylor, Elizabeth Taylor.

MALAYA-Prod: Edwin Knopf; Dir: Richard Thorpe; CAST: Spencer Tracy, James Stewart, Valentina Cortesa, Sidney Greenstreet, Lionel Barrymore, John Hodiak, Gilbert Roland.

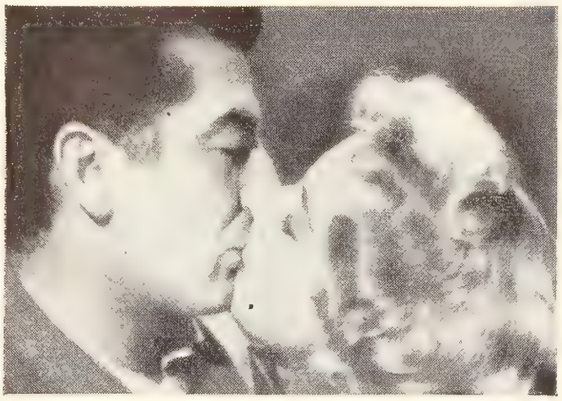
THE OPEN DOOR-*(Tentative title)*-Prod: Robert Sisk; Dir: Pat Jackson; CAST: Ann Sothern, Zachary Scott, Gigi Perreau, Nancy Davis.

THAT FORSYTE WOMAN-*(Technicolor)*-Prod: Leon Gordon; Dir: Compton Bennett; CAST: Errol Flynn, Greer Garson, Walter Pidgeon, Robert Young, Janet Leigh.

ADAM'S RIB-Prod: L. Weingarten; Dir: George Cukor; CAST: Spencer Tracy, Katharine Hepburn, Tom Ewell, Judy Holliday.

Shorts, too! Have you seen the latest Technicolor Tom & Jerry "Jerry's Diary"?

Okay Boxoffice! The music is in Paramount's new one cal



"HERE'S VIC MATURE as the aspiring producer who produces terrific reactions in girls like me."



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"HERE'S FRANK LOESSER, composer of my red-hot songs, whose acting Showmen's T. R. calls 'Wonderful'!"



"HERE'S 'STAND-OUT SONG' says Variety reviewing 'That's Loyalty.' 'Now That I Need You' is another."



"HERE'S SOMETHING TO GET MY TEETH INTO—more excitement than 'Perils of Pauline'."



"HERE'S MY CRACK DOWN ON GANG LAND that Jimmi Fidler called 'bom bastic gymnastics'!"

l mayhem you like me to do

d"

RED, HOT AND BLUE"



Betty Hutton
Victor Mature
in
"RED, HOT AND BLUE"

A JOHN FARROW production with
WILLIAM DEMAREST · JUNE HAVOC
Produced by ROBERT FELLOWS
Directed by JOHN FARROW
Screenplay by Hagar Wilde and John Farrow
Story by Charles Lederer
Music by No. 1 Song-Writer FRANK LOESSER

"HERE'S THE JIVE HAMLET NUMBER that made Motion Picture Daily say: 'It's all for laughs'!"



"HERE'S THE ALL-OUT CLIMAX when Vic and I wreck a warehouse—with 'pandemonium unlimited' reports Film Bulletin."





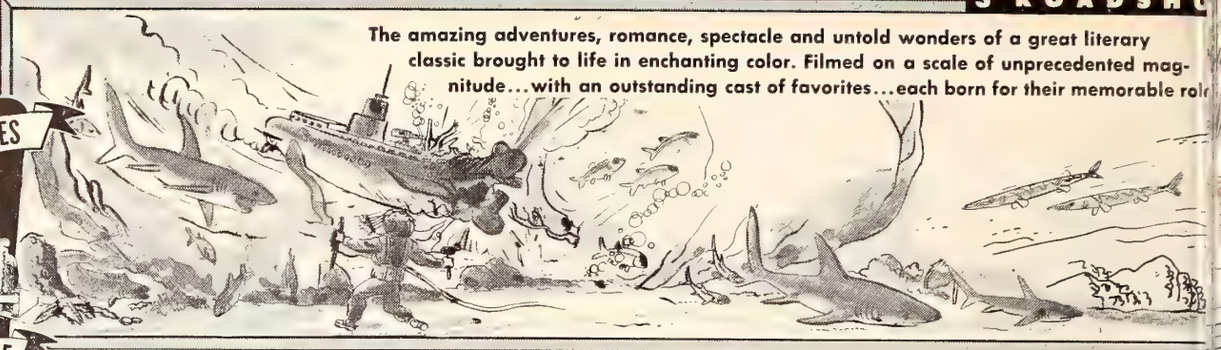
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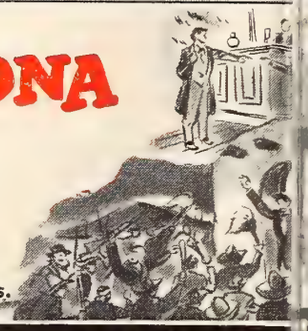
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starring **VINCENT PRICE** *as the Baron*

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Presold to millions and to be cast with top marquee names.



4 TOP BUDGE

6 BLACK RIDER Westerns



Starring

JAMES ELLISON

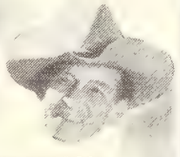
RUSSELL HAYDEN



FUZZY KNIGHT



RAYMOND HATTON

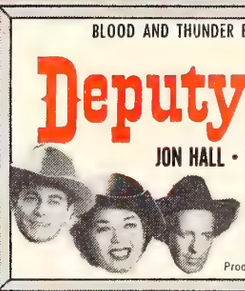


1—"WEST OF THE BRAZOS"
2—"HOSTILE COUNTRY"
3—"CROOKED RIVER"
4—"TEXAS MANHUNT"
5—"MARSHAL OF HELDORADO"
6—"COLORADO RANGERS"



BLOOD AND THUNDER EXCITEMENT...RIP-ROARING ACTION!

Deputy Marshal



Starring

JON HALL • FRANCES LANGFORD • DICK FORAN

JULIE BISHOP • JOE SAWYER
RUSSELL HAYDEN • CLEM BEVANS

Filmed with the Garutso Lens for 3-Dimensional Effect!

From Charles Heckelmann's Best Selling Novel.

Produced by William Stephens Directed by William Berke



FORT DISASTER



Big colorful Saga of Dangerous, Flaming Frontier Days! To be cast with hundreds of Indians, and filmed on location in new, natural backgrounds.



4 BOXOFFIC

SENSATIONAL, FAST-MOVING MURDER MYSTERY—Filmed entirely in San Francisco!



"Treasure of Monte Cristo"

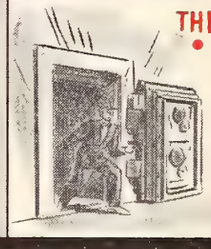
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GLENN LANGAN • ADELE JERGENS
STEVE BRODIE
BOBBY JORDAN • MICHAEL WHALEN

Produced by Leonard S. Picker
Directed by William Berke



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Fast and Fascinating Murder Mystery base Frank Gruber's popular mystery novel. The of a lock and key expert . . . with deft fi . . . and not too many morals. Gruber will direct his own screen play and will film it on the streets of Los Angeles.

12 SHOWMEN AC

Western Pacific



Exciting railroad story crammed with suspense... adventure! Filmed with co-operation of Western Pacific R. R., on board their new super *"Vista-Dome" Streamliner.*

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Starring

ROBERT ALDA • HOOSIER HOTSHOTS

Vaudeville comes back with a bang! ...in a big colorful musical with top variety artists! Full of songs, gags and gals!

Produced by June Carr • Paul Schreibman
Directed by Paul Landres

A heart-warming, thrilling, fast-paced drama

RACEHOR

...filmed with all the excitement and col only a racetrack situation can make pc



DANGEROUS DESPERADOES ...LAWLESS FURY!



THE Dalton Gang



Starring

DON BARRY • ROBERT LOWERY
JAMES MILLICAN

with Betty Adams • J. Farrell McDonald
Byron Foulger • Greg McClure

Produced by Ron Ormand • Directed by Ford Beebe





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An exploitation story of the California State Highway Patrol... filmed with their co-operation and based on a story from their confidential files.

THE ABILENE KID



with **REED HADLEY**
MARY BETH HUGHES
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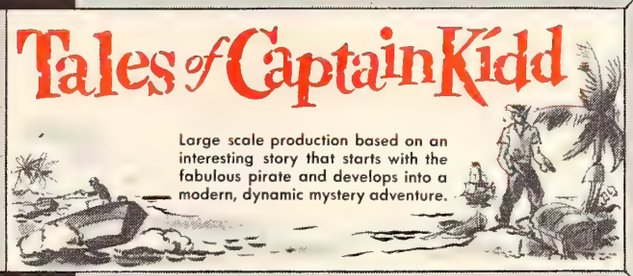
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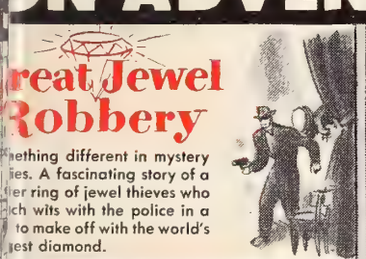


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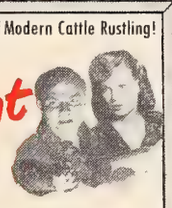
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THE EDITORIAL PAGE

THE GOOD NEW DAYS

During the past few years there were so many annual promises of "the biggest lineup in our history" and so comparatively few deliveries of really successful product that exhibitors and industry observers began to cast a jaundiced eye at the overly-enthusiastic statements and announcements. True, there were some worthwhile films, but the bad outnumbered the good.

Back in the '20s and '30s these seasonal statements and announcements in the trade press electrified the industry. Exhibitors, cognizant of past performances, exploited and ballyhooed their new season lineups with all the showmanship at their command. For the most part, those were lush years in the motion picture industry, artistically and commercially.

We won't go into detail about what happened in the meantime. Suffice it to say that a combination of "economy waves," mediocre product and indifferent public relations, not to mention the steadily growing opposition of other amusements, put Hollywood definitely on the skids.

But it's different this year. The quality of product already completed proves beyond a doubt that Hollywood is returning to the old-fashioned job of making *good* pictures. For the past few weeks we have been privileged to see some of these new pictures, and they have been of such superior quality that we could liken them only to the product of the good old days. As a matter of fact, it is as if the good old days were with us again.

Believe us when we tell you that Columbia's "Jolson Sings Again"; MGM's "Battleground" and "Intruder in the Dust"; Paramount's "Samson and Delilah" and "The Heiress"; and 20th-Fox's "Pinky" and "The Prince of Foxes," to name only a few, need take no back seat to the Hollywood output of any year. They are truly outstanding productions. To see "Battleground," for instance, is to hark back to the days of "The Big Parade," and old-timers will recall "The Ten Commandments" when they see "Samson and Delilah," undoubtedly Cecil B. DeMille's greatest picture since that other Biblical epic of 1923.

Based on the high quality of the pictures we've already seen, the product yet to come promises a banner year. Intuitively, we'd pick these films as likely to be among the very best: Columbia's "All the King's Men," "The Petty Girl" and "No Sad Songs"; MGM's "East Side, West Side," "Malaya" and "On the Town"; Paramount's "The File on Thelma Jordon," "Dear Wife" and "Sunset Boulevard"; RKO's "Carriage Entrance," "The White Tower" and "Stromboli"; 20th-Fox's "The Black Rose," "Three Came Home," "The Broken Arrow" and "Wabash Avenue"; Universal-International's "Bagdad," "Free for All" and "Woman in Hiding"; United Artists' "Champagne for Caesar" and "The Big Wheel"; and Warners' "Always Leave Them Laughing," "Chain Lightning," "The Inspector General" and "Young Man With a Horn." Perhaps not all of these will score a high rating, but we feel sure most of them will. And if we've omitted a big one or two, the omission is accidental.

Yes, the films we've already seen, and those to come, indicate that this *can* be the industry's biggest season in many, many years. But if exhibitors are to be stirred into action, this new enthusiasm and confidence will have to be communicated to them through the channel with which they are most familiar—the trade press.

Perhaps Hollywood *is* clicking, if one is to judge by the current film output. But let's make this sweet music overpower the dissonant noises of economic fears, petty bickerings and lack of industry showmanship.

▲ ▲ ▲

Glamor Treatment

While the good old movies take many a slap from the enemy, films and theatres where they're shown receive many a grand boost from their friends.

As an example of the latter, consider that eye-taking back cover Coca-Cola adv. in the *Saturday Evening Post* this (Nov. 5 issue) week. "At the movies entertainment and refreshment go hand in hand," says the caption to a "dream street" scene of glittering theatre marquees with the familiar Coke name and symbols framed in the glamor of movie atmosphere. It's a boost for Coke, to be sure, but also another instance of how a company whose product has won acceptance, and proved its merit at the theatres where films are shown, recognizes the appeal of films and pays tribute to them in pridefully proclaiming an association with The Movies.

—*CHICK LEWIS*

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WHAT'S NEWS

In the Film Industry This Week

EXHIBITION

Ever since competitive bidding was first suggested by the New York federal statutory court hearing the anti-trust suit—Dec. 31, 1946 — exhibitor leaders have been viewing the bid system with alarm, suspicion and consternation. So when recently the Pacific Coast Conference of Independent Theatre Owners passed a resolution which, among other things, called upon distributors to sell pictures through bidding when exhibitors requested them to, Showmen's Trade Review asked its San Francisco correspondent to find out why. The answer came from PCCITO Board Chairman H. V. (Rotus) Harvey, veteran showman, who examines everything he says to make sure that it doesn't say what he didn't mean. Harvey's explanation was that bidding upheld the exhibitor's "right to buy," and that whether exhibitors liked it or not, bidding was probably here to stay since distributors "have the right to license their product in any method they choose." Harvey deplored certain practices connected with bidding and said the PCCITO was seeking uniformity in bids (P. 13).

Meanwhile in Atlanta, Censor Christine Smith approved "Pinky" but continued to withhold approval on "Lost Boundaries" which also deals with one phase of the Negro problem. And while "Pinky" was booked into Atlanta's Roxy, which has a large Negro balcony, STR correspondents were asking exhibitors across the nation what they thought of pictures which dealt with the problem. For the most part exhibitors thought they had a place since they were making money. A few, however, were worried that too many would be made as a cycle developed and public reaction would be had. A few more were worried about community reaction. Several in the south would not book pictures which dealt with subjects that might offend the white southerners. And one exhibitor in a New Jersey town wouldn't book such pictures because he feared it would give him a predominantly Negro audience and thereby classify his house as a colored theatre! (P. 13)

Out in California National Theatre's Charles Skouras, who has been fighting for Daylight Saving Time, came out to answer those who attacked him with a declaration that it would benefit the state and couldn't be beat because the public wanted it. Skouras, who is running trailers favoring the advanced time in his theatres, drew fire from opponents of daylight saving, among whom are exhibitors. Report is that while under-roofers might benefit by the advanced time, it could be murder to under-skyers, an inference which might be justified when it is noted that among the opponents are drive-in owners.

And more seriously the coal and steel strikes were making themselves felt at the box-office, with the coal strike doing a double-play against the industry by curtailing train service and upsetting film delivery schedules. In some areas salesmen were out with their cars hauling film as well as peddling it.

Shea's circuit has added one-night vaudeville to several more houses; in Lake Charles, La., the 1900-seat Pittman got under way as the town's largest theatre, and in Rochester, N. Y., Ben Belinsons' Little Theatre rounded out 20 years of continuous operation as an "art" house.

LITIGATION

Neither Warner Bros., nor the Justice Department would talk, but Washington indicates that Warners is after a consent decree in the Government anti-trust suit, which, if worked out, will probably leave Loew's alone in the fight against divorce, since 20th-Fox wants out too via the consent route. The statutory court in New York has fixed Dec. 16 as argument day for the Government anti-trust suit with Nov. 17 as the last day to file briefs.

In New York depositions had been taken in the Empire suit against the eight majors. In Lexington, Columbia, Universal and United Artists were suing the New Harlan Theatre at Harlan, Ky., over rentals, and in Georgia, the state Supreme Court not only walloped the city of Brunswick's amusement tax, as reported last week, but judicially pointed out that motion pictures were a respectable business such as drug stores and groceries and must be treated like these businesses.

DISTRIBUTION

Twentieth Century-Fox, inaugurating competitive bidding in the Gulf States area, sold two pictures away from Paramount-Richards, which makes a fifth major to leave the Paramount-Richards time. Republic President Herbert Yates, believing that Great Britain will offer splendid opportunities for American films, will release the entire Republic product there and has added 10 special salesmen to the distribution end for John Bull. The Canadian Jewish Congress announced that Quebec Province will not allow "Oliver Twist" to be shown because of the character Fagin, which is also the reason it is not being shown in the United States. Oklahoma is seeking to force distributors to pay a state income tax.

GENERAL

On the production front Universal has decided to raise its "A" program from 25 to 30 pictures for 1950 and to make 12 intended for extended runs; Chester Erskine has formed his own producing company with A. Pam Blumenthal as president and Dave Garber, formerly Universal's studio manager, is going to establish a motion picture center for Kingswood Films, Inc., in the British West Indies. Pictures made there can also be considered as British pictures under the quota.

Rochester University has developed a new artificial sapphire lens said to be better than the present glass lens. The Motion Picture Publicists Ass'n, IATSE Local 818, has been admitted to membership in the Hollywood Film Council.

Financial: Motion picture companies reported cash dividends for September amounting to $7,419,000 compared to $7,280,000 for September, 1948. Payments for the quarter ending September, 1949, amounted to $10,588,000 compared to $4,147,000 for the similar period in 1948. Paramount President Barney Balaban disposed of 1,200 shares of Paramount $1 common to the B & T Association.

Dead: Kay Kamen, 57, merchandising manager for Walt Disney and president of Kay Kamen, Ltd., his wife, Kate, 40, in the AirFrance Constellation plane crash at the Azores.

Coal Strike Hits Film Shipments

The nation's coal strike has not only hit the box-office in areas affected, but has moved out to affect delivery of film shipments in the non-coal producing sections.

Faced with coal shortages, railroads have been cancelling regularly scheduled trains with the result that film has to be shipped either earlier or by other means in several sections. In Boston, suburban theatre exhibitors have been hit by the elimination of the seven o'clock train which carried films to all points west—Worcester, Fitchburg, Framingham, Springfield, Natick, Wellesley. Distributors had to call in salesmen and commandeer their automobiles to make deliveries. In some instances exchange managers themselves were understood to have to travel miles by motor to deliver film for midweek openings.

Closed Coal Mines Worry Cleveland Showmen

Cleveland area exhibitors were worrying this week that the protracted coal strike might shut up shop for them. While most of the city's movie houses aren't worried about heat too much since they operated off the municipal heat, there was some fear that the cumulative effect of both the coal and steel strikes, which is causing widespread unemployment, would be murder at the box-office.

Strikes, Layoffs Hit New Jersey Business

Industrial inactivity due to layoffs and curtailed manufacturing, as well as the effects of the steel and coal strikes were partly blamed this week for some of the worst business in the New Jersey area to date. Television was also partly blamed by exhibitors, who contend that the average run of picture is not strong enough to buck the conditions.

Quebec Said to Bar 'Oliver Twist' Film

The Canadian Jewish Congress, meeting in Toronto, revealed that showing of J. Arthur Rank's "Oliver Twist" had been barred in Quebec province by Premier Maurice Duplessis. The announcement made by a speaker at the Congress, who said he had the authorization of the premier to make the statement, declared that the picture was banned because of the portrayal of Fagin. Neither the premier's office at Quebec nor Eagle Lion commented.

Showing of "Oliver Twist" in the United States has been held up by Jewish protest over the Fagain portrayal on the grounds that it would foster anti-Semitism.

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Take Depositions In Empire Suit

While depositions from witnesses have been taken in the $5,076,000 triple damage suit filed by Harry W. Doniger and the Empire Amusement Company in New York federal court against the eight major distributors, trial date for the suit had not been set late this week.

Doniger, as trustee for Empire, and Empire, are suing Paramount, 20th Century-Fox, Warner Bros., RKO, Loew's (MGM), Columbia, United Artists and Universal on the ground that the house could not get product. The petition states that the corporation took over the Empire at Newark, N. J., as a grind house in 1935 under a lease to operate it for five years with an option to renew. After several weeks, the petition alleges, the house had to shut down due to alleged product difficulties.

The sensation expected in the trial is that one or two former employes of one of the defendants are expected to testify in favor of the plaintiffs to back up letters which are to be filed in the case. The suit was filed in July, 1949.

File 3 Fraud Suits

Three separate suits alleging incorrect returns on percentage rentals in connection with the New Harlan Theatre at Harlan, Ky., were filed against Price Coomer in federal court at Lexington this week by Columbia, United Artists and Universal.

Bidding Takes Fox Away From Paramount-Richards

Twentieth Century-Fox this week sold "Oh, You Beautiful Doll" and "Everybody Does It" away from the Paramount-Richards circuit in New Orleans in an act which marked the first use of bidding in that area by Fox. The action also indicates that both films will be sold away from the circuit throughout the Gulf States.

The move marks the fifth major to sell away from Richards, who is scheduled to release the houses in the circuit during early 1950 to Paramount, but who retains important interests in other circuits and booking combines. Prior to the Fox action by years, MGM and Universal sold away in differences over terms, RKO and Paramount followed more recently. Fox and the circuit had reportedly disagreed once before over terms, but the situation was later straightened out in a meeting between 20th-Fox President Spyros Skouras and Circuit Chief E. V. Richards.

Shea's Adds Vaude To Eight Houses

The Shea circuit Wednesday added one-day vaudeville bills to its Shea's in Ashtabula, Ohio, Jamestown, New York, and Bradford, Pa.; the State in Cambridge, Ohio; the Union in New Philadelphia, Ohio, the Colony in Marietta, Ohio, the Weller, in Zanesville, Ohio, and the Auditorium in Newark, Ohio, which will play two days—Friday and Saturday. Vaude policies had previously been established in Manchester, New Hampshire, and Greenfield, Mass. Joe Hiller of Pittsburgh, books.

Philly Price Cut

Philadelphia saw its first post-war admission cut when William Goldman slashed prices at the State Theatre from 70 cents to 50 cents.

Warner Seeks Consent?

Reports from usually reliable sources in Washington this week clearly indicated that Warner Bros. is seeking to escape the Government anti-trust suit by a consent decree which would provide for both divorce and divestiture. Neither the Justice Department, however, nor a Warner Bros. spokesman, would comment on any progress the negotiations might have made. Washington sources nonetheless treated lightly the report that the Warners sought to split the fraternal triumvirate so that two brothers would remain in production-distribution and the third go into exhibition. They inclined to the belief that the Department would reason that so close a family relationship could not be completely disassociated in business. If Warner closes a consent deal with the Justice Department, this will probably leave Loew's alone in the fight against divorce, since 20th-Fox also seeks a consent decree.

Harvey Upholds Bid System, Wants Distributor Uniformity

Competitive bidding strongly upholds the exhibitor's "right to buy," H. V. (Rotus) Harvey, board chairman of the Pacific Coast Conference of Independent Theatre Owners, declared in San Francisco this week as he revealed his organization would seek to have distributors adopt uniform bidding methods.

Harvey, who is one of the few exhibitor organization heads who has a good word to say about bidding, however does not like the way it is administered in the San Francisco area. He claims that each distributor has a different method and that these differences often work to the disadvantage of the exhibitor.

"We ask for a uniform method of selling which will be fair to all," he declared. "I don't believe in the 'auction block' practice of some distributors in calling up several parties and quoting prices to gain raises in offers."

The move to reform the bidding system in his area will be followed through by Harvey himself and PCCITO members, he said.

Asked for It

The PCCITO recently surprised exhibitor circles when it passed a resolution which asked that all distributors establish competitive bidding when it was requested by exhibitors. The reason behind this action is understandable in view of the approach Harvey takes to the subject. While other exhibitor organizations denounce bidding as an evil, he views it as something which is here and which offers exhibitors "the right to buy."

Here to Stay

"Whether the exhibitor likes competitive bidding or not," he remarks, "it is here and likely to stay because distributors have the right to license their product in any method they choose."

The PCCITO resolution on the subject, passed at its recent convention at Sun Valley, Idaho, calls not only upon distributors to establish competitive bidding in areas where exhibitors request it, but also to use a sealed bid system only, open the bids publicly before interested parties, make public the contents and then make the awards immediately. It also urges speedier action in the bidding system.

Harvey also told SHOWMEN'S TRADE REVIEW that the PCCITO felt that its membership should get into the drive-in field.

"We are urging," he said, "our regular show people to build drive-ins where they are needed rather than bringing in an entirely new group into the business."

Showmen Wary on Problem Pictures; Fear Cycle May Surfeit Audience

Problem pictures and those which the literary group like to refer to as "adult" may be doing fine at the box-office right now but the prejudice the average exhibitor has against anything which is not pure entertainment, is far from extinct, a survey by SHOWMEN'S TRADE REVIEW indicated this week.

While the majority of exhibitors agree, in view of the success of such pictures as "Gentleman's Agreement," "The Snake Pit," "Unwanted," "Home of the Brave" and "Lost Boundaries," that there is a place for the problem picture, their general fear is that a cycle of such problem pictures would surfeit the public and convert the theatre from a place of relaxation into a forum for social issues.

No Like

They don't like this possibility at all, despite the fact that a growing body of lay thought, backed by some industry opinion, is convinced that the public is ready for controversial subjects and will welcome the discussion of problems by way of the screen.

Summing up a moderate and liberal view in connection with this type of production is Wilbur Snaper, New Jersey circuit head.

"Fundamentally we can say that the pictures we have had so far had been successful for the public has bought them," he declared.

"There's only one fear," says Snaper, who has bought "Unwanted" and "Lost Boundaries" for some of his outlets, "and that is a cycle—because you can't blame producers for jumping on the bandwagon. All of a sudden we have had nothing but westerns, musicals, and now we have problems."

Snaper believed that problem pictures were welcomed and good ones would remain welcome. Asked if he thought the audience would weary of them he said:

"That only can happen from excess. If we

(*Continued on Page* 18)

Up

Box-office receipts for August, as shown by the U. S. Treasury Department reports for September, were $35,287,970 compared to $34,326,269 for the report which reflected the July level, it was revealed in Washington this week.

Divorce Promises Brilliant Future, Predicts Bob Savini

Doesn't Go Far Enough But Is Salvation of the Industry, Veteran Says

By BILL SPECHT

A man who has lived 45 years in show business as an usher, exhibitor, film salesman and distributor looked backward for a brief moment in New York Tuesday and then loked forward to predict a brilliant future for the motion picture industry — now that divorce would split exhibition from distribution and production.



Bob Savini

He's R. H. (Bob) Savini, the six-foot plus monolith of the business who talks slow and soft, thinks fast and sharp, and who has come up with an idea or so at various times which today even makes good listening.

Savini's glad the Government is getting divorce. He's sorry that the Government doesn't go far enough, and he doesn't like the idea that the new distribution companies which grow out of the Paramount and RKO consent decrees, eventually will be able to acquire theatres of their own—provided such acquisition does not foster monopoly. He further thinks something more should be done about non-affiliated chains.

But so far as divorce is planned to go, it is all to the good, he reasons. "That is the salvation of our business," he remarked. "Only the government has not gone far enough."

Separation of theatre and studio, he believes, will open new markets to the producer. It will put a premium on quality and enable a producer of quality pictures "to get his value out of the box-office." This in turn will tend toward encouraging production of salable pictures instead of the system under which "pictures were made by factory method to fill theatres, had to be played, good or bad—and the public be damned."

Survived and Prospered

Savini's faith in the industry's future, he said, arises in the fact that he has seen big ones tumble while other, smaller industries, have survived and prospered. Over the years he has seen General Films, Motion Picture Sales (not to be confused with the present organization), Mutual, Triangle, VLSE (Vitagraph, Lubin, Selig, Essanay) all grow, dominate the scene, and then vanish.

Savini celebrated his 45th anniversary in motion picture business this year. It was in August, 1904, that he started as a theatre usher. Save for that job and when he worked with Herman Fitcheberg, New Orleans exhibitor and exchange operator whose Pierce Arrow limousine used to attract attention when he went a-calling on relatives who lived on Esplanade Avenue, Savini has been his own boss.

It has been a very interesting business, he'll be the first to say. As an illustration, years ago he left his native Atlanta where he had become a well-known salesman with a somewhat legendary reputation, to come to New York. And immediately things began to happen as a distribution outfit specializing in re-issues sprang up.

Buying Reissues

Years later, major exchanges caught up to what was going on. Savini was buying re-issue rights on hits and keeping the picture on the screen continuously. What's more he was making money.

Eventually major exchanges perked up and the re-issue business was taken into their fold. In addition other re-issue outfits sprang up. But Savini stayed right where he was in the business—and meanwhile started producing his own action pictures to make certain that he would have product should his access to re-issues be choked off. So far it has not been.

But even before that he had startled the South. In those days Charles Chaplin was the best box-office draw in the country. A certain company opened eight Chaplins and also had a line of pictures with feminine stars which were regarded by exhibitors as being as close to Thanksgiving fare as anything in celluloid can get.

Takes Turkeys

Savini made a deal with them to handle the turkeys along with the eight Chaplins. The owners, figuring that the Chaplins, all of which had played the territory at least four times, were about milked, agreed.

After he closed the deal, Savini went to the circuits and offered the eight Chaplins with the turkeys as a tie-in double bill. And very blandly he made a deal that the circuit should average the business of each of its houses over an eight-week period and that he would accept this average as the regular house average. Then, he further agreed that the film rental for the first week of the Savini double-biller would be 50 per cent of whatever the pictures brought in above the house average. This figure would then establish the flat rental for what the other dual bills, riding on Chaplin's popularity, would bring.

B-r-r-

The first bill opened in Atlanta during a blizzard which kept the street cars in their barns from Monday till Thursday afternoon. But at that time, with Friday and Saturday business still to go, the Savini twins had brought in $24 more than the house's average weekly business. The week finally cleared $1,654 for Savini. The story was repeated in varying amounts of money in Birmingham, Montgomery, Jacksonville while the small town of Aniston, Ala., which boasts a nice courthouse square and a bevy of beauties to walk through

(*Continued on Page* 18)

Ha! Ha! Ha!

To the Motion Picture Association of America in Washington, D. C., rumors that Mayor William O'Dwyer of New York would succeed Eric Johnston as president of the MPAA are just one big joke. The reports gained added life when New York Candidate for Mayor Vito Marcantonio, who is lambasting the movies, asked O'Dwyer over the air if there were truth to the story that he would replace Johnston.

Boom!

An unestimated number of films were damaged by fire and water in an explosion in New Orleans Oct. 22 in the film inspection room of Dixie Films, Inc. The blast blew out part of a two-inch partition on the third floor of a four-story building at 218 S. Liberty Street.

The damaged plaster wall, which was reinforced with a steel webb, separated the film inspection room of Dixie Films, and a poster storeroom of F. F. Goodrow, distributor of novelty films. There were no people in either room at the time of the explosion. Dixie Films District Manager Robert A. Kelly said that damage to the films by fire and water could not be immediately determined. Cause of the explosion was not known.

Wilby-Kincey Paramount Deal Reported Reached

Paramount this week appeared to be nearing the close of a deal by which it would acquire the 50 per cent interest held by its partner in the Wilby-Kincey circuit of approximately 140 theatres in Alabama, North and South Carolina, Tennessee, Virginia and West Virginia.

Reports from Atlanta quoted a Paramount Theatre spokesman as saying that while the deal had not been actually signed, an agreement had been reached by which Paramount would take over on Jan. 1, 1950 and both Kincey and Wilby would continue as operating heads. The deal is similar to that reached by Paramount with E. V. Richards over the Paramount-Richards circuit in the Gulf area. Here also Paramount takes over full ownership with officials of Paramount Richards remaining in operating charge. In the Wilby-Kincey deal, Paramount, to live up to the consent decree, must release about 48 of the 140 theatres. Paramount owned 50 per cent of the Wilby-Kincey chain and while the purchase price involved in the proposed transfer was not mentioned, it is thought to be in the neighborhood of $3,500,000 and includes contracts with Wilby-Kincey officials for their services at high-salaried figures.

Memphis Strand Goes 1st Run Under Paramount

Memphis' Strand became a first-run house under the Paramount Theatre banner Thursday night with "My Friend Irma" as the first picture under the new policy. The house was formerly part of the Malco Circuit and passed to Paramount under the partnership dissolution.

Attending the opening were Paramount Theatres Service Corporation Vice-President Robert Weitman; South Central Division Manager M. R. (Duke) Clark, and Memphis Branch Manager M. C. McClintock.

To Confer

Weitman is expected to confer here with officials of the Paramount subsidiary—Tenarken Paramount Corporation, which will operate eight additional theatres in Arkansas, Tennessee and Kentucky which were once part of the Malco chain.

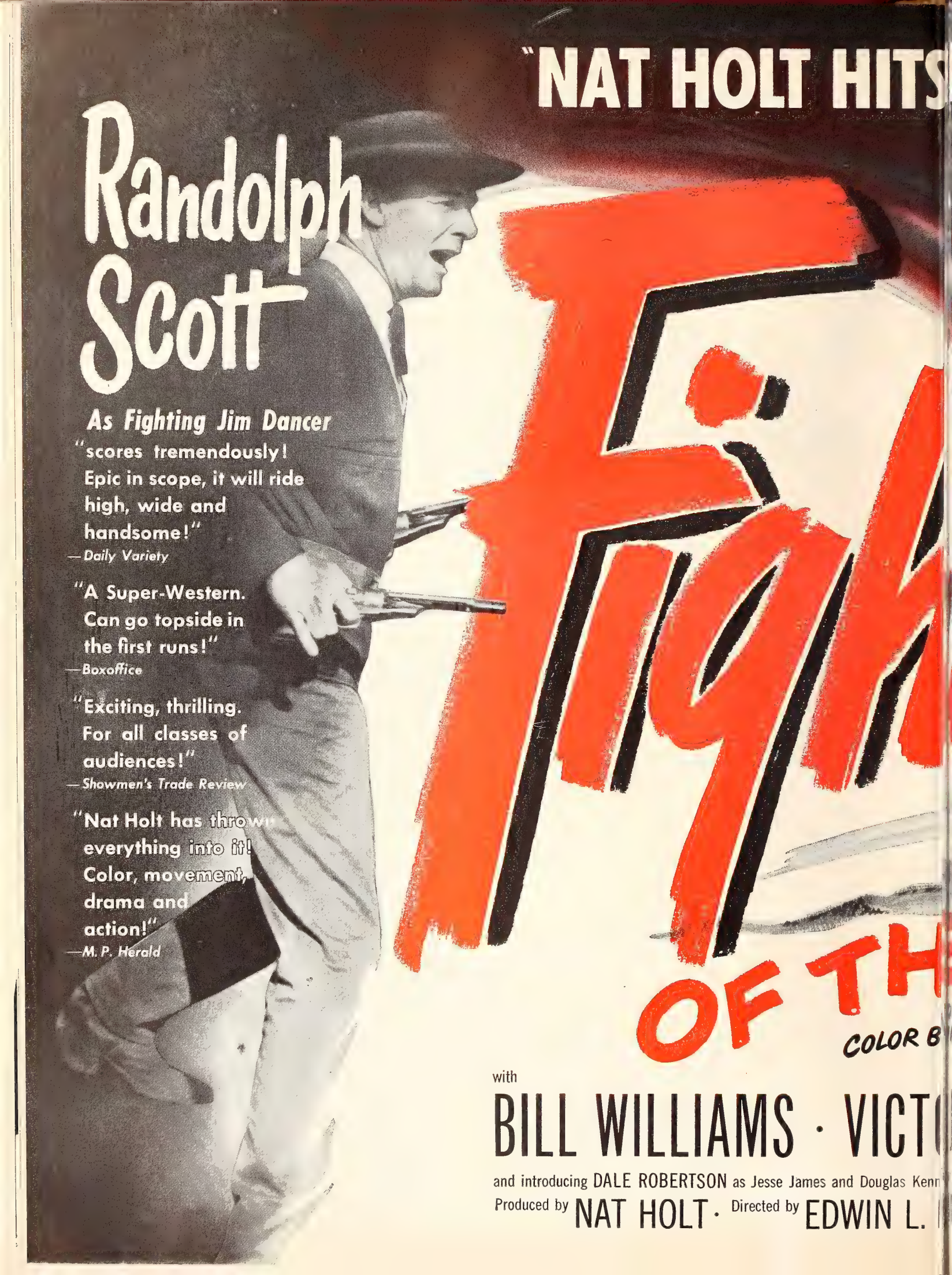
Said With Flowers

The Translux at Washington hit the popularity jackpot last week when it distributed 1,000 gardenias, flown from Mexico, to the lady patrons.



A GREAT NEW FIGURE COMES OUT OF THE WEST.....

"NAT HOLT HITS



Randolph Scott

As Fighting Jim Dancer

"scores tremendously! Epic in scope, it will ride high, wide and handsome!"
—*Daily Variety*

"A Super-Western. Can go topside in the first runs!"
—*Boxoffice*

"Exciting, thrilling. For all classes of audiences!"
—*Showmen's Trade Review*

"Nat Holt has thrown everything into it! Color, movement, drama and action!"
—*M. P. Herald*

Figh

OF TH

COLOR B

with

BILL WILLIAMS · VICT

and introducing DALE ROBERTSON as Jesse James and Douglas Kenn

Produced by NAT HOLT · Directed by EDWIN L.

HE JACKPOT AGAIN!"

—Hollywood Reporter

ND HOW!

"Nat Holt's latest picture is outstanding. It opened in Topeka, Kansas to two capacity audiences. Congratulations for having another outstanding Boxoffice Picture!" —Elmer C. Rhoden

AND IT'S THE SAME STORY IN L. A., PHOENIX, SPOKANE, SAN DIEGO AND DENVER!

li'l Abner

E PLAINS

INECOLOR

JORY · JANE NIGH

Taylor · James Todd · Rhys Williams · Barry Kelley

N · Original Story and Screenplay by Frank Gruber · A Nat Holt Production · Released by 20th Century-Fox



20th CENTURY-FOX

Foresees Brilliant Future

(*Continued from Page* 14)

it on a summer's night, broke records with $318.

Today Savini finds that the greatest change in 45 years has been the improvement in theatres—in buildings, seats, decorations, atmosphere, in projection.

Theatres in the early days, he recalls, were flimsy structures, often with wooden benches, sometimes located on second floors of buildings. Booths were not fireproof, the film ran through the projector and was gathered in a barrel.

"We used acetylene gas to light the picture," he remarks.

Only one projector was in use, necessitating delays while the reel was changed for which the management apologized on slides carrying the legend:

"One Moment, Please."

And the films were short, with sometimes two or three subjects included on a 10-minute reel.

Exhibitors, as today, ranged from the stolid types, to the unpredictable genius. In one southern city where a canny exhibitor ran a fruit stand before his theatre, Savini sold a combined bill of "The Passion Play" and a Charles Chaplin. The exhibitor didn't have enough space on his ad board so he billed the picture as:

"The Passion Play"
Featuring J. Christ and Charles Chaplin.

Motor-Driven

On another occasion in Laurel, Miss., Savini noticed the operator had climbed out of his booth and had joined them on the sidewalk to talk.

"Who's running the projector?" he asked the 16-year old youth."

"Motor driven," the boy replied. Savini hauled himself up to the booth where he found the boy had utilized two butter tubs, some sewing machine cable, running to a small motor, and a shaft, which had been squared at one end, to make anautomatic drive for the projector. The smaller tub ran faster and was used for action pictures; the larger ran slower for the more emotional drama.

Later Savini spoke to the Powers projector people and they sent an engineer to look at the device. Eventually Powers brought out a motor-driven projector, but the Laurel experiment, as far as Savini knows, was the first power projector anywhere.

"I don't see how we can improve much further," he reflects today. "We can get an advancement in projection, possibly third dimension. We may get an advancement in color."

Good Old Days

As to showmanship, Savini believes that there's always too little of it, but that it certainly existed in the early days. At the time he recalls there was no paper to advertise the "supers." So distributor showmen bought all the paper they could from the traveling stage companies, cut out the figures, pasted them on cloth and lettered in the name of the movie attraction.

The paper was more carefully guarded than the film. And when it wasn't returned, that was serious with a capital S.

One exhibitor in a southern city was particularly remiss in this matter. So remiss that Savini clambered aboard a day coach and rode up to see him. The exhibitor was apologetic.

He placed the paper out in front the day before the picture was booked, he explained, and at night the cows, presumably attracted by the smell of the paste, came up and ate the displays.

"Cover your paper with chicken wire," advised Savini.

The exhibitor did. And after that Savini got his paper back.

Curfew Fines

Barney Fraundorf, chief of police in Granite City, Ill. has ordered strict enforcement of the city's curfew ordinance in an attempt to curb delinquency and vandalism among juveniles of the city, according to a St. Louis report. The curfew ordinance applies to girls under 15 and boys under 14, who are subject to fines of $1 to $10, while parents who knowingly permit their children to violate the law may be fined from $1 to $25 for each offense. The ordinance has been in effect since 1911 but there hasn't been any real attempt at enforcement of its provisions for many years.

Showmen Wary of Problem Films

(*Continued from Page* 13)

are going to have so many of those pictures, that the public will be flooded with them, then the public will get tired of them."

Another exhibitor who finds that problem pictures have an audience, but is skeptical of how many should be made is Ed Lachman of Boonton, N. J.

"There's a market for a certain number of them," Lachman declared, "but my view is that the accent should be on family entertainment. Certainly the other (problem) pictures are worthy of screentime. But a family I was talking to the other night said they had enough problems in every day life." Lachman added the problem pictures had paid off to date, but also expressed fear of a cycle, remarking:

"When you get a whole cycle of them, you know what will happen!"

Exhibitors in the main share this view, with some variations. Southern exhibitors, it is no surprise to learn, have some reservations over booking pictures which deal with Negro themes. But a New Jersey exhibitor expressed a similar reservation. He frankly said that he had not booked one of the Negro theme pictures because he had only a small theatre and he anticipated that the film would draw a large audience of Negroes. If it did, he remarked, they would crowd into his orchestra seats and create the impression that he was running a Negro theatre, which, inferentially, would hurt his business in the future.

NEWSREEL CLIPS

Judicial Back Pat

Not only did exhibitors of Brunswick, Ga., succeed in beating that town's box-office tax, as reported previously by SHOWMEN'S TRADE REVIEW, but a perusal of the decision handed down by the state supreme court reveals that the motion picture industry in the Peach Tree state enjoys high esteem among the judges of the high court. Here is part of the decision dealing with the history of taxes on amusements:

"Before the day of the moving picture shows as we know them today, there was a time when the show business was almost exclusively circus shows and other itinerant shows. Then the show business . . . could be, and was, classed along with bar rooms, pool halls and other like businesses. . . .

"Not so with the moving picture shows of today. It has become as stable and permanent and as much a part of the business world as the grocery store and drug store; and the power of the municipality to regulate it is no broader than that applying to business concerns of that kind."

Honor Kramer

A plaque citing "Home of the Brave" for presenting "a courageous and vital view of the great dilemma in American life," was presented to Stanley Kramer in New York Tuesday night by the Anti-Defamation League. New York Supreme Court Justice Meier Steinbrink, ADL national chairman, made the presentation to Peggy Ann Garner, who received it for Kramer.

Pittman Opens 1900-Seater

The 1900-seat stadium-type Pitt Theatre opened in Lake Charles, La., last Thursday, becoming the largest theatre in that city. The house is operated by the Pittman Company, a circuit which has houses in New Orleans and Baton Rouge and is headed by T. A. Pittman.

Turk Carter Heads Variety Convention Group

Norman L. (Turk) Carter, general manager of the Paramount-Richards circuit in New Orleans, has been named executive committee chairman for the 14th convention of the Variety Clubs International to be held in New Orleans April 26-29, 1950, International Chief Barker R. J. O'Donnell announced this week.

Carter will recruit a committee of 25 New Orleans exchange area men to work out plans for the banquet which will bring the 37 tents of the organization together and will meet during January with Seymour Weiss, managing director of the Roosevelt Hotel, serving as vice-chairman of the executive committee and chairman of the Humanitarian award banquet which will climax the four-day convention.

'Pinky' to Play Atlanta Roxy

Twentieth Century-Fox's "Pinky," which deals with a "pass" Negress in the south, has been booked into the Roxy Theatre at Atlanta, following approval by Censor Christine Smith after certain deletions had been made. Miss Smith continued to refuse approval to Film Classics' "Lost Boundaries" which deals with a similar Negro theme.

In announcing her approval, Miss Smith said she was sorry Hollywood had started to make racial pictures. The Roxy usually does not play first-run but was used because it has a large Negro balcony.

Erskine Forms Producing Firm

Formation of Chester Erskine Productions, with plans to produce a series of features was announced in New York recently by Chester Erskine, formerly Universal writer-director, who produced "The Egg and I." A. Pam Blumenthal, Wall Street contact on numerous film deals, is president of the new company on an exclusive basis. First picture is to be "My Wife, the Celebrity," a comedy.

It's Winter Now

Ninety per cent of the drive-ins in the Buffalo area closed during the week, thereby officially proclaiming the arrival of winter after a fine Indian summer enabled them to sell tickets right through October. Several under-skyers put on farewell parties in the nature of Halloween shows, with Exhibitors Bill Brett and Bill Rosenow of the Skyway at Athol Springs, giving free cider, apples and popcorn to their patrons.

Skouras Defends Daylight Stand

Claiming that Daylight Saving Time in California "can't be stopped" because "everyone wants it," National Theatres Chief Charles Skouras this week in San Francisco defended both himself and the advanced summer time from attacks launched by the Citizens Committee against Daylight Saving Time.

The committee, which numbers exhibitors among its members, including drive-in operators, had attacked trailers Skouras was exhibiting in his theatres, terming them "a $12,000 movie trailer dreaming up propaganda virtues for the often defeated law."

Skouras, in defending his support for a daylight saving amendment which goes to the voters on Nov. 8, declared this was "the first time in his life that he had answered back charges made against him, and listed the following points which he said favored setting the clock ahead in summer:

1) California is becoming a greater industrial state and industry can use an extra hour of life.

2) The extra daylight will help the state's large tourist trade.

3) Business is stimulated by closer synchonization in time with other national centers of industry.

4) Daylight saving time will lessen traffic hazards.

5) With an hour more for children's play, juvenile delinquency will fall.

6) Business conditions for theatres will be generally better under Daylight Saving Time as evidenced by past trials.

Drive-Ins Affected?

Unconfirmed reports from California indicated that some exhibitors with under-roofers, have swung from opposing the change in time to supporting it because they felt it might lessen drive-in competition. This reports gains some credence when it is noted that several of the exhibitors on the Citizens Committee Against Daylight Saving are under-sky operators.

Universal to Make 30 'A' Films in 1950

Universal International this week announced a production program for 1950 which would consist of 30 "A" pictures, or five more than were produced in 1950.

Of these 30, studio chiefs said, 12 would be designed as "extended-run attractions." They are: "Harvey," "Song of Norway," "The World in his Arms," "Up Front with Mauldin," "Desert Legion," "The Milkman," "Frenchie," "Air Cadet,' "I Love Louisa," "Tomahawk," "Winchester 73" and "Deported."

The program was announced during conferences held in Hollywood by President Nate Blumberg, Sales Chief W. A. Scully and Production Heads Leo Spitz and William Goetz.

Yates Increases British Staff; To Offer Full Release Program

In the belief that Great Britain will offer splendid opportunities for American films in 1950, Republic has added a special staff of 10 representatives to its sales forces in that country and will for the first time in recent years offer its entire current release schedule to British exhibitors, President Herbert Yates revealed this week.



Herbert Yates

This means that Republic will put 32 features, 24 westerns, six serials, six one-reelers in color and possibly some reissues on the British market, whereas in the past it had held its schedule down to its features and the Roy Rogers specials.

Yates based his assumption that business will be good on the belief that British production has sung its swan song and the British quota has collapsed. On the question of quota he says that excepting for the two major circuits—ABC and Rank—exhibitors have practically nullified the system by seeking and receiving exemptions as hardship cases.

The 10 special representatives, Yates said, would be headed by C. Bruce Newberry and would work out of the British Lion offices, which would handle Republic in England, but would not be answerable to British Lion and would apparently concentrate on the extra product.

Yates said that his company's foreign production plans include the possibility of making two Roy Rogers in Scotland, one film in Egypt with the advice of Orson Welles, another in Italy and a fifth in Switzerland. This would cut down Republic Hollywood production, he said, by approximately five pictures. As to British production, he thought it doomed.

"I think it has collapsed already," he remarked. "The production costs are too much. They haven't a world market and I doubt if they could sell them if they had a world market. Two pictures come over and make money and that's it. . . . "

Yates estimated Republic's frozen funds in Britain to be around $500,000 and said the company would not distribute any British imports in 1950 as past experience had proved its sales force was not equal to the problem. He suggested that if Hollywood labor unions, which he said had money, wanted American companies to cease production abroad, that they buy up the companies' frozen funds and thereby indemnify them against the loss which they might otherwise take if they did not use their frozen funds for foreign production. Yates indicated that he did not like the idea of producing outside the United States, "because it's a headache," but that as long as funds were involved, it would be continued.

"I think you're going to see more of it," he remarked of production outside the United States.

"Macbeth," he said was now being redubbed and should be ready for the early part of 1950.

"It's a good picture," he remarked of a film which has been a Republic problem, "If we could only put a title on it like 'The World's First Gangster' we wouldn't have any trouble with it."

'Popcorn-Conscious South' Claims Nation's Theatre Consumption Lead

Now it's New Orleans putting in a claim for the south on the crackling subject of popcorn, with two theatre managers of that city contending that more popcorn is sold in theatres of the magnolia and sweet potato and rice area than in any other section of the country. The city of New Orleans itself is no slouch either when it comes to the salty confection sold, it is pointed out.

E. A. MacKenna, manager of the first-run Joy explains the claim with the remark, "people are more popcorn conscious in the south."

Mr. MacKenna does not attribute this to the gourmet knowledge of a folk accustomed to pompano en papillotte as well as hog and hominy and cold boiled crabs with beer. It is, he thinks, because the southern exhibitor has pushed popcorn sales more vigorously than his brethren in other sections of the country. "They are more aware of the value of the concession business," MacKenna declared. (Angry mutterings from Boston, Milwaukee, Chicago, Minneapolis, San Francisco and Los Angeles are reaching hurricane proportions.)

J. V. Dostal, city manager for RKO's Orpheum, also thinks that more popcorn is sold in southern theatres than elsewhere. Mr. Dostal is an exponent of the theory that people like to bite on something besides their lips when a picture gets exciting and that if theatres didn't sell popcorn, the audience would buy it before they went to the movie, a circumstance which might almost mean a calamity in exhibition.

New Orleans theatre managers believe that children eat more popcorn than grownups, but not necessarily with more noise and that certain types of pictures affect the popcorn appetites of adults. Action pictures, they say, boost sales. But there is no rumor to the report that one subsequent-run exhibitor went shopping for a Roy Rogers to get his concession counter out of the red.

Filmack Buys Plant

Filmack this week announced purchase of the quarters it has been occupying during the past 12 years—a 16,000-square foot area building originally built by Paramount as an exchange and boasting of an entrance which is a replica of the entrance to Paramount studios. The purchase price was not disclosed by President Irving Mack in his announcement.

Dual-Use Popcorn

Believe it or not but popcorn has more uses than one in New Orleans where patrons in the Orpheum, finding that the cooling system was pumping too much cool air up from the floor for the happiness of their feet, seemed to have bought popcorn boxes, chewed up the contents and placed the boxes over the vents to block off the cold air.

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

Town Morale Low, So Dandrea Holds A Football Rally

The season had gotten off to a poor start for the Bridgeton, N. J., high school football team. There had been two straight losses. Morale was low. And coming up was the invasion of Collingswood High, one of the strongest grid machines in South Jersey, with a record of 15 consecutive victories.

Can you think of anything worse? The team felt low. The town felt low. Oh, what was the use?

Something had to be done. And who do you think set about doing it? Not this leading citizen; not that leading citizen. It had to be a man trained in the importance of taking an active interest in community affairs—religion, educational and civic.

Nothing to guess about now. It had to be a theatre manager. And it was.

With the assistance of the Bridgeton Merchant's Association, Manager Dan Dandrea of the Stanley Theatre contacted school authorities and made his house available for a peprally to show the team that the town was still behind it despite two straight losses.

And so one morning recently the Stanley doors were thrown open wide to all Bridgeton-

(*Continued on Page* 21)

'King's Men' Author Here for Premiere

Robert Penn Warren, author of the Pulitzer prize-winning novel, "All the King's Men," was scheduled to arrive in New York Thursday to attend the world premiere of Columbia's screen version of his book at the Victoria Theatre on Nov. 8.

While in the big city Warren is also slated to be heard on a number of important radio programs, discussing the film, and will be interviewed by representatives of New York newspapers and syndicates.



HALLOWEEN TOYS.. Kiddies of St. Albans, L. I., had a lot of fun at Manager Leonard Tuttle's Halloween Party at the St. Albans Theatre. They all received comic books and competed for the toys shown above, which Tuttle promoted from local merchants.

Students on Parade For 'Fullback' Comedy

Manager Jack McDougall of the Fox Theatre, Oakland, Calif., in cooperation with the local Rhonda Fleming Fan Club, invited the Oakland Technical High School football team and rooters to the opening day of "Father Was a Fullback."

The gang formed a parade at the school and marched to the theatre, with a band playing football songs and the youngsters wearing rooters' caps. The excitement and sound furnished lively exploitation for McDougall's engagement of the comedy and launched a successful run.

Wilcoxon Suspends Tour

Henry Wilcoxon this week suspended his nationwide ballyhoo tour for "Samson and Delilah" upon doctor's orders.



CIRCUS FRONT FOR 'SAVAGE SPLENDOR.' Utilizing practically every inch of facade space, the management of the Melba Theatre, Dallas, created a circus-like display for RKO Radio's "Savage Splendor." There was plenty of color and "sensationalism" in the colorful front. The theatre also had a man dressed in Zulu costume and beating a drum, but he apparently had gone hunting when the above picture was taken.

Boston Campaign Sets Pattern for Drama, Comedy

A campaign on Eagle Lion's dual bill of "Trapped" and "Down Memory Lane" which many exhibitors throughout the country will follow as a pattern, adapting some features to the requirements of their locations, was set up at the Pilgrim and Mayflower theatres in Boston, Mass., by EL Exploitation Chief Lige Brien and Paul Levi, publicity director of the two Boston houses. It was an out-of-the-ordinary campaign, embracing humor and fantasy as well as fact. The Treasury Department tieup made by EL Director of Advertising, Publicity and Exploitation Leon Brandt and his staff formed the basis for the "Trapped" part of the exploitation.

Private advance screenings were given for officials of the Boy Scouts, Girl Scouts, Boys Club of America, Junior Chamber of Commerce and the Federation of Women's Clubs which assured widespread publicity as committee members of those groups distributed thousands of heralds throughout Boston, obtained photo layouts and announcements on all school and club bulletin boards and invited specially prepared lecturers to address various club meetings on the counterfeiting of U. S.

(*Continued on Page* 22)

Special Selling Aids Offered on 'Heiress'

Three special selling aids have been developed by Paramount for theatres playing "The Heiress." The first is a special 40 x 60 poster stating that the theatre has "exclusive first-run showing" of the picture, which is to be displayed as far ahead of the engagement as possible. Another poster states that no one is to be seated during the last seven minutes of the picture in order to receive full satisfaction from the suspenceful ending. Also available is a special advance trailer announcing the theatre's exclusive first-run showing. The 40 x 60s are available on request from the Paramount Press Book Editor and the company's branches.

'Free for All' Bows At Warner, Milwaukee

Backed by an all-out promotional plan, the world premiere of Universal-International's "Free for All" was scheduled to take place Friday (4) at the Warner Theatre in Milwaukee, with Ann Blyth, co-starred with Robert Cummings in the film, making a personal appearance. Miss Blyth arrived in Milwaukee Tuesday for several days of advance publicity and exploitation appearances.

Mixed Nuts

"It's the nuts," said Bernie Depa's herald for a special laff-show at the State in Lexington, Ky. "We're nuts, too," said the Renfro Valley Nut Hut, a store specializing in the edible variety, in a cost-paying ad at the bottom of the herald.

Dandrea Holds A Football Rally

(*Continued from Page* 20)

ians. In attendance were 1,500 Bridgeton High students who marched to the theatre in orderly fashion and took part in an hour-long pep-rally.

"The pupils themselves conducted the first part of the program," according to a news report in the Bridgeton *Evening News,* "staging a mock burial of Collingswood with appropriate ceremonies being performed over the Colls' 'body' and going through a spirited cheering session which virtually shook the building.

"Dandrea informed the team of the manner in which everyone was behind it, then introduced Judge David L. Horuvitz, who reminded the team of various major college upsets that stunned the entire nation, putting the Bulldogs in the position of being able to do the same thing on a local basis.

"A series of films showing the top plays from the outstanding college games of recent years, several including Bridgeton's own Bob Deuber and Harry Wettlaufer, completed the rally."

Both Dandrea and the merchants were highly praised by Rowland H. Mulford, superintendent of city schools, who referred to the fact that for the first time it was possible for all of the high school students to participate in a pre-grid rally at the same time.

Results of the Bridgeton-Collingswood game are not known. But, win or lose, the students and townsfolk were grateful to Showmen Dandrea for making it possible to whip up enthusiasm for the big game.

Hevia Wins Reade Showmanship Award

Guy Hevia, city manager of Walter Reade theatres in Asbury Park, N. J., won the circuit's "Manager of the Month" award in August for his special work on the premiere engagements of "I Was a Male War Bride" and "Sword in the Desert." First prize in the circuit's "Candy Stand of the Month" competition went to Mrs. Ann DeRagon, manager of the Paramount, Plainfield, N. J.

In the showmanship contest, second prize was split between Thomas Phelan, manager of the Strand in Long Branch, and William Knauss, Park, Morristown. Candy stand second prize went to the Majestic, Perth Amboy, and third to the Park, Morristown.

Pre-Tested Campaign Folder on 'GI Joe'

A campaign brochure embracing "the cream of pre-tested promotion angles and showing exhibitors how they can line up the mass strength of local veterans' groups behind their playdates" has been prepared on Eagle Lion's reissue of "The Story of GI Joe" by the company's advertising - publicity - exploitation departments under the direction of National Director Leon Brandt. The folder has been planned so that the veterans' section, listing all the stunts and promotions which the veterans' groups themselves are to work out, can be detached and given to the veterans for their own guidance.

Napkins, Shopping Bags

Ten thousand imprinted table set-up napkins and 5,000 imprinted shopping bags were used by Lou Cohen, manager of Loew's Poli, Hartford, Conn., to promote "Father Was a Fullback."



CLAYTON-NUTT'S FOYER DISPLAY. With a cutout of Esther Williams, amidst tropical foliage, as the center of attraction, flanked on either side by attraction boards containing star and scene stills, Manager H. Clayton-Nutt of the Broadway Cinema, Eccles, England, had an eye-catching display on MGM's "On An Island With You." Clayton-Nutt, by the way, put over a swell campaign on the picture (see below), which did a better Saturday business than "Easter Parade."

Briton Licked Weather, Football, With Energetic 'Island' Campaign

A run for "On an Island With You" that took in fully 25 per cent above average and enjoyed a better Saturday than the magnificent "Easter Parade" was experienced in Eccles, England, and this in the face of extremely uncomfortable weather and a pair of important football matches. The success was the result of an energetic campaign—listed in an attractive report under no less than 18 headings—by Manager H. Clayton-Nutt of the Broadway Theatre.

Events make news and no less than three sizable events were arranged by this showman. Most impressive, perhaps, was a Mayor's reception, with that official and some 30 guests attending a tea party in honor of MGM's 25th anniversary. The event that directly touched most people took place on the Broadway's stage, where for a week prior to playdate local lassies posed in bathing suits and were measured for comparison with the film's star, Esther Williams. If there's any doubt about British tastes, let it be noted that this event led all else newspaper-wise, with the Eccles *Advertiser* using a pair of photos. An Esther Williams dance was held the Saturday night prior to playweek.

Pulchritude Parade

Gramophone records played during the pulchritude parade and at the time of mass audience exits enabled the manager to address the public about the coming movies at the same time he went about his other duties. Their rapid manufacture by an Eccles concern, incidentally, provided another newspaper angle. Also hitting the public right at the theatre were flags and streamers, a floodlit cutout and product tie-in showcases.

Impregnated With Scent

A soap company had cards imprinted with film copy and impregnated with the scent of their product. A group of cooperative stores printed 6,000 slips with film copy for insertion in tea and sugar bags and various ads paid for 4,500 leaflets using the MGM star gallery photo and plugging "Island." The cooperatives and six hairdressers used window tieups and 30 shops used door-cards which notified "We close tonight at 5:30 P.M. sharp because we're going to see (etc.)." A tie-up about the Isle of Man had posters near the railway station.

Cost to the Broadway of the whole extensive campaign was less than £10. It paid, says Clayton-Nutt, and apparently it did enable him to collect the sheckels in Eccles.

Bond for Baby

Manager John DiBenedetto of Loew's Broad, Columbus, Ohio, presented a $25 U. S. Savings bonds to Jack Lininger, star center of the Ohio State football team, to give to the expected addition to the Lininger family. The baby, whom Lininger hoped would be a boy and become a fullback, was expected to be born about the time "Father Was a Fullback" opened at the Broad. Stunt broke the papers, with art.

Prizes for 'Reporters' In 'Deadline' Contest

They're doing this one in New York. But it could probably also be done in your town, with perhaps a variation or two.

The New York *Journal American* has a long-standing policy of providing bonuses to readers who supply news tips and photos for publication. (Now if this is not true of the paper in your town, don't worry, the stunt is still good.)

Well, Paramount has made a tieup with the *Journal American* whereby the former will supplement the bonus during the first week's run of "Chicago Deadline" at the Paramount Theatre with a prize of a portable typewriter each day to the person who submits the best story or picture. A grand prize of a 1949 Austin two-door sedan will be awarded to the person who submits the best story or picture during the contest's duration.

The newspaper, of course, is affording the promotion liberal news and feature space, and a display of prizes and feature coverage will be set up in the lobby of the theatre.

Better grab hold of this idea and use it when you play "Chicago Deadline."

Veterans' Fathers Sponsor 'Menace'

Solid exploitation embracing the use of many varied slants was used by James C. Skelly, manager of Warners' Ohio Theatre in Sidney, Ohio, in his campaign on "The Red Menace."

Skelly arranged for the production to be "sponsored" by the Dads of Foreign Service Veterans in Sidney, and E. W. Moon, president of this organization, provided valuable assistance in obtaining publicity breaks and merchant co-operation.

A gratis two-color co-op page advertisement publicizing the picture was provided by local stores as a patriotic gesture. In addition, the Dads of Foreign Service Veterans arranged for an advance ticket sale, with tickets available at banks, Savings and Loan associations, restaurants, insurance agencies and the Shelby County Fair.

A stunt that garnered lots of attention was worked by having the film met at the railroad station by an escort of policemen, who delivered it to the theatre with a procession of siren-screaming police cars. A newspaper photographer waiting at the theatre took a shot of the mayor, Manager Skelly and the armed guards which was printed in the next day's paper. Members of the National Guard in full uniform patrolled the lobby and guarded the projection booth during the run of the picture—an angle good for town-wide word-of-mouth publicity.

Strong support for the campaign was also registered by religious groups in town. A Roman Catholic Church released students from homework to see the picture and make a written report on it for school study. The local Methodist and Lutheran churches plugged it in their church bulletins. Letters were sent to all ministers in Shelby County requesting their support of the picture, and they unanimously responded by encouraging their congregations to see it.

Mayor Helps Open New Show Season

Nothing like inaugurating a show season in style, with no less than the mayor participating!

That's what William Monnat did at Darnells Rialto Theatre in Massena, N. Y.

You see, Monnat prevailed upon Mayor Jerry Reagan to officially open the Rialto's "Only the Best in Motion Pictures" season.

How was it done?

Well, Monnat posed with the mayor in front of the theatre while the mayor apparently carried a container with a print of the Rialto's first film of the new season, "Sword in the Desert." The title was clearly painted on the container. A local newspaper photographer was on hand.

Result: a newspaper publicity photo captioned "Mayor Opens New Picture Season."

Good publicity, and something you ought to be able to do, too.

Goes All Out for 'Love Happy' in 'Frisco

The United Artists Theatre in San Francisco went all out on extensive tieups for the Marx Bros. comedy, "Love Happy." Included were personal appearances of Harpo and other stars at the opening of the new section of the Macy Store, radio announcements and commercial tie-ins.



COLD SEAT. I.M.P.S. Member Joe Brite, manager of the Rialto, Alamosa, Colo., had a happy promotion idea when he placed on a 300-pound ice cake in front of the theatre a cut-out of the eye-appealing, bathing-suited figure of Esther Williams from the "Neptune's Daughter" six-sheet as the basis for a guessing contest for that MGM picture. Ten pairs of passes were offered for those guessing nearest to the day and time of day when the 300 pounds of ice would melt away. Closest guess was but two hours ahead of the actual melting time.

Series of 'Battleground' Premieres Start Nov. 9

The invitational preview-premiere of MGM's "Battleground" at Loew's Capitol Theatre in Washington on Nov. 9 will launch a series of other premieres of the film.

First showings to the general public will take place simultaneously in New York, and Bastogne, Belgium, on Nov. 10. General Maxwell Taylor, commanding officer of American troops in Europe, has been invited to attend the Bastogne openings at the General Patton and Ardennes theatres.

On Nov. 11 four cities in the Belgian area menaced by the Germans in their Bastogne drive will start the picture. These cities are Liege, Antwerp and Brussels, Belgium; and Luxembourg, Luxembourg.

Producer Dore Schary, Writer Robert Pirosh and players Denise Darcel, George Murphy and John Hodiak will be guests at both the Washington preview-premiere and the American premiere in New York. Director William A. Wellman is unable to leave Hollywood, where he is making "You're Only Young Twice."

Schary will be in New York about two weeks during which time he will meet with trade paper editors and reporters and speak at a seminar at Town Hall for the Jewish Theological Seminary of America. He will also take part in a Town Hall meeting on another visit there. While in Washington, Schary will address the National Women's Press Club and also attend a dinner at which Eric Johnston, MPA president, will be host.

Registers Out-of-Towners For His Mailing List

A small table with a note book has been placed in the lobby of the Meriden Theatre at Meriden, Conn., by Paul S. Purdy, general manager of the Kournaris-Tolis-Ulyssis Theatres in Meriden and Newington as a means of keeping out-of-town patrons in touch with the attractions at the Meriden. Near the table is a small sign requesting out-of-towners to register their names and addresses in order that the theatre programs may be mailed to them. By this method the Meriden's mailing list keeps growing, with the result that patronage from nearby communities also continues to increase.—HFD.

Boston Campaign Sets the Pattern

(*Continued from Page* 20)

money, that being the theme of "Trapped."

Large frames depicting spurious money, borrowed from the Treasury Department for display purposes, were placed in the city's public libraries and in the lobbies of both theatres which drew crowds throughout the day and evening, studying the various samples of counterfeit money. Double-page photo layouts appeared in the Boston newspapers as well as editorials, in addition to the usual stills and announcements. Radio station WHDH got a luggage dealer to sponsor a contest for the best letter detailing the moment when "you were 'Trapped' without your luggage," offering more than 100 pieces of luggage as prizes.

"Down Memory Lane," a feature reviving several old Mack Sennett comedies including the early Bing Crosby two-reelers, gave full scope for zany exploition stunts, such as outlandish costumes, five men on stilts dressed as were the Sennett Keystone Cops placed at strategic street intersections, and the oldest jalopies to be found in Boston which were filled with bathing beauties in the period costumes of around 1920. The bathing beauty motorcade proved a traffic-stopper. Newspaper feature writers seized upon these old nostalgic screen comedies to prepare features on the stars of the old comedies embedded in "Down Memory Lane," and did not overlook the chase which was featured in most of them, nor the custard-pie slinging which evoked guffaws from movie patrons of that day. Radio lent a hand by playing the early Crosby recordings of songs with plenty of credits to "Down Memory Lane."

Critics Invited to N. Y. For 'Samson' Preview

Drama and motion picture editors and critics of nine cities east of the Mississippi have been invited to New York by Max E. Youngsteim, Paramount director of advertising, publicity and exploitation, for a series of preview showings of "Samson and Delilah" and interviews with Producer Cecil B. DeMille. Two screenings have been set for Nov. 11 and 14 at the Museum of Modern Art—the former for the press, the latter for radio people.

Editors and critics from the following papers have been invited: Buffalo *Courier Express* and *News;* Albany *Knickerbocker News* and *Times Union;* Boston *Globe, Herald Traveler, Post, Record American* and *Advertiser;* New Haven *Journal Courier* and *Register;* Philadelphia *Inquirer, Bulletin and News;* Baltimore *American, News Post* and *Sun;* Washington *News, Post, Star* and *Times Herald;* Cincinnati *Enquirer, Post* and *Times Star;* Cleveland *News, Press* and *Plain Dealer.*

Bregoff Dines Aides Who Helped Win Drive Award

Manager Spencer Bregoff of the Fabian Palace, Port Richmond, S. I., who won the second award for the metropolitan district (Brooklyn, Port Jervis, Middletown and Staten Island) in the Fabian Theatres 35th anniversary jubilee during the month of August, recently gave a dinner and party at Gus's Restaurant in Port Richmond to his entire staff of 18, including projectionists, who helped him put over the many attendance-promotion stunts that won second prize for him.

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

The Threat

RKO Radio Gangster Drama 65 mins.

AUDIENCE SLANT: (Adult) This gripping gangster melodrama with a ruthless killer running rampant i suspenseful entertainment for general audiences.

BOX-OFFICE SLANT: Though it has no name draw, this offering can be considered a minor league "White Heat" and so should bring in satisfactory grosses wherever gangster dramas have a following.

Cast: Michael O'Shea, Virginia Grey, Charles McGraw, Julie Bishop, Frank Conroy, Robert Shayne, Anthony Caruso, Don McGuire, Frank Richards, Michael McHale. Credits: Directed by Felix Feist. Screenplay by Hugh King and Dick Irving Hyland from a story by Hugh King. Photography, Harry J. Wild. Produced by Hugh King.

Plot: A convict escapes from prison and seeks vengeance on the people responsible for his incarceration.

Comment: This is a minor league "White Heat" because of lack of names and less costly production values. Otherwise, it is just as gripping a story, has just as tough a leading character and violence running rampant. The well-contrived screenplay by Hugh King and Dick Irving Hyland gives the picture plenty of gripping suspense; so much, in fact, that most spectators will find themselves perched on the edge of their seats more than once, as the action unfolds. The title role is played by newcomer Charles McGraw and he does an outstanding job as the ruthless killer. Only here and there does one get the feeling that he is acting. Most of the time his performance is so natural that he doesn't seem to be acting at all. Plight of Michael O'Shea and Frank Conroy, captured detective and district attorney upon whom the ex-con has sworn vengeance, provides most of the apprehension and suspense, and this holds true for Virginia Grey, the convict's ex-girl friend. Supporting players have been well-chosen, each conntributing good characterizations. Capable direction by Felix Feist keeps the story moving and the suspense at a high pitch throughout. Production credit goes to Hugh King, who wrote the story and collaborated on the screenplay. Exploitation possibilities and word-of-mouth should arouse interest and result in satisfactory grosses wherever gangster dramas have a following.

Captain China

Paramount Drama 97 mins.

AUDIENCE SLANT (Family) Cram-jammed with action, this typhoon thriller is guaranteed to hold audiences spellbound due to capable production, direction and acting and particularly to the very realistic photography of a typhoon at its worst.

BOX-OFFICE SLANT: A good bet for any theatre, with the typhoon the real "hero." Exhibitors should center campaigns on the storm, the several good marquee names and, for the women, the "choppy" love story.

Cast: John Payne, Gail Russell, Jeffrey Lynn, Lon Chaney, Edgar Bergen, Michael O'Shea, Ellen Corby, Robert Armstrong, John Qualen, Ilka Gruning, and, as seamen: Lawrence Tibbett, Jr., Paul Hogan, John Bagni, Denver Pyle, Walter Reed, Don Gazzaniga, Reed Howes, Lee Roberts, Wally Scott and Charlie Regan. Credits: Produced by William H. Pine and William C. Thomas. Directed by Lewis H. Foster. Photography by John Alton. Screenplay by Lewis R. Foster and Gwen Bagni from a story by John and Gwen Bagni. Song, Oh, Brandy, Leave Me Alone, by Josef Marais. Musical score, Lucien Cailliet.

Plot: In a typhoon in the China Seas, John Payne, "Captain China," saves the ship commanded by his former mate, Jeffrey Lynn, who swore Payne had set a wrong course and driven his vessel upon rocks. Lynn then promises to tell the truth, that he himself had changed the course when Payne was drunk. On board are two sailors, Lon Chaney and John Qualen, who had locked Payne in his cabin and believed he had perished in the sinking of his ship. They plan to kill him, but Chaney is crushed to death by an engine in the hold that the storm has loosened. Love story is between Payne and a passenger, Gail Russell, who deserts her fiance for him.

Comment: Cram-jammed with action, this Pine-Thomas thriller will hold audiences spellbound with the mighty struggle against a typhoon which threatens to engulf the sailing vessel on which John Payne takes passage to force his former mate, now Captain Jeffrey Lynn in command, to admit having wrecked his own vessel while drunk. The story, while somewhat far-fetched, is made altogether believable by the furious storm, good production, the generally excellent acting, and by the exceptionally good photography which covers every angle of the typhoon's savage strength with such apparent verity as almost to make seasick those witnessing it, though none of the passengers on the ship are so affected. The story, with first aid from the typhoon, keeps interest at a high pitch, and there is a rough-and-tumble fight between Payne and Lon Chaney which makes most land fights pale into near insignificance. Payne acts his role competently and with proper authority and wins audience sympathy which he seems often on the point of losing in his grudge against his former shipmates. Gail Russell is good to look at and acts with considerable charm as the heroine who gives her long-time fiance the go-by for Payne. Capable performances are turned in by Jeffrey Lynn, Robert Armstrong, Lon Chaney, Edgar Bergen, Ellen Corby, John Qualen and Michael O'Shea. "Captain China" is a good bet for every theatre, even for those with land-lubber patrons who shy away from most sea yarns. The storm is the real "hero" of the film, just as it was in Joseph Conrad's "Typhoon," to which "Captain China" should make a grateful bow. Exhibitors should play up the typhoon, the savage fight, the several good marquee names and, for the women, the "choppy" love story.

National Reviewing Committees' Audience Classifications

EVERYBODY DOES IT (20th-Fox)
FAMILY National Board of Review
CLASS A-SEC. 2—National Legion of Decency

PINKY (20th-Fox)
FAMILY—National Board of Review
CLASS A-SEC. 2—National Legion of Decency

THE BIG WHEEL (UA)
FAMILY—National Board of Review
CLASS B—National Legion of Decency
Objection: Suggestive sequence

The File on Thelma Jordon

Paramount Drama 100 mins.

AUDIENCE SLANT: (Adult) Splendid peformances by a wisely-chosen cast headed by Barbara Stanwyck and Wendell Corey in tense, exciting situations providing edge-of-the-seat suspense, make this a powerful drama for any audience. Feminine patrons, in particular, will find it appealing, for it has some thrilling love scenes.

BOX-OFFICE SLANT: Should attract considerable attention because of Miss Stanwyck's large following and the drawing power of the top cast names. A fine offering for any situation.

Cast: Barbara Stanwyck, Wendell Corey, Paul Kelly, Joan Tetzel, Stanley Ridges, Richard Rober, Minor Watson, Barry Kelley, Laura Elliot, Basil Ruysdael, Jane Novak, Gertrude W. Hoffman, Harry Antrim, Kate Lawson, Theresa Harris, Byron Barr, Geraldine Wall, Jonathan Corey, Robin Corey. Credits: Directed by Robert Siodmak. Screenplay by Ketti Frings. From a story by Marty Holland. Photography, George Barnes. Produced by Hal Wallis.

Plot: A jewel thief makes a play for an assistant district attorney so that he will be in a position to help her when she becomes involved in a planned jewel robbery. Instead, when she is arrested for murder and he ruins his future by weakening the prosecution's case, thus saving her from punishment, she dies because of her love for him.

Comment: Producer Hal Wallis has made a powerful drama with Barbara Stanwyck in the title role, a picture that should attract considerable attention because of the star's large following. Miss Stanwyck portrays a woman jewel thief whose plans go awry because love unexpectedly enters the field. There are splendid performances by a wisely-chosen cast in tense, exciting situations providing edge-of-the-seat suspense. Feminine audiences, in particular, will find the film appealing, for it has some thrilling love scenes. Co-star Wendell Corey is exceptionally fine as the assistant district attorney who becomes innocently enmeshed and then has to pay for his philandering. Paul Kelly turns in a smooth, capable job as the district attorney and Joan Tetzel, as Corey's wife and the mother of his two children, is appealing and proves herself a capable actress. Stanley Ridges, Richard Rober, Minor Watson and Basil Ruysdael, in supporting roles, impress with their convincing, thoroughly satisfying jobs of acting. Robert Siodmak's direction is excellent, for he manages to arouse sympathy for the transgressors, in spite of their failings.

Adam's Rib

MGM Comedy 102 mins.

AUDIENCE SLANT: (Family) A screwball, sophisticated comedy no one will want to miss, especially those who enjoy the teaming of Spencer Tracy and Katharine Hepburn.

BOX-OFFICE SLANT: Not only does the exhibitor have a good title and star-names to sell, but there are members in the fea-

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Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



Jack Jackson

Show Sense

Public Relations No Part-Time Job

This is written immediately after the close of the 40th Annual Convention of Tri-State (Arkansas, Tennessee, Mississippi) M.P.T.O. Convention in Memphis, Tennessee. It was a four-day shindig whose scope of discussions and determinations anent industry ills and corrective measures was best illustrated by "Bigs" who attended and/or addressed the assembly.

Without regard to industry importance or position on the program, here were some of Movieland's better informed personalities who gav liberally from their enviable treasures of experience to make each session elucidative and entertaining. After four days of getting their ears pounded with advice and admonition from such an imposing array of talent, it is needless to say that members and visitors alike left the convention with a better understanding of the importance of themselves and their business to the American way of life and the community responsibilities that go hand-in-hand with the holding of such an imposing post.

On of the many outstanding highlights of the session was the appearance of Memphis' famous woman judge, Camille Kelly, who gave out with some 30 minutes of highly enjoyable and extremely beneficial data about what the public (our customers) see in, expect from and hope for from the motion picture industry. Judge Kelly has been the subject of much national printed comment as a leading authority on juvenile delinquency. She is the author of many articles as well as "Delinquent Angels," a book of which she is extremely proud, and her remarks deserve every consideration as coming from a dependable and experienced source of constructive criticism. In a future discourse I hope to give you a small portion of the wealth of advice Judge Kelly handed out about how best to keep the theatre and its attractions foremost in the minds of its customers. Incidentally, Al Lichtman, after listening to a session of Judge Kelly's court, contracted for her life story to be made in celluloid.

Subjects Pointed to Show Importance of Public Relations

The subjects discussed ran the gamut,from the selection of story material in Hollywood to the making of the daily box-office report in Socktown, Hoophole County, with television, censorship, 16-mm., print condition, transportation, rental terms, production values and no end of other important subjects bowing to the importance of the newly embarked-upon public relations program. Practically every subject discussed was pointed to show the importance of public relations as a means of solidifying our position in the public minds and placing dependence on consistent effort in the interest of public good as the safest and surest manner of elevating box-office receipts and insuring long-range public favor.

So much was said that it's practically impossible to cover the subject and give credit to those responsible, for the remarks or ideas appearing in succeeding paragraphs. So-o-o, with a plea for forgiveness for not properly crediting the source, let's summarize:

The success of the Baltimore Co-op campaign, Sam Pinanski's Boston venture, the Arkansas Movie Parade of Sam Kirby directive, and others, seems to indicate that the best results accrue from effort in which ALL theatres in a community participate. Since the intent of these campaigns is to build goodwill for the industry as a whole—and in doing so increase box-office returns—all theatres should participate and all planning and effort directed toward a joint goal of better business for everybody. A joint campaign seems to offer the multiple advantages of many minds and many hands dividing the many details into such fragmentary portions that the participation of each is reduced to a minimum of work producing the maximum in results at minimum expense. That the many minds working on a single project will serve to eliminate the expensive and unproductive and confine effort to what-will-count-most-at-the-box-office is taken for granted. In addition, there is the added factor that if all have a say-so in what goes, all will be more enthused; and consequently work more intelligently and assiduously for the common good. That newspapers, radio and other media will lend a cooperative ear more readily to the clamor of many than to the plaint of the few is obvious. Show a combined front and you'll get combined cooperation on a scale that practically guarantees stimulation in the marts of pasteboard exchange.

From what is written above and from much that is being preached by disciples of the Industry Public Relations program, it may be construed that public relations is a part-time job that can be thoroughly accomplished on a once-in-a-while basis. Nothing could be further from the truth. It's just that we've been eating so high on the hog for such a long time that many of us have forgotten—and there are still more that never knew the importance of big "flash" periodic campaigns as a customer magnet. "Flash" campaigns, such as described above, only serve to mark the starting point of the kind of public relations program laid out at the TOA Convention in Los Angeles.

A consistently productive public relations program—and most certainly that is exactly what the industry expects from its combined effort—cannot be predicated on the activities or accomplishments of a "flash" campaign or on a series of "flash" campaigns. It cannot be conceived or perpetrated on a "hit or miss" basis. It must be born in an atmosphere of unselfish sincerity and, while many factors are germane in principle, every step must be designed and engineered to a community pattern that will reflect everlasting credit and build prestige for you, your theatre and the attractions that are your stock in trade. A good public relations program is not a part-time job but one of the plodding day-to-day variety that requires constant study and unrelenting attention to details. It must be pliable and maneuverable to fit the ever-changing format of public wishes and desires as they apply to the community you serve. Contrary to the impression conveyed in the various published stories about the TOA aims, it is impossible to lay a format or cast a design that will be wholly applicable to your theatre or the customer potential of your community.

You can only hope that TOA plans will be sufficiently comprehensive to generate ideas on the level of your local situation to enable you to blend your effort with the overall industry scheme. It is well to remember that you, as an individual, are totally incapable of enacting a good public relations program for your theatre and the community. You need help and lots of it. You need help from your civic clubs, from your newspaper, from the religious and fraternal groups. And above all you need the help of your cashiers, ushers, doormen, etc. The smile of your cashier, the courtesy of your service staff members, the pleasant appearance and friendly voice of your concession attendants are every bit as important—yes, even more so—than what you or visiting industry do-gooders

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Coronet First New 'Frisco House in 15 Years

Giving San Francisco its first major theatre opening in 15 years, the San Francisco Theatres circuit of neighborhood houses opened its new Coronet Theatre this week. The deluxe house is the first conventional theatre to be newly constructed within the city in more than a decade. It seats 1,350 and is equipped with all-loge type seats, with the rocking-chair type featuring the majority. A special television auxiliary auditorium is maintained within the building for waiting patrons or those who wish to observe special events.

Walter Chenoweth, experienced showman and former manager of the Alexandria, is managing the new house.—SF.

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Box-Office Slants

Adam's Rib

(*Continued from Page 23*)

tured cast whose names should be played up. Word-of-mouth will take care of the rest.

Cast: Spencer Tracy, Katharine Hepburn, Judy Holliday, Tom Ewell, David Wayne, Jean Hagen, Hope Emerson, Eve March, Clarence Kolb, Emerson Treacy, Polly Moran, Will Wright, Elizabeth Flournoy. **Credits:** Directed by George Cukor. Screenplay by Ruth Gordon and Garson Kanin. Photography, George J. Folsey. Song: Farewell, Amanda by Cole Porter. Produced by Lawrence Weingarten.

Plot: A woman attorney and her assistant district attorney husband are antagonists in a "shooting-with-intent-to-kill" case. Strange goings-on in the court-room don't help the love between husband and wife, but it all ends happily after they arrive at the answer as to "who wears the pants?"

Comment: MGM has a definite box-office winner in this screwball, sophisticated comedy that brings back the co-starring team of Spencer Tracy and Katharine Hepburn. The picture is loaded with laughs and laugh-provoking situations which occur so fast and frequently that much of the dialog is crowded out. Although the performances of Hepburn and Tracy are capable and convicing, they are seriously challenged by the work of the supporting players, especially Judy Holliday, who became famous when she starred in the Broadway play, "Born Yesterday." Making her screen debut, Miss Holliday reveals such remarkable acting talent and ability that she wins enthusiastic audience approval. Her performance here should put her at the top of the list of screen newcomers, and moviegoers will be eagerly awaiting the opportunity to see her again. Excellent also are Tom Ewell, as her two-timing husband, and Jean Hagen, as the other woman. Another newcomer from Broadway, David Wayne, also impresses in a manner that portends a successful screen future. Credit for the film's laugh-provoking entertainment values goes not only to the well-chosen cast but also to Ruth Gordon and Garson Kanin for their screenplay, to George Cukor for his skillful direction and to Producer Lawrence Weingarten for the completed production. There is little necessity for extra plugging of the two stars' names, but special emphasis should be placed on the supporting cast names, for there is little doubt but that they will attract considerable attention and bring in extra business, once word-of-mouth spreads.

Dancing in the Dark

(Color by Technicolor)

20th-Fox Musical 92 mins.

AUDIENCE SLANT: (Family) This film has about everything audiences want in their screen entertainment—comedy, good music, light and frothy dialog with a tug at the emotions, some spectacular settings, beautiful Technicolor photography and several masterly acting performances.

BOX-OFFICE SLANT: Will draw the "tired" business men, the youthful seekers for romantic entertainment—in short, this is just what theatres need to attract crowds. Cast names alone should draw patrons in large numbers, but exhibitors also have exploitable angles in the Kaufman play on which the film is founded, charming sets, Technicolor photography and a romantic story acted to the hilt by outstanding players.

Cast: William Powell, Mark Stevens, Betsy Drake, Adolphe Menjou, Randy Stuart, Lloyd Corrigan, Hope Emerson, Walter Catlett, Don Beddoe; Jean Hersholt and Sid Grauman as themselves; Helen Westcott, Marion Marshall, Frank Ferguson, Charles Tannen, John Berkes, Harry Crocker and many others. **Credits:** Produced by Georgee Jessel. Directed by Irving Reis. Screenplay by Mary C. McCall, Jr., from Marion Turk's adaptation of the George S. Kaufman stage musical, "The Bandwagon." Lyrics by Howard Dietz. Music by Arthur Schwartz. Photography, Harry Jackson. Technicolor color consultant, Leonard Doss. Special photographic effects, Fred Sersen. Musical director, Alfred Newman.

Plot: William Powell, a down-and-out Hollywood star, hated by everyone ever associated with him, is sent by Studio Manager Adolphe Menjou to New York to induce Powell's former vaudeville partner, Walter Catlett, to allow Catlett's daughter, Randy Stuart, to star in a Hollywood musical. Powell ecounters Betsy Drake, recognizes her as his own daughter, gives her a tryout and books her for the 20th-Fox musical. There is hell to pay when Powell returns to the studio with Betsy and a signed contract, but he overcomes Menjou's opposition and is selected to direct Betsy in the musical.

Comment: "Dancing in the Dark" has about everything audiences want in their screen entertainment—comedy, some good music, light, frothy dialog with a tug at the emotions, beautiful Technicolor photography, several spectacular settings, topnotch direction and production, and excellent acting, masterly in the case of some old-timers in the cast—William Powell, Adolphe Menjou and Walter Catlett—and standout performances by two younger players, Betsy Drake and Mark Stevens. Howard Dietz's lyrics and Arthur Schwartz's music will add measurably to audiences' enjoyment of the musical. It will be a curmudgeon indeed who does not surrender to the charm of the story, settings and photography and to the capital acting of the leading cast members. It is just what the doctor ordered, not only for "tired" business men but also for the youthful seekers of romantic entertainment—and for the box-offices of theatres throughout the country. Not even the 20th-Fox institutional advertising, in evidence throughout most of the footage, can detract from audiences' enjoyment of the film. Powell gives one of his deftest performances as the old film star who has been "at liberty" for 10 years and makes a theatrical comeback, not as an actor, but as a director for his daughter's film debut. Menjou's performance as studio head runs Powell's a close second. Betsy Drake's film stature is greatly heightened by her acting, singing and dancing, and Mark Stevens is very good as the publicist long in love with Betsy. Cast names alone will attract patrons in large numbers, but exhibitors have other exploitable angles in the Kaufman play, the Technicolor camera work, charming settings, and a romantic story so well acted and directed that it becomes plausible if not quite credible.

All the King's Men

Columbia Drama 110 mins.

AUDIENCE SLANT: (Family) The elements that made "All the King's Men" a Pulitzer Prize novel have been brought vividly to the screen. This is compelling and forceful entertainment that should hold the attention of any audience.

BOX-OFFICE SLANT: Without the support of top marquee names, this picture will have to be sold. But its high production values, superlative performances, and signi-

(*Continued on Third Cover*)

Jack Jackson

Public Relations No Part-Time Job

(*Continued from Page 24*)

say or do at weekly luncheon meetings.

Begin your public relations program right within the four walls of your theatre by having a heart-to-heart talk with your employe organization. Make them understand the purpose of the national program and how their support and effort is a MUST if the utmost is to be gained in the local segments that go to make up the national whole. Set up a good-deed-each-day scheme where some tab is kept of the diligence or delinquency of staff members with periodic prizes to those manifesting the most sincere interest in the handling of their jobs. Make it an incentive program so far as the staff is concerned and watch your "patron relations" improve. We all know the value of word-of-mouth advertising, so make it worth while for your employes to exert themselves to get the customers you already have talking about, and sending their friends to, your theatre. Once more, remember that you, as an individual, can never hope to accomplish this task. Remember that the first and most important step in any public relations program is successfully catering to and satisfying the customers you already have. Start today on a THEATRE—your theatre—public relations school to get your employe members on the beam.

I don't know who said it first, but here it is again: "You, Mr. Theatreman, are Hollywood so far as your community is concerned." The conduct, appearance and attitude of yourself, your ushers, your cashiers, your operators and your cleaners reflect to the credit or discredit of the attractions you play and exercise great influence on the number of tickets you sell. You and your staff must accept full responsibility in your community for the sins and virtues of Hollywood. The trouble, as of today, is that too few theatremen are familiar with—and practically none appraise their employe organizations of—Hollywood's many virtues. And, much to our discredit, there are entirely too many owners, managers and staff members who are inclined to lend voice to infrequent news of scandal and reluctant to loudly proclaim the industry's enviable accomplishments in the field of public good.

For more than four years this column has consistently advocated the need of public relations at the local level supported by a national program sponsored by all three industry branches—production, distribution and exhibition. Now that such a national program seems in the making, a forthcoming article will review what's been said before as a sort of "refresher course" to assist the individual theatre owner in the building of a local framework that will supplement and support the national effort.

All of us know that the motion picture industry is a wonderful instrument to promote good for everybody. Let's follow Gael Sullivan's advice and go about the job of convincing our customers and potential customers — and that means everybody — of our enviable past record and the ambitious aims we have marked for our future targets.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

DENVER

Orin Dowler has been named city manager for Atlas Theatres at Salida, Colo., succeeding Ralph Hamilton who goes to Sante Fe, N. M., to manage the Santa Fe for Don Beers . . . Marguerite Khourly, cashier at the Tabor, was robbed of $25 by a thug that told her to put the "big bills in a sack." The holdup man was caught a few hours later, within minutes of another holdup he staged.

F. H. Ricketson, Jr. Fox Intermountain Theatres, and Mrs. Rickertson, will go to New York for the opera opening, after which Rickertson will go to Europe with Charles Skouras . . . Doug Matthews, Motiograph treasurer, was here from Chicago for a visit with Ted Knox, its local dealer.

Atlas Theatres will reopen the Gothic, Nov. 9, following a $200,000 remodeling job. All that remains of the old theatre is the two side walls. Seating has been increased to 900.

Moz Burles is the new Paramount salesman succeeding C. J. Duer, who is now Monogram manager here . . . William Robinson, new to the business, joins Universal as booker, succeeding Gene Klein, boosted to office manager . . . MGM Western Division Sales Manager George A. Hickey, stopped over in Denver to confer with Manager Henry Friedel.

William Albright, lately with Tom Bailey, has acquired the Denver and Salt Lake City franchises of Motion Picture Sales Corporation, with Robert Brown, formerly with Universal, as office manager . . . George Kerer is back in Denver, and is the franchise owner of Continental Pictures, Inc. . . . United Artists West Coast District Manager W. E. Calloway, and District Manager William Keith, were in Denver for conferences with Manager Clarence Olson. With Calloway was Edward Zabel, Los Angeles, film buyer for National Theatres.

Victory Manager Vincent Footman is vacationing, with Luther Strong, manager of the Victory, Pueblo, Colo., pinchhitting for him . . . Fox Intermountain Theatres Salt Lake City Booker William Dollison was in Denver on business.

CLEVELAND

RKO Office Manager Otto Braeunig is back from the second part of his interrupted vacation. He and his wife spent part of the time in Canada. . . . Loew Theatre Division Manager Orville Crouch announced the transfer of State Assistant Manager Alan Treuhauf to a similar post at the Valentine, Toledo. . . . James Fuller, projectionist at the LaSalle Theatre, and wife are vacationing in Florida.

Columbia Bookers Leonard Steffans, Gerald Kerner and Tony Laurie are looking for extra bookings during the Sam Galanty Playdate and Billing Drive which celebrates Galanty's 20 years with the company and his tenth year as district manager in the Cleveland area. . . . Allen and Majestic Theatres, Lima, changed hands on Nov. 1 when Don Loukas turned over the keys to William Cummings, an oldtimer in the exhibition field.

Variety Club's first of a series of business men's luncheons, held last Monday in the clubrooms, attracted more than 50 members. Judge Drucker was the guest speaker. Meetings are scheduled for alternate Mondays. . . . P. L. Tanner of Film Transit has sufficiently recovered from injuries sustained in a recent automobile accident, to spend part of each day in his office. . . . P. E. Essick of the Essick and Reif circuit, a patient at St. Vincent's Hospital the past two weeks, is expected to be released and back at his desk this week.

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HARRISBURG

Newcomer on the staff of Loew's Regent is William Hoyer . . . State Assistant Manager Spike Todorov, his wife and daughter are home from Miami Beach where they visited Franklin Maury, former assistant at the Harrisburg Colonial, and his family . . . Gene Plank, Reading drive-in manager, visited former associates at the Harrisburg State and Colonial . . . Eagle Lion Exploiteer Jack Helm was in town; ditto Max Miller.

Loew's Regent Manager Sam Gilman gave a luncheon at the Harrisburger, followed by a reception for Peter Lawford, here in advance of his picture, "The Red Danube," that he might meet the local press. He was also a guest on Red McCarthy's WHGB radio program, escorted by police. He made two appearances during the first evening performance at the Regent.

Drive-In Lobby

The Boston Pilgrim Theatre, key theatre of the American Theatres Corporation here, will have a new entrance from the Shoppers Garage and will be the first theatre in Boston at which one may drive into a "lobby"—of the garage—give the car to an attendant and enter at once into the auditorium of the theatre.

INDIANAPOLIS

Howard Rutherford, manager of Loew's Park, Cleveland, O., has been named manager of Loew's here, succeeding Boyd Sparrow, transferred to San Francisco. . . . Indianapolis has been selected for the world premiere of the Mickey Rooney feature, "The Big Wheel," drama of auto racing shot at the Indianapolis Speedway here last summer. It opens at Loew's Nov. 10.

Indianapolis Co-Operative Theatres' will book and buy for the Dream and Lincoln here, General Manager P. J. Peterson announced . . . Rex Carr, formerly of Indianapolis, has been appointed booker for the Selina at Selina, O., by owner Roger Sherer . . . Joe Schilling, operator of the Auditorium, Connersville, who was under observation at the Methodist Hospital here, has been released and will recuperate at home . . . Alex Kalafat, who owned the Lans, at Lansing, Mich., sold his interest to his brother . . . Carl Miller, salesman at Mid-West Theatre Supply Co., reports the arrival of a baby boy, born Oct. 22.

Peter Mallers and wife visited their daughter in New York, and while there, Mallers called on 20th-Fox President Spyros P. Skouras on business . . . Screen Guild effective Oct. 29 will distribute the Albert Dezel Productions in Indiana and Kentucky. Larry Jacobs, is the new manager of the combination, and Rosemary Lundberg, is the office manager . . . William Slater, of Film Classics, New York, was in the city.

BOSTON

At a breakfast at the Algonquin Club Mayor James M. Curley announced that three motion picture theatres would be built in what he said is to be a new $180,000,000 "Veterans' City", the largest development ever attempted in the United States, with construction within Boston city limits to begin "soon". Each theatre, he stated, would seat more than 1,200, with garages and off-street parking lots.

American Theatres Associate Publicist Herbert Philbrick, who came into prominence as an FBI undercover man to expose secrets of the Communist party in America, has resigned and joined a large industrial concern as sales manager . . . ATA Washington, D. C., Publicist Robert Test and his assistant, Jack Mankey, spent several days in Boston last week . . . Lou Gordon of the Lockwood-Gordon circuit made an inspection trip of all the circuit's houses during the past two weeks.

Harry Sigel and Ben Wood made a business trip to Providence last week . . . D. B. Stanbro has returned from three weeks spent on the Pacific Coast and in Houston, Tex., where he and Mrs. Stanbro were guests of Glenn McCarthy at the Hotel Shamrock . . . The Publicity Club of Boston has shifted its business meeting sessions from the Hotel Touraine to the directors' room of radio station WEEI . . . Scores of local theatre men and women attended what is said to have been the largest banquet ever served on one floor in Boston at the Hotel Statler Oct. 24 when 2,400 persons were served on the mezzanine floor.

REGIONAL NEWSREEL

WASHINGTON

Variety Club Barker Sol Kullen, president of Kaufman Press, has been at Emergency Hospital for some time, but reports that he is getting along well and hopes to be back on the job soon . . . Variety Barker Wade Pearson, District Manager for Neighborhood Theatres of Virginia, has moved to his farm at Route 1, Vienna, Virginia . . . Newest member of Variety Club is Connie B. Gay, broadcaster, Station WARL . . . Alvin Q. Ehrlich and David Legum are doing a terrific job for the Variety Club 14th annual dinner-dance program, carrying on for the late Archie D. Engel . . . Dorothy Kolinsky, Variety Club secretary, is now in her new offices on the first floor of the Willard Hotel, Room 111, opposite the club room entrance.

Sam Roth, Washington and Virginia Exhibitor, advises that work will begin soon on his new Embassy Theatre at Columbia Road and Mozart Pl., N. W. . . . May Feldman, of Screen Guild Productions, won first prize in the National Bookers' Drive—a 1949 auto. The local Screen Guild office placed fourth in the Branch Managers' Drive, receiving a movie camera and projector, and a cash award . . . Canada Lee was in town for personal appearances at the Dupont Theatre during the first showing of "Lost Boundaries" . . . "Hamlet" will return to the Little Theatre on a regular run, continuous policy, with tickets selling from 90c to $1.20.

LOUISVILLE

Owner-Manager A. N. Miles of the Eminence, Eminence, Ky., has announced his candidacy for mayor of that community. . . . Alexander Films Sales Manager Ken Rice was here from Colorado Springs, making the local rounds with District Manager Cecil R. Powers.

The Skyway, Parkway and Theatair Twin Drive-In Theatres combined their newspaper advertising for another Louisville day-and-date, first-run picture, "The Gal Who Took the West." . . . Louisville's newest ozoner, the Preston Drive-In, was officially opened Oct. 22. Located at Preston Highway and Fern Valley Road, the under-skyer boasts all that is latest in drive-in technique, including a concrete patio for seats and dancing. It was opened with a single feature, "Sand," at 49 cents admission for adults with children free. With the Twin Theatair Drive-Ins in Jeffersonville, it gives the Falls Cities seven ozoners, and additional ones are under consideration.

OKLAHOMA CITY

Oklahoma City's 2,000 Hallowe'en deputies started the holiday season with special preview picture shows Saturday morning. Earl Miller, owner and operator of the Jewell Theatre was host to 600 Negro boys and girls deputized by L. J. Hilbert, chief of police. Another 1,400 deputies attended a special show and cartoon feature at the Criterion as guests of the Cooper Foundation Theatres.

Calvin Council, manager of Griffith Theatres in Frederick, Okla., states that the company's 400-carrer there will be ready for opening around Jan. 1. It is on a 10-acre site on the northeast edge of the city . . . The Sooner Theatre observed its first anniversary Oct. 8 . . . The State started its movie appreciation week with two first-run hits, "Roughshod" and "The Judge Steps Out."

Dead: Lucian Jenkins Mason, former manager at McAllen, Tex., Albuquerque, N. M., Oct. 17, of asthma. His mother, brother and sister survive . . . Fred Allred, 65, founder and operator of the Allred Theatre in Pryor, Okla., and a pioneer resident and business man of that town, in a Kansas City Hospital. His widow, mother and three sisters survive.

Seeds and All

Fred Wupper staged a free watermellon feed in the streets to celebrate his third anniversary with the Page Theatre, Clearwater, Neb.

VANCOUVER

Former Music Box Theatre Owner Orville Soole is now on the staff of the Capitol here . . . Ted Ross resigned as 20th-Fox contract clerk and joined Eagle Lion as cashier, succeeding Mabel Grant who went over to SARO . . . Marion Homechuk resigned from Warner Bros. in favor of housewifely duties . . . Managers of local Odeon theatres gave a stag party at the Hastings for Manager Leslie Kinnee of the Oak, Burnaby, whose marriage to Dillis Jones of Victoria was set for this week.

Elsie Krakonchuk has resigned as an usherette at Famous Players' Strand because of ill health and has been succeeded by Joan Smith . . . Viki Paton, secretary to Roy McLeod at the Vogue, was married to William Lobb, and Vogue Usherette Leigh DuMerton was married to Raymond Baribeau. Both girls will remain in the show business. . . . Vernon Dixon, former exchange manager in Calgary for Cardinal Pictures, is now making his home in Haney, B. C., in the Fraser Valley.

Max Brayer and George Miller on Oct. 27 opened the Main Theatre in the South Vancouver district. The 430-seat house is air conditioned with the latest equipment, seats and curtain . . . Having failed to reach agreement on a new contract, Projectionists Local 348, IATSE, and Famous Players will go before the Conciliation Board. John Hart, former British Columbia premier, will represent Famous Players and R. K. Garvin the union. Operators are asking a wage increase while the circuit has asked for a 10 per cent reduction in the hourly pay rates.

OMAHA

Milton Green has resigned as Eagle Lion salesman to return to New York. His successor is F. R. ("Bud") Moran who moved here from St. Louis . . . A daughter, Jacqueline, was born to William Tammen, who owns the Dakota Theatre at Yankton, S. D., and his wife . . . Ted Mendenhall, United Artists salesman living in Des Moines, spent a week here for a medical checkup . . . MGM Auditor

(*Continued on Page 28*)

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REGIONAL NEWSREEL

(*Continued from Page 27*)

John J. Ash is in town . . . Marion Kemp, Paramount biller, married Richard Boudar of Omaha.

Bob Kruger, of the Uptown, Sioux City, and Dick Kehrberg, Shelton, Ia., went on hunting trips . . . Merrill Fie, George (Ia.) theatre owner now living at Watertown, S. D., went to Lincoln for the Nebraska-Oklahoma football game.

Tri-States Theatres District Manager Bill Miskell and Manager Stan Blackburn of the Orpheum went to Sioux City to help ready the Tiny Hill show for the Orpheum. . . . The Omaha Safety Council's "home-made Hazards" film won the outstanding achievement award of the National Safety Council.

Clyde Cooley, IATSE secretary, attended the Society of Motion Picture Engineers convention in Los Angeles . . . F. A. Van Husan was the official Variety Club representative at the national conference in New York.

Dead: Hymie Novitsky, 57, a 20th-Fox salesman and president of the Omaha Colosseum of Motion Picture Salesmen, of a heart attack. Vice-President William Wink succeeds him as head of the Colosseum.

MILWAUKEE

A holdup man recently obtained $187.50 at the Mid-City Outdoor Theatre. At first the cashier gave up only $37, but after being threatened with a gun, she gave him the contents of another box. The thief got away before she could summon the manager and his two assistants. . . . Ralph Green of Minneapolis was in Milwaukee last week. He closed up his under-skyers at Kenosha and Madison for the season.

Joseph Malitz, operator of the local 86th Street Theatre, has been appointed a salesman at Universal, succeeding David Goldman who was promoted to branch manager. . . . Standard Theatres District Manager Elmer Brennan was a local visitor last week as was 20th-Fox Exploiteer Ted Tod. . . . Astor Pictures Milwaukee and Minneapolis Manager Don Schwartz attended a New York meeting of franchise holders. He finished first in the Astor national contest. . . . Shawano Crescent Theatre Operators Mrs. A. W. Nagel is having the house redecorated.

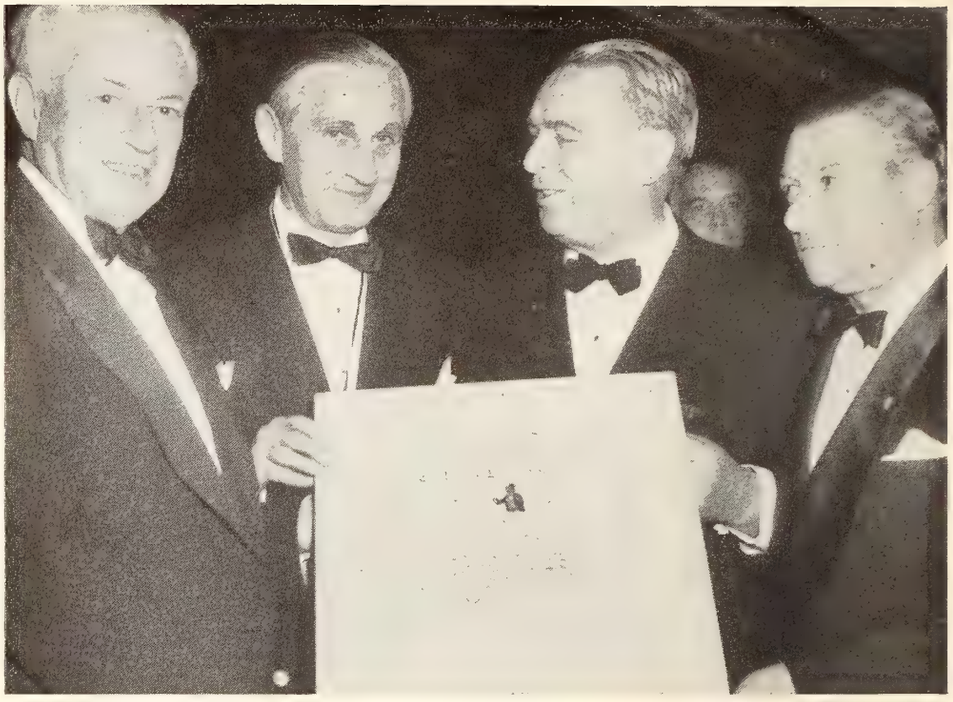
Charlie Fox will try out an all-color be-bop show at the local Empress. . . . The Badger outdoor theatre near Madison was closed for the season Oct. 30 by Manager Paul Berg. . . . The Rialto at Edgerton, Wis. is reported to have been sold by P. W. Palmer to the Edgerton Theatre Corporation, with its Secretary-Treasurer John J. O'Connor managing the house.

COLUMBUS

Fred W. Rowlands of the Rowlands circuit has returned from a 10-day west coast vacation during which he visited some of the studios accompanied by his father A. D. Rowlands of Manchester, O., and his uncle, Charles Rowlands of Los Angeles. . . . Ohio Theatre's lobby artists, Frank Tibbitts, held his seventh annual art exhibit at the Pennsylvania State Teachers' College.

Mrs. J. Everett Watson, wife of MGM's Cincinnati exploitation manager, has been appointed a member of the publicity committee for the Columbus and Franklin County Motion Picture Council. World Manager Charles Sugarman was a guest speaker at the Council's first fall meeting. . . . Harold Lloyd and his wife were guests of the Aladdin Temple at a Hallowe'en party.

Manager Robert Garrett of Ohio State is holding Friday football rallies. He had Ohio State's drum major and cheer leaders for the Ohio State-Northwestern pep session. . . . The third RKO vaudeville unit opens a four-day run Nov. 10 at the Palace. . . . The upright and marquee of the RKO Grand are being repainted in maize and blue.



JOLLY GOOD WEATHER marked the affair last Thursday night when over 1,000 good fellows (and their ladies) got together to celebrate the formal inauguration of the New York Tent of the Variety Clubs International. Above, holding the charter which the parent organization presented the new Tent 35 at a dinner in the Hotel Astor, are International Chief Barker R. J. O'Donnell, New York Tent Barker Max A. Cohen, Mayor William O'Dwyer, who took time out from a campaign to reelect himself, to attend, and George Jessel, master of ceremonies. For hours the diners heard oratory, saw a stage show produced by Russel Markert and heard Secretary-of-Treasury John W. Snyder utter words of praise for the Variety Clubs humanitarian activities. Snyder was presented with a gold membership card by the International organization. The New York Tent was formed almost a year ago and has operated its own club rooms in the Astor during the past two months.

KANSAS CITY

Joe Redmond, of the Fox Midwest publicity-advertising office, is back on the job after a vacation in New Orleans and the South.

Managers believe the effects of the steel strike are beginning to be felt out here. While only about 1,500 workers are off because of the strike, a number of others are affected. Since mid-October theatre managers ascribe some of the restrained ticket purchasing power to effects of the strike.

Lawrence Lehman is back at the RKO Missouri, following his annual vacation to the west coast.

New assistant manager at Loew's Midland is Juanita Tignor, student manager for some time. Manager Howard Burkhardt also appointed Robert Scholars, chief of service, as the new student assistant.

Third downtown house, the Folly, is bringing in vaudeville, adding five acts of vaudeville to its regular burlesque shows. This makes the third downtown theatre to offer vaude, the others being the RKO Missouri and Loew's Midland.

Back to Exhibition

A. E. Lichtman of Washington, D. C., former exhibitor, who sold out his Lichtman Theatres a few years ago, to District Theatres, is getting back into theatre business with two new drive-ins, which he will run in partnership with Nat Rosen, of Baltimore. They will be at Delmar, Delaware, on Route 13, and Elkton, Maryland, Route 40. Both are under construction now and will be ready in the Spring, and both will accommodate 750 cars.

MINNEAPOLIS

Minnesota Amusement Co. has completed negotiations for the purchase of an entire block in Jamestown, N. D., in line with the divorcement terms of the consent decree. Known as the Jamestown Opera House Co., the property houses the Grand theatre, on which the circuit has held a lease for many years. The circuit also is affiliated with Mr. and Mrs. John Ludwig in a partnership and pooling arrangement on the Star and State. To comply with the court decree, the circuit has filed a suit with the Ludwigs to end the agreement. The latter claimed that they were "not defendants in the government suit . . . and desire to continue" the arrangement.

The Granada theatre, Minneapolis neighborhooder, sponsored a Hallowe'en Party for children. There was an apple ducking contest and prizes were given for the spookiest costumes. . . .

REGIONAL NEWSREEL

Prowlers stole an undetermined amount of change from the office of the Grandview, St. Paul neighborhood house. . . . Mike Guttman, manager of Minnesota Amusement's Capitol at Aberdeen, S. D., has purchased the World in Aberdeen from Dave Gillman.

NEW ORLEANS

William A. Bryant, former 20th-Fox salesman who has been circuit sales supervisor for the South for United Artist, has returned to 20th-Fox as a salesman. . . . Vaudeville returned to New Orleans last week at the Poche Theatre, managed by Irwin Poche. In honor of the event, Mayor deLesseps S. Morrison proclaimed Vaudeville Week in the city. Vaudeville is being shown along with pictures.

The Southern premiere of "Jolson Sings Again," in New Orleans at the RKO Orpheum Oct. 25 coincided with the completion of improvements to the theatre. The orchestra and two balconies were entirely reseated, new lounges, rest rooms, a new lobby, box-office front, marquee and upright signs installed. The Marquee letters are similar to those of the Radio City Music Hall in New York, City Manager John V. Dostal said. The new front is of maroon glass and stainless steel. Walls and ceilings of the lobby were refinished and indirect lighting installed.

ST. LOUIS

Several hundred theatre owners and exhibitors will attend the annual meeting of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois at the Chase Hotel here Nov. 7-8. Barbara Lawrence and Audrey Totter are among the stars who will be on hand at the banquet Tuesday evening.

The St. Louis Amusement Company has purchased the 1,200-seat Powhatan, Maplewood, Mo., and the adjoining Powhatan airdrome and parking facilities, which it has been operating under lease for some time.

Warner Bros. Inspectress Mae Menzenwerth suffered second-degree burns when hot coffee spilled on her at her home Oct. 24. After emergency treatment at a hospital, she returned home. . . . Screen Guild Productions' Harry Gorelick left Nov. 1 on a sales trip to Indiana, southern Illinois and northwestern Kentucky. . . . Fox Midwest District Manager Johnny Menardi has been suffering from a cold.

The central public library showed two pictures, "Eskimo Hunters" and "The Loon's Necklace," free on Friday of this week. . . . A film on television interference has been released to radio amateurs and television servicemen by the American Radio Relay League, Hartford, Conn. . . . W. R. Wilkerson, Jr., J. Wilkerson, A. E. and M. Hass have incorporated Fun, Inc., Kansas City, to operate amusement projects.

PORTLAND

F. M. ("Pete") Higgins is remodeling his Lake City Theatre, adding 30 feet to its dimensions, 300 more seats, new furnishings and equipment . . . Oscar Chinquy of National Theatre Supply came back from Montana for the special opening of the 700-seat Park Theatre erected by Mrs. Wilma Symons . . . James Anderson of Mt. Angel opened his new 300-seat theatre in Scio, Ore. . . . Glen Haviland, eastern Washington salesman for Warner's is making his 100th trip to Inland Empire points

Book Review Matinee

Something new has been added to matinee performances—a weekly book review—at Warners' Beverly in Chicago's south side. The reviews are given under the direction of Margaret Dodd Brown and the first book to be reviewed was George Howe's "Call It Treason." The Beverly is Warners' only single-feature theatre in the Chicago area.

. . . John H. Hall opened his new theatre in Benton City, Wash. . . .

Norman Bobrow has joined Sterling Theatres staff as assistant to Advertising-Publicity Director Clinton McFarland . . . Ellen Nieman, efficient cashier of the Fox, Spokane, posed with a jet cutaway engine display as an assist to local recruiters . . . Mrs. Patsie Sinkey, wife of the former motion-picture photographer Chalmer D. Sinkey, of 20th-Fox, has directed and photographed "The Little Archer" short subject for movie-season and previewed it at Jewel Theatre . . . Ted O'Brien, a former assistant manager at the Palomar has been made manager of the Beacon, Seattle.

Will J. Conner, general manager of John Hamrick's theatres in Tacoma, Wash., announced the circuit had acquired the Rialto there from Mrs. H. T. Moore and the Baker Investment Company. Mrs. Moore and her late husband opened the Rialto in 1919. Conner has been associated with Hamrick in Tacoma for the past 17 years.

NEW HAVEN

Columbia Sales Manager Lou Weinberg and members of his family were in New Haven for the Yale Dartmouth football game. . . . Paul Richrath of MGM's New York office visited here with Manager Harry Rosenblatt and also attended the Yale-Dartmouth game. . . . Tom Duane, Selznick representative in New England with Boston headquarters, was in New Haven checking accounts.

Harry Germaine of the Price Premium Co., out of Boston, visited friends in New Haven. . . . Charlotte Sitzer, secretary to Loew Poli-N. E. Division Manager Harry Shaw, is back from Philadelphia where she attended a secretaries' meeting. . . . Mickey Daley, former Hartford independent theatre owner, is now handling the Connecticut territory premium sales for Zippy Goldman of Boston.

Matt Saunders, manager of the Poli, Bridgeport, is starting a series of square dance contests with local merchant as sponsor. . . . New seats are being installed in Bijou theatre, managed by Bill Brown. Lower boxes are also being removed to give more space for seats.

SALT LAKE CITY

The Studio Theatre announced the return of "Hamlet" at that house at increased reserved-seat prices, but less than its roadshow admissions. . . . Film Classics local sales manager, Dave McElhinney, has returned from a call on Idaho exhibitors. . . . Most local first-run theatres staged gala events for their midnight Hallowe'en shows. The Lyric offered a pre-Hallowe'en midnight show of two mystery thrillers, with an entirely different mystery show for children on the Eve itself.

Manager Charlies Pincus of the Utah had a Saturday morning show for the members of the Mickey Mouse Club, with prizes awarded the youngsters having the best costumes representing characters from the comic section page of the *Salt Lake Tribune and Telegram,* also free candy. Admission price was 14 cents for children up to 14 years of age.

The dramatic department of the University of Utah is introducing the "theatre in the round" which the French producer Jacques Copeau, under the influence of the theatrical idealogist, Adolph Appiea, tried out when he used an old warehouse for this theatre-without-a-stage.

DALLAS

The Heights, newest Robb and Rowley Dallas suburban, opens Friday with the showing of "The Girl From Jones Beach" . . . James Reynolds, who has been treasurer of the Melba and Tower theatres, will become manager of Interstate's suburban Wilshire, according to City Manager James O. Cherry . . . R. J. O'Donnell was expected back in Dallas Sunday night from an European tour and the New York meeting of Variety.

P. A. (Bob) Warner planed Oct. 30 for a 10-day business trip to New York City. . . . The Texas State Fair attracted more attention and prospective buyers than ever before. The attendance during its 15 days ran over 2,000,000 paid admissions.

NEW YORK

Promise that if he were reelected he would amend the city building code so as to make possible construction of theatres now held back by restrictions which many consider obsolete, was made to the amusement industry last week by Mayor William O'Dwyer. The mayor made the promise at a luncheon in his honor tendered by the IATSE's District 10. Other speakers included U.S. Senatorial candidate Herbert H. Lehman; Thomas Murtha, IATSE legislative committee chairman for District 10, IATSE President Richard F. Walsh. Dais sitters were Max A. Cohen, Robert Weitman, Fred Schwartz, Major Leslie Thompson, William White, James Sauter, Joseph Vogel, James Riley, James Brennan, Si Fabian, C. C. Moskowitz, Emanuel

(*Continued on Page* 30)

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REGIONAL NEWSREEL

(*Continued from Page 29*)

Frisch.

The Motion Picture Pioneers this week appointed the following to its annual dinner committee: Alan Corellie, entertainment; Gil Josephson, arrangements; Jack Levin, program; Harry Takiff, membership; Bernard Estes, publicity, Jack Starr, decorations. The dinner is to be held at the Waldorf Astoria on Nov. 16. . . . The Fox Family Club is getting ready for its Thanksgiving Party. . . . Sylvan Leff, who operates the Highland and Rialto, at Utica, has taken over the Family there from Joe Miller.

The Ligget-Florin booking outfit is now booking for Austin and Brown's Lincoln at Utica and has taken over the bookings for the Doc Brown circuit in New York! . . . The City of New York's Welfare Department has taken over three floors in the Film Centre Building where the exchanges also hang their hats . . . United Artists Assistant Booker Harold Kimmer celebrated his birthday last Friday but that day found him giving a gift instead of receiving one. He gave Ruth Hauptman a ring for that right finger on the left hand. Music by Mendelssohn in the near future.

ATLANTA

E. G. (Dick) Johnson, for 22 years in the industry in Georgia, Florida and North Carolina, has joined the Georgia Theatre Company as assistant to Buyer-Booker T. R. Jones. . . . Lynn Dunn, formerly with Pal Amusement at Vidalia, Ga., has joined Screen Guild as a salesman. . . . Republic has promoted Booker J. T. Scott to salesman. . . . Lewis Waits, formerly with the Queen Feature Service, Birmingham, Ala., has become a partner with Oscar Howell in the Capital City Supply Company as vice-president in charge of sales.

George Hauoent of Columbia's home office left for New Orleans after a stop here. . . . MGM Atlanta District Manager C. E. Kessnick and Southern Sales Manager Rudolph Berger visited the MGM branch in Jacksonville, Fla. . . . Jacksonville San Marco Manager Mabek B. Conrad has returned from vacationing in the eastern states. . . . W. L. McDowell, owner of the Victory, Senoia, Ga., has acquired state rights for "It Began With Eve". . . . Lippert Productions Sales Manager Arthur Greenblatt was here for a visit with Screen Guild's John W. Mangham. . . . Eagle Lion District Manager Grover Parsons and Atlanta Manager Bob Trwater returned from Nashville where they called on Crescent Amusement officials.

Monogram Head Shipper Porter Epperson has quit to go into business for himself.

The Meigs Theatre at Meigs, Ga., recently destroyed by fire, will be rebuilt according to Enterprise President Nat Williams.

Dead: Philip A. Jackson, 90, father of Theatre Owner Mack Jackson of Alexander City, Ala.

BUFFALO

Bill Tischknopf, operator of the Rochester Drive-In and formerly of the Murray there, is in a Kodak Town hospital suffering with arthritis . . . Manager George H. Mackenna of Basil's Lafayette raised prices for "Jolson Sings Again" . . . Paramount Manager Joseph H. Clements put on a Hallowe'en preview premiere of "Everybody Does It" at Sunday midnight.

There were community Hallowe'en shows all over Buffalo, but Manager Charlie McKernan of the Seneca got the show sponsored by the South Buffalo Business Men's association for his stage. It took the form of a costume party with prizes, donated by the business men, to the children wearing the best costumes.

Screen and radio player, Henry Morgan, will be the fall guy at the big fall noon meeting of the Buffalo Tent of Circus Saints and Sinners at the Hotel Statler on Nov. 19. The president of the Tent, former Mayor Thomas L. Holling, has arranged to bring a large number of acts from New York for the occasion. Paramount Theatre Ad-Publicity Chief Charles B. Taylor is publicity chairman of the affair.

Manager George H. Mackenna of the Lafayette has been appointed treasurer for the 1949 Sister Elizabeth Kenny polio fund appeal . . . Society of Motion Picture Engineers President Earl L. Sponable will speak at the opening of the George Eastman House in Rochester on Nov. 9.

For the Kids

Special kiddie shows, sponsored by Parent-Teacher Associations, are under way in the Connecticut area, with two Lockwood and Gordon houses in the Hartford territory scheduling special Saturday morning performances, under the sponsorship of the local P-TA groups. The Webb Playhouse, Wethersfield, Conn., is scheduling a four-week series of youngster shows, starting Nov. 19, while the same circuit's Plaza, Windsor, Conn., is running Saturday morning shows through the fall and winter months.

SAN FRANCISCO

Loew's Vice-President and Treasurer Charles C. Moskowitz headed an official group here arranging for taking over the Warfield Theatre on Nov. 30. Moskowitz and his party visited numerous area theatres . . . The Motion Picture Sales Corporation is opening temporary distribution offices here in the Astor Picture Building under the direction of Jan Boissevain.

United California Theatres Assistant Buyer Freddie Dixon was again winner at the Variety Club's annual golf tournament at the Lake Merced course, his third straight win. Other film industry trophy winners were Columbia's Mel Klein, MGM's Ted Gallenter, RKO's Joe Smith and Screen Guild's Al Grubstick. Many door prizes were presented and the assembly saw filmed pictures of the tournament. . . . The film salesman Colloseum group met at the Alexander Hamilton hotel for its regular meeting Oct. 28 to discuss plans for forthcoming activity . . . John Owens, formerly an usher at the Alexandria and doorman at the Coliseum, was promoted to student assistant manager at the Alexandria under Manager Albert Levin.

The Tivoli, last house to try a vaudeville and picture policy in San Francisco and a theatrical landmark, is slated to disappear to make room for a garage.

Attorneys for the widow of the late Max Morris this week denied published reports that Mrs. Morris would unveil a plaque in honor of her husband in the offices of Western Poster Company. The denial stated that the deceased's family had not authorized the placing of such a plaque and that the present Western Poster Company has no connection with former Western Poster Company, which the late Morris headed.

CHICAGO

Bill Balaban, son of the B & K Executive John Balaban, has been appointed remote director for the firm's television station WBKB, where he will have complete charge of all outdoor telecasts, including sports and special events. . . . D. O. Dice was named Midland District Sales Manager for Western Electric lamps, and T. Douglas Scraff its Chicago city sales manager, succeeding August H. Meyer, retired. . . . A son named Bradley Allen was born to Marbro Theatre Assistant Manager Marvin Salters.

Author Carl Sandburg left for Hollywood to confer regarding filming of his book, "Remembrance Rock.". . . Jennie Filey of Warner Theatres' cashier force is a patient at the Little Mother of Mary Hospital. . . . Mrs. Rusty Harman, wife of the veteran Warner salesman, is in St. Luke's Hospital for an operation. . . . Red Quinlan, WKKB publicity director, is completing a book on early days of television in Chicago and the development of the B & K station. . . . MGM Publicity Director Will Bishop was elected vice-president of the Publicity Club of Chicago.

Alliance Theatre circuit headquarters in the Continental Bank Building are being renovated and more office space added. The circuit's James Gregory is expected back early this month from his overseas trip. . . . Theatre managers are anxiously watching the city council's move for higher taxes on vending machines for more city revenue. The new tax plan calls for $50 annually for penny machines, $100 for nickel venders and $150 for dime venders, with an annual $5 tax for each employe of the vending machine companies.

Dead: Bruce C. McClasson, son of Howard McClasson, manager of B & K's Garrick theatre building, Interment was as Elgin, Ill.

HARTFORD

George Bronson has been named manager of Perakos Theatres' newly-opened 1,000-seat Beverly at Bridgeport. . . . Nancy Hebler is the new cashier at the Webster, Hartford. . . . Muriel Corrola is the new relief cashier at Loew's Poli Palace here. . . . Edna Comeau has been named cashier at the local Colonial, replacing Mrs. Elsie Moquin who has resigned to join her daughter, Irene, formerly cashier at the Colonial and Palace, who now lives in the middle west. . . . Assistant Manager Stanley Szandrocha at the Embassy, New Britain, has been transferred by Warners to the State, Manchester, as temporary manager during the illness of Jack A. Sanson. . . . New England Theatres has promoted Melvin F. Morrison from manager of the Strand, Dover, N. H., to district supervisor in that area, with John Fagan being made manager of the Dover Strand.

It is rumored that Governor Bowles is considering Stanton Griffis of New Canaan, to replace Raymond E. Baldwin as U. S. Senator when Baldwin vacates that post in December. . . . Pike Drive-In General Manager Joe Dolgin has moved his family from Hartford to a new home in West Hartford. . . . Jack Terry, a Hartford stagehand for 45 years, now 70 years old, is recovering from illness at his home.

Maurice Shulman extensively promoted the 12th anniversary of the circuit's Webster, Hartford. . . . The Paramount, Springfield, Mass., is observing its 20th anniversary.

REGIONAL NEWSREEL

LOS ANGELES

Rose Kline (Mrs. Charles Bell) from Loew's New York Home Office, and her husband visited with Loew's Los Angeles Office Manager Jack Valpey while here on their vacation . . . Vacationing in San Francisco this week is MGM Cashier Eve Goldman . . . S. and J. D. Burger, father and son exhibitor team, opened their new Buena in Ventura last week. They also own the Valley in Camarillo, and the Del Mar in Carpinteria . . . Mr. and Mrs. Banduchhi of Arvin and Oildale were on the row last week buying and booking for their new house, the Rancho, which opens soon in Arvin.

J. P. Filbert Co. Manager Don McLaren, is back at work from his trip to the Theatre Supply Convention in Chicago. From there he drove to Detroit to tour the Brinkert Factory . . . Altec Division Manager Stan Pariseau left for San Francisco to begin a swing through the territory, embracing Seattle, Portland, and Salt Lake City, etc.

Friends on the row extend their sincere wishes for a speedy recovery to Wilda Tanner, who entered the Torrance Memorial Hospital for surgery last week . . . ABC Theatres' Hollywood Hitching Post, till now a western house, opened as an art house as the Paris. Frank Eng has been signed as publicity director for the chain.

The Hollywood Chamber of Commerce sponsored a testimonial banquet last week at the Hotel Roosevelt to pay tribute to Sid Grauman, veteran of show business. The industry in Hollywood, Los Angeles and the state united to put over the affair. The film industry was represented by scores of its leaders, the city of Mayor Fletcher Bowron and the state by Governor Earl Warren.

PHILADELPHIA

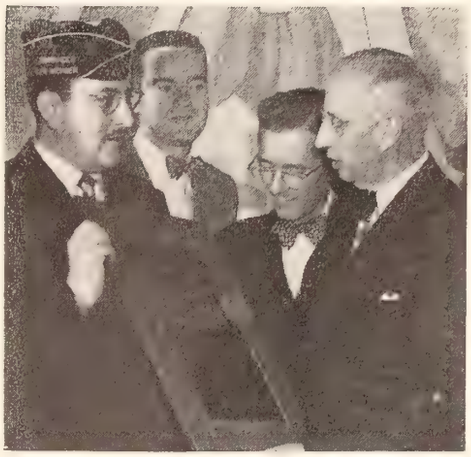
The William Goldman circuit took over the Grange this week from Stanley-Warner. . . . Roy Rogers presented his first annual School Safety Award to the John M. Patterson School as the "outstanding elementary school in the country in the field of traffic safety," in a nationwide contest conducted by Rogers in cooperation with the National Safety Council. The school was selected on the basis of having the most comprehensive and effective safety education program for its students in addition to having perfect accident prevention records.

Meyer Adelman, New Jersey Messenger Service, and his son, have returned from their motor trip to the midwest. . . . Republic Vice-President and General Sales Manager James R. Grainger visited the local exchange to confer with Manager Norm Silverman and the salesmen.

The Hippodrome, Pottsville, has instituted a three-day vaudeville show with five variety acts plus a feature, Thursday to Saturday. . . . Harry Chertoff is readying his new 1,000-car drive-in costing approximately $200,000 for spring opening on the Lincoln Highway, four miles East of Lancaster.

PITTSBURGH

Jimmy Brennan, assistant at the Pottsville Drive-In and formerly with Comerford's Hollywood, will soon take over his new post as Manager of Gilbert S. Wolfe's Joy in Plymouth, where he will be joined by his wife and family.



DAV CITES ALLIED. For meritorious service rendered in the promotion and distribution of the Disabled American Veterans film, "How Much Do You Owe?", a committee appointed by General Jonathan M. Wainwright presents a citation plaque to officials of Allied States Association of Motion Picture Exhibitors at the Nicollet Hotel in Minneapolis. Above (l-r): Major Robert D. Armstrong, chairman, DAV; Gordon N. McDonald, DAV; Stanley Kane, Allied recording secretary and Allied President William L. Ainsworth.

Melvin Mann, formerly with the Lund Circuit, is the new newest addition to the Paramount booking staff here.

Norma Elpern, film row's only woman salesman, has resigned from RKO-Radio Pictures, where she handled 16-mm. productions, to go into the advertising agency business. . . . Rhea Aronsberg, formerly with the MGM and Eagle Lion exchanges here, has joined the 20th Century-Fox booking department.

The Variety Club of Pittsburgh has purchased land next to the Rosalia Foundling and Maternity Hospital and will build a $300,000 addition, it was announced this week. The addition will be known as the Eleanor Harris Memorial Wing in honor of the late widow of John P. Harris, pioneer in the motion picture field, and mother of John H. Harris, International Chief Barker of Variety Clubs of America and head of the Harris Amusement Enterprises. Rosalia Foundling is one of the many charities of the local Variety Club, and Mrs. Harris, who died several years ago, took a great interest in it among her many other charities.

Dead: Hyman Goldberg, 62, veteran operator of the Regent Theatre, Beaver Falls, Pa., and a partner in several others, died last week in Providence Hospital, Beaver Falls. Surviving are his widow, a son, a daughter, two grandchildren and a sister. He was one of the oldest members of the Pittsburgh Variety Club, and on the board of directors of the Motion Picture Theatre Owners of Western Pennsylvania. His son, Arthur, is with the local RKO 16-mm. department.

New Theatres

Oklahoma City—Griffith Theatres, 400-car underskyer at Frederick, Okla.

Washington, D. C.—A. E. Lichtman and Nat Rose, two 750-car drive-ins, one on Route 13, Delmar, Del., the other on Route 40, Elkton, Md.

Portland, Ore.—Multnomah, Ore., Exhibitor Elizabeth Slaney, a 550-car drive-in to cost $175,000 in the southwest hills district of Portland.

Vancouver, B. C.—Famous Players Canadian, a 400-seat openairer at Edmonton, Alberta and a drive-in at Brandon, Manitoba.

Louisville—Alton Rush and Earle Duff, a 500-car openairer at Bowling Green, Ky.

Hartford, Conn.—Herman Klavir, a new theatre and office building at Bridgeport, Conn.

Chicago—Essaness Circuit, three drive-ins, 700-car Chicago Heights Drive-In; a 1,100-car ozoner at Riverdale; and a 700-carrer at Desplaines, Ill.; E. J. Williams, a 500-car under-skyer on Route 58 at Elgin, Ill.

Wallace, Ida.—Fitz and Holohan, a new theatre here.

Mill Hall, Pa.—Park Drive-In Theatre, Inc. (Joseph Schleit, president), a 700-car drive-in here to cost $70,000.

Fosston, Minn.—Les Danielson, a new theatre here.

Bowling Green, Ky.—Warren Enterprises, a 700-car ozoner on U. S. 31-W.

Sacramento, Calif. — San Francisco Theatre circuit, an under-skyer near the new state fair grounds.

Carthage, Mo.—W. D. Bradfield and V. F. Naramore, a new 66 Drive-In on Highways 66 and 71.

El Dorado, Kan.—Ben Adams and associates, a drive-in southwest of here.

Wellington, Kan.—Sol Frank, a 500-car ozoner to be called the Chisholm Trail, a half mile east of the city.

San Mateo, Calif.—Lester Park, a drive-in the Studio Village, on the southern edge of town.

TORONTO

An advance sale of $22,240 for the benefit performance at the Imperial, Toronto, for Toronto Variety Club Tent No. 28's vocational school for crippled children, was announced by Ticket Committee Chairman William Summerville at a club meeting. A total of $32,000 is anticipated. . . . Fred C. Quimby, once general manager of Pathe, Inc., and now short subjects' producer for MGM, and his wife have been visiting Mrs. Quimby's relatives at London, Ont., and in other Ontario cities.

More than 200 exhibitors and other film men attended the annual meeting at the King Edward Hotel, Toronto, Nov. 1 of the Motion Picture Theatres Association of Ontario to hear reports of the recently-formed Motion Picture Industry Council. President H. C. D. Main presided. . . . Manager Vern Hudson of the Capitol, St. Catharines, Ont., is seeking to learn the identity of two small boys, thanks to whose alertness in giving warning of a fire in the theatre during a matinee performance, the blaze was of small extent and was quickly put out by the fire department after the 400 patrons had filed out in an orderly manner. . . . The "adults only" policy of the Odeon Hyland Theatre, Toronto, continues to be a success.

Famous Players Canadian inaugurated its television era, using its own equipment in the broadcast of a surgical operation in Sunnybrook military hospital, near Toronto, to a convention of 400 doctors. Six screens were set up in different parts of the hall to provide the doctors with a convenient view of the operation. Construction of the television unit was under the direction of George Cuthbert, chief engineer of Famous Players.

DES MOINES

Mr. and Mrs. Lloyd K. Kogle have taken over the theatre they recently purchased at Eldora, Ia., from Howard Briney. . . . A. H. Blank, head of Tri-States Theatre Corporation, has been appointed co-chairman for the November Sister Kenny Foundation polio fund campaign in Iowa. . . . Ken Wagner, Wilton Junction theatre owner, is the father of a baby daughter named Cynthia Ann. Monogram Booker, Zora Fini, is engaged to Bev Mahon, owner of the theatre at Pella, Ia. The wedding will take place next spring. . . . George Baker and Finton Jones, partners in the Page at Shenandoah, Ia., have retired from exhibition. Baker's interest has been absorbed by the Commonwealth Theatres of Kansas City. Glenn Deeter will continue as manager of the house.

J. M. Cappel, owner of the New Jesup at Jesup, La., held open house at his new theatre for four days before the seats arrived, admitting customers free for the entire four days.

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

Samuel Goldwyn has signed Norman Mailer, author of the best-selling novel "Naked and the Dead," and Jean Malaquais, French novelist and scenario writer, to write the screenplay of their original story idea, "Night Wind."

* * *

"Miss Androcles and the Lion," an original story by Mort Braus, has been purchased by Republic and assigned to William Lackey as his initial production under a recently signed contract as an associate producer. Lackey, a former producer at Monogram and Paramount, was signed by Republic in July.

* * *

Alex Nicol, Broadway stage actor, was given a long-term contract by Universal-International. He will make his screen debut in "Confidential Squad" presently being made in New York, with Richard Conte, Coleen Gray and Peggy Dow in the starring roles and George Sherman directing.

* * *

Joe DeBona, winner of the 1949 Bendix air race and holder of the trans-continental speed record for propeller-driven aircraft, has been signed by Producer Lindsley Parsons for a leading role in "Smoke Hunters." Parsons recently purchased the story from actor-writer Kirby Grant, who will also star in the film.

* * *

Having settled on four location sites around the Mt. Whitney area for the next Gene Autry picture "Beyond the Purple Hills," President Armand Schaefer plans on starting the picture the middle of November with John English directing . . . for Columbia release.

* * *

"Vengeance Valley," a romantic action story by Luke Short, has been purchased by MGM and put on Producer Nicholas Nayfack's schedule. Nayfack is currently producing "Devil's Doorway," also a western action story, starring Robert Taylor.

* * *

Bob Osgood, nationally known square dance authority, will assist Nick Castle, dance director for "Summer Stock," on the square dance sequences in this MGM picture which teams Judy Garland and Gene Kelly. Production is being handled by Joe Pasternak, with Charles Walters directing. It is currently in the rehearsal stage.

* * *

Jose Ferrer, the Broadway actor who scored an outstanding hit in his first film "Joan of Arc," simultaneously signed two important contracts. He reports to MGM shortly for a top role in "Crisis," which stars Cary Grant, and next March joins 20th Century-Fox to begin a five-year term contract arranged with Darryl F. Zanuck.

* * *

Producer Ken McEldowney, president of Oriental-International Films, Director Jean Renoir and Star Tommy Breen left for New York on the first leg of their trip to India where "The River," Renoir's dramatization of the Rumer Godden novel, will be filmed in Technicolor. This picture is the first of a series of four films the company plans to make in Technicolor, in India, for world-wide distribution.

* * *

Jack Carson gets the most dramatic role of his career with his assignment in Warner Bros.' "Bright Leaf," Gary Cooper starrer. He will play Cooper's partner in a worldwide tobacco empire. Director Michael Curtiz is presently conducting extensive tests for two top feminine roles. Henry Blanke produces.

Auer Sees Benefits in Wise Foreign Production

"Foreign production is inherently indicated in some story properties," says John H. Auer, Republic associate producer-director, who recently returned from the Argentine.

"When a picture can effectively utilize the native background of a foreign locale, such filming not only yields a tremendous advantage in the production values of authentic atmosphere, but eliminates costly set building at home. Careful preparation can cut the expense of going on location to a point where it will be offset by the saving in set construction."

Referring to "The Avenger," which was shot in Argentina, Auer says: "The stars, John Carroll and Adele Mara, were the only Hollywood personalities to accompany me. We recruited our supporting cast and technicians on the spot. We shot what amounted to two pictures in only forty-eight days—an English and Spanish version."



John H. Auer

The finest of native materials were also made available at a nominal cost so that the costumes, not only for the principals but for the entire cast, have a richness that would not have been possible, for the price, in the states.

"From a personal viewpoint," Auer continues, "shooting a picture on foreign location is a refreshing experience. The situation provides a constant challenge to a producer's ingenuity and ability. And from the exhibitor and box-office standpoint, a picture that has been shot in a native locale, with new faces and unknown players in the supporting cast, contains an added amount of interest and curiosity for the average patron. It is a challenge to them to see if they can uncover promising personalities."

"I do believe, however, that only those pictures that can take full advantage of natural settings, should be produced out of the states," he added.

Foreign shooting is not new to Auer He directed the first American production filmed in Mexico and has since made several Spanish-language pictures there. Now he would like to make a film in England, if he can find the right story.

'Flying Fish' Deals With Guided Missiles

"The Flying Fish," which S. Sylvan Simon will make for Columbia, will deal with the possible use of guided missiles launched from submarines in any war involving this country. Up until this time plans concerning the project had not been revealed because of secrecy imposed upon Columbia by the United States Navy. The picture must receive final Navy approval before it can be shown.

Jerry Bresler will produce the film under Simon's supervision. The screenplay is by Harry Haislip and Richard Nash.

'Hornblower' Decisions To Follow Walsh Return

Decision as to location of filming and who will star in "Captain Horatio Hornblower" is expected to be made shortly at Warner Bros., following the return of Director Raoul Walsh from England this week. The studio acquired screen rights to the C. S. Forester novel about 10 years ago as a possible vehicle for Errol Flynn.

Walsh scouted possible location sites while in England and also discussed with Richard Todd, young English actor, the possibility of playing one of the leading roles.

Ward to Play Self In 'Golden Gloves Story'

Arch Ward, dean of American sports editors whose daily *Chicago Tribune* column, "In the Wake of the News," is read by more than a million people daily, has been signed to make his motion picture debut portraying himself in "The Golden Gloves Story," which Carl Krueger is producing for Eagle Lion release. Cast will be headed by James Dunn, Gregg Sherwood, Steve Andrews and Kevin O'Morrison.

Ridgeley Signed for 'Beauty on Parade'

John Ridgely has been signed for a role in Columbia's "Beauty on Parade," which Lew Landers is directing for Producer Wallace MacDonald. The cast includes Ruth Warrick, Lola Albright, Hillary Brooke, Robert Hutton, Wally Vernon and Jimmy Lloyd.

Wallis Borrows Arthur

Hal Wallis has borrowed Robert Arthur from 20th Century-Fox for the key role of Joseph Cotten's son in Paramount's "September," in which Cotten co-stars with Joan Fontaine.

'High Stakes' Next

Monogram Producer Jan Grippo has announced "High Stakes" as the next production in the Bowery Boys series starring Leo Gorcy with Huntz Hall.

To Script 'Hiawatha'

Arthur Strawn has been signed to write the screenplay of "Hiawatha," which Walter Mirisch will produce for Monogram in Cinecolor.

Studio Roundup

With their respective champion still arguing the laugh-provoking merits of the flying pie and the flying word, and no decision reached, it is interesting to note that Chester Conklin, one of Mack Sennett's Keystone Kops of silent days, has been signed by Universal-International for a spot in the Donald O'Connor comedy, "Double Crossbones." One can speculate whether Conklin's return indicates a victory for those who contend that the silent comedies of two decades are still uproariously funny. At any rate, Conklin and his walrus mustache will be back.

On the Monogram lot, "Joe Palooka in Honeymoon for Five" started shooting last week. "Honeymoon," next in the Palooka pictures produced by Hal E. Chester, has Jean Yarbrough directing. Donald MacBride has been signed for a featured role in this chapter of the series which stars Leon Errol and Joe Kirkwood.

At Republic, "Tarnished" rolled with Arthur Franz and Dorothy Patrick in the stellar roles.

'Baron' Launched

Launched last week at Nassour Studio, the Robert L. Lippert production, "Baron of Arizona," is based on an historical fact, a gigantic swindle perpetrated on the government in 1872 by James Addison Reavis, played by Vincent Price. Also starred is Ellen Drew, who just finished "Stars In My Crown" at MGM. Carl K. Hittleman is producing. Samuel Fuller has the direction assignment.

Under way, too, last week was Lippert's "Radar Patrol," starring John Howard. Adele Jergens and Tom Neal are cast for featured roles. Barney Sarecky will produce. Sam Newfield directs.

The new Richard Widmark vehicle, "No Way Out," rolled at 20th Century-Fox with Linda Darnell co-starring. Steven McNally has been signed for a top role. Joseph Mankiewicz will handle the direction.

Mike Raffeto, so well-known to radio fans in the role of "Paul" in "One Man's Family," was signed last week to play the sheriff in U-I's "Shoplifter."

Shooting ends this week on RKO Radio's "Carriage Entrance," Robert Mitchum, Ava Gardner, Melvyn Douglas starrer, with location filming at Baldwin lake and the studio ranch in Encino.

Paul Kelly, who drew acclaim for his performance in the New York stage production of "Command Decision," has been signed by Producers Jack H. Skirball and Bruce Manning for a top role in "Blind Spot." Kelly will play the part of a district attorney who prosecutes the star of the picture, Claudette Colbert, for murder.

"Golden Gloves," story of amateur boxing, is currently being directed by Felix Feist in Chicago at the fight arenas.

2 More Trucolors Added at Republic

Republic has scheduled two additional Trucolor productions to go before the cameras before the end of the year, making a total of 12 pictures to have utilized Republic's color process during the year. The two planned Trucolor features are a Roy Rogers film, "Trigger, Jr.," slated for a Nov. 28 start, and a comedy romance starring Estelita Rodriquez, now being prepared for late November production. One Trucolor picture, "Singing Guns," is now being filmed.

LONDON OBSERVATIONS

Driscoll Appeal Against British Court Conviction Is Lost; Disney Cancels Plans to Bring Child to England Next Year

By JOCK MacGREGOR

Walt Disney was a puzzled man when I met him in the Screenwriters. He had just returned from the continent with brother Roy and had heard that Bobby Driscoll's appeal against his conviction for appearing in "Treasure Island" had been lost. Fortunately, by quick switching of schedules, Bobby was able to finish all his scenes before the court made its decision.



Jock MacGregor

As a result, Disney has had to cancel his plans for bringing Bobby over again next year to make another Technicolor offering which would have provided added work for the British technician. He is extremely disappointed, as he is pleased with the results of his first all-live action picture and is positively raving about Robert Newton's performance.

He has now decided against combining artists with animation which he introduced as a wartime measure and is concentrating on the production of feature-length cartoons. Soon after the New Year, he will start on the story of "Peter Pan" and revels at the thought of creating "Tinker Bell."

Incidentally, Walt has become an addict of the English tea habit and welcomes the unions' insistence on morning and afternoon breaks.

Under English law, the studios come under the Factory Act which forbids the employment of children, though this is often flaunted in the hopes there will be no common informer. In Bobby's case, he was charged with a contravention of the Aliens Order.

I thought it would be interesting to find out how the government's sponsored Film Finance Corporation aligned itself with helping "One Night" in which young Bobby Henrey of "The Fallen Idol" fame plays the lead. Their spokesman was not to be drawn, appeared personally satisfied that no laws would be broken. I spoke to London Films. Their answer was that the film would be shot abroad and by not using actual studios, but houses and barns and the like, it would still qualify for quota.

It is rather remarkable that while an eleven-year-old child is not allowed to make a film in this country, producers can take one abroad and receive government financial backing for such a venture.

* * *

The fabulous Filippo Del Giudice, now back in his native Italy, has produced an amazing manifesto dealing mainly with his associations with a "monopolistic gentleman" and his "aide de camp" and his solution for the British film industry.

* * *

Hearty congratulations to Andrew Neatour on being appointed manager of publicity to Associated British Cinemas by Jack Goodlatte. . . . Formerly with Warners, he came to England with the U. S. Army, married an English girl and took his demob here. Recently he has been public relations executive with the London office of Foote, Cone and Belding. This new appointment will considerably strengthen the publicity side of this group. F. B. Prior continues as advertising manager.

* * *

The Rank Odeon balance sheet will now be published on Nov. 7.

* * *

Rank's second-run West End houses have been having a certain amount of chopping and changing. Recently the Astoria was linked with the previously first-run Tivoli to give the ABC program an airing before going on release, but certain renters did not like the scheme. This week it is paired with the New Victoria which normally shares the Dominion's GB release program, while the Dominion and Tivoli play the same bill. It would appear that finding films for the Tivoli will continue to be a problem.

* * *

Exhibitors, while doing well with "Snake Pit" on release, have not done the outstanding business they anticipated, and blame the "No Under 16s" ban. Old-timers reflect on the times when to announce a film as "Adults Only" was to draw the business.

* * *

David Rose has once again changed the title of his first independent British picture. It is now "The Witness," and wits are wondering whether William Shakespeare really had something when he wrote "A rose by any name . . ."!



TEA TIME. Everything drops for tea on the set of RKO-Walt Disney's "Treasure Island" at the Denham Studios in England. Above, Producer Disney joins a pirate and Bobby Driscoll for a "cupper char."

Half 20th-Fox 1950 Releases Virtually Ready

With 12 pictures already completed for 1950, three more before the cameras and scheduled to be finished by the first of the year, virtually the first half of the 20th Century-Fox 1950 releasing schedule has been completed, the studio announced this week.

Films set for 1950 release and in various final stages after completion of shooting are "Twelve O'Clock High," "Whirlpool," "Dancing in the Dark," "When Willie Comes Marching Home," "Three Came Home," "Oh Doctor," "Two Corridors East," "A Ticket to Tomahawk," "Night and the City," "Broken Arrow," "Love That Brute," "Wabash Avenue." Films currently shooting include "The Big Fall," "Cheaper by the Dozen" and "The Gun Fighter,"

Probably Ava Gardner

Ava Gardner will probably be the feminine star in MGM's forthcoming fight film, "Right Cross."

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
Abandoned	U-I
Abbott & Costello Meet the Killers	U-I
Adam and Evelyne	U-I
Adam's Rib	MGM
Adventure in Baltimore	RKO
Africa Screams	UA
After Midnight	Para.
After Nightfall	WB
Against the Wind	EL
Air Hostess	Col.
Alaska Patrol	FC
Alias Nick Beal	Para.
Alias the Champ	Rep.
Alice in Wonderland	EL
Alimony	EL
All Over the Town	U-I
All the King's Men	Col.
Always Leave Them Laughing	WB
Amazon Quest	FC
Ambush	MGM
And Baby Makes Three	Col.
Angels in Disguise	Mono.
Anna Lucasta	Col.
Annie Get Your Gun	MGM
Any Number Can Play	MGM
Apache Chief	Lippert
Arctic Fury	RKO
Arctic Manhunt	U-I
Arson, Inc.	Lippert
Asphalt Jungle	MGM
Astonished Heart, The	U-I
Avengers, The	Rep.

B

Backfire	WB
Bad Boy	Allied
Bad Man From Big Bend	Astor
Bagdad	U-I
Barbary Pirate	Col.
Barkleys of Broadway	MGM
Baron of Arizona	Lippert
Barricade	WB
Battleground	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Beauty on Parade	Col.
Bed of Roses	RKO
Belle of Old Mexico	Rep.
Bells of Coronado	Rep.
Beloved	EL
Beware of Blondie	Col.
Beyond the Forest	WB
Big Cat, The	EL
Big Fall	20th-Fox
Big Jack	MGM
Big Sombrero, The	Col.
Big Steal, The	RKO
Big Wheel	UA
Bitter Victory	Para.
Black Book, The	EL
Black Hand, The	MGM
Black Magic	UA
Black Midnight	Mono.
Black Rose, The	20th-Fox
Black Shadows	EL
Blaze of Glory	EL
Blind Goddess, The	U-I
Blind Spot	RKO
Blonde Bandit	Rep.
Blondie's Big Deal	Col.
Blondie Hits the Jackpot	Col.
Blondie's Hero	Col.
Blue Grass of Kentucky	Mono.
Blue Lagoon, The	U-I
Bodyhold	Col.
Bomba, the Jungle Boy	Mono.
Bomba on Panther Island	Mono.
Border Incident	MGM
Boston Blackie's Chinese Venture	Col.
Bribe, The	MGM
Bride For Sale	RKO
Bride of Vengeance	Para.
Brimstone	Rep.
Broken Arrow	20th-Fox
Broken Journey	EL
Buccaneer's Girl	U-I

C

"C"-Man	FC
Calamity Jane and Sam Bass	U-I
Calendar, The	EL
Call of the Forest	Lippert
Canadian Pacific	20th-Fox
Canterbury Tale, A	EL
Captain China	Para.
Captive Girl	Col.
Cardboard Cavalier	U-I
Cargo to Capetown	Col.
Cariboo Trail	20th-Fox
Carriage Entrance	RKO
Caught	MGM
Chain Lightning	WB

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data; a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key*

(B) Biographical	(C) Comedy
(D) Drama	(Doc) Documentary
(G) Gangster	(M) Musical
(H) Horror	(W) Western
(My) Mystery	(Wa) War

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
15	Bad Boy (D)F	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
9	Massacre River (D)F	G. Madison-R. Calhoun-C. Downes	78	7/20/49	b4/16/49
13	My Brother Jonathan (D)A	M. Denison-D. Gray	105	7/6/49	b3/13/48
14	Stampede (W)F	R. Cameron-G. Storm-J. M. Brown	78	8/28/49	b4/30/49

COMING

Longhorn, The	R. Cameron		
Police Story, The	A. Murphy		
There's a Girl in My Heart	L. Bowman-E. Knox-P. Ryan		a8/27/49

ASTOR PICTURES

Bad Man From Big Bend	C. & W. Shrum	55	10/1/49	
Jeep Herders	J. Day-J. Carlson	48	10/1/49	
Trouble at Melody Mesa	B. King-C. Shrum	66	7/1/49	

COLUMBIA

CURRENT

120	Air Hostess (D)F	G. Henry-R. Ford	61	8/25/49	b7/16/49
148	Anna Lucasta (D)A	P. Goddard-B. Crawford-O. Homolka	86	Aug. '49	b7/16/49
182	Big Sombrero, The *C (W)F	G. Autry-E. Verdugo	78	Mar. '49	b2/5/49
205	Blondie Hits the Jackpot (C)F	P. Singleton-A. Lake	66	10/6/49	b9/3/49
108	Blondie's Big Deal (C)F	P. Singleton-A. Lake-L. Simms	66	3/10/49	b3/26/49
122	Boston Blackie's Chinese Venture (My)F	C. Morris-R. Lane-G. E. Stone	59	3/3/49	b1/8/49
184	Cowboy and the Indians, The	G. Autry-S. Ryan	70	Sept. '49	a4/23/49
109	Crime Doctor's Diary, The (My)F	W. Baxter-S. Dunne	61	6/9/49	b4/23/49
110	Devil's Henchmen, The (D)F	W. Baxter-M. B. Hughes	69	9/15/49	b7/30/49
147	Doolins of Oklahoma, The (W-D)F	R. Scott-G. Macready-L. Allbritton	90	July '49	b6/4/49
217	Holiday in Havana	D. Arnaz-M. Hatcher	73	10/13/49	
146	Johnny Allegro (D)F	G. Raft-N. Foch	81	June '49	b6/4/49
102	Kazan (D)F	S. Dunne-L. Maxwell	65	7/14/49	b6/25/49
141	Knock On Any Door (D)A	H. Bogart-J. Derek-S. Perry	100	Apr. '49	b2/26/49
114	Ladies of the Chorus (M)F	A. Jergens-M. Monroe	61	2/10/49	b12/11/48
115	Law of the Barbary Coast, The (D)A	S. Dunne-A. Jergens-G. Henry	65	7/21/49	b4/2/49
123	Lone Wolf and His Lady, The (My)F	R. Randell-J. Vincent	60	8/11/49	b3/26/49
144	Lost Tribe, The (Adventure)F	J. Weissmuller-E. Verdugo	72	May '49	b4/30/49
145	Lust for Gold (W)A	G. Ford-I. Lupino	90	June '49	b5/28/49
105	Make Believe Ballroom (M-C)F	R. Warrick-J. Courtland	79	5/26/49	b6/11/49
116	Manhattan Angel (M)F	G. Jean-R. Ford	68	Mar. '49	b12/18/48
222	Miss Grant Takes Richmond (C)F	L. Ball-W. Holden	87	Oct. '49	b9/24/49
149	Mr. Soft Touch (C-D)F	G. Ford-E. Keyes	93	Sept. '49	b7/30/49
101	Mutineers, The (D)F	J. Hall-A. Jergens	60	4/22/49	b5/7/49
	Reckless Moment, The (D)F	J. Mason-J. Bennett	82	Nov. '49	b10/22/49
	Riders in the Sky	G. Autry-G. Henry		Nov. '49	a9/10/49
183	Riders of the Whistling Pines (W-M)F	G. Autry-J. Lloyd	70	May '49	b3/26/49
186	Rim of the Canyon (W)F	G. Autry-N. Leslie	70	July '49	b10/29/49
112	Rusty Saves a Life (D)F	T. Donaldson-G. Henry	68	4/8/49	b2/12/49
103	Secret of St. Ives, The (D)F	R. Ney-V. Brown	76	6/30/49	b6/11/49
	Tokyo Joe (D)A	H. Bogart-A. Knox	88	Nov. '49	b10/15/49
142	Undercover Man, The (D)A	G. Ford-N. Foch	85	Apr. '49	b3/26/49
140	Walking Hills, The (W-D)F	R. Scott-E. Raines-W. Bishop	78	Mar. '49	b3/12/49
143	We Were Strangers (D)A	J. Jones-J. Garfield-P. Armendariz	106	May '49	b4/30/49

COMING

All the Kings Men	B. Crawford-J. Dru-J. Ireland			a2/5/49
And Baby Makes Three	R. Young-B. Hale-R. Hutton			a6/18/49
Barbary Pirate (D)F	D. Woods-T. Marshall	65	11/10/49	b8/6/49
Beauty on Parade	R. Hutton-R. Warrick			
Beware of Blondie	P. Singleton-A. Lake			a10/15/49
Blondie's Hero	A. Lake-P. Singleton-L. Simms			a5/28/49
Bodyhold	W. Parker-H. Brooke-A. Jenkins			a9/10/49
Captive Girl	J. Weissmuller			
Cargo to Capetown	B. Crawford-J. Ireland-E. Drew			a7/23/49
Chinatown at Midnight	H. Hatfield-J. deWit			a6/18/49
Cow Town	G. Austry-G. Davis			a5/28/49
Father Is a Bachelor	W. Holden-C. Gray			a10/22/49
Feudin' Rhythm	E. Arnold-G. Henry-K. Grant			a8/13/49
Girls School	J. Reynolds-R. Ford			a7/30/49
Good Humor Man, The	J. Carson-L. Albright-J. Wallace			a7/16/49
Her Wonderful Lie	Janis Carter-Marc Platt			
Hoedown	E. Arnold-J. O'Mahoney			a8/20/49
In a Lonely Place	H. Bogart-G. Grahame			
Jolson Sings Again *T (C-D-M)F	Parks-Hale-Demarest-Donath	96		b8/13/49
Kill the Umpire	W. Bendix-G. Henry			
Mark of the Gorilla	J. Weissmuller-S. Dalbert			a10/15/49
Mary Ryan, Detective	M. Hunt-W. Phillips			a7/30/49
Military Academy	S. Clements-L. Tyler			a10/22/49
Nevadan, The	R. Scott-D. Malone			a10/1/49
Night in Havana	D. Arnaz-M. Hatcher			a2/5/49
No Sad Songs for Me	M. Sullavan-W. Corey-V. Lindfors			a10/29/49
Palomino *T	J. Courtland-B. Tyler			a10/1/49
Petty Girl, The *T	R. Cummings-J. Caulfield			a10/15/49
Prison Warden (D)A	W. Baxter-A. Lee	62		b10/29/49
Rogues of Sherwood Forest *T	J. Derek-D. Lynn			a10/8/49
Rusty's Birthday	T. Donaldson-J. Litel	60	11/3/49	a5/21/49
Sons of New Mexico	G. Autry-G. Davis			a8/6/49
Tell It to the Judge	R. Russell-R. Cummings-M. McDonald			a5/21/49
Traveling Saleswoman	J. Davis-A. Devine			a9/24/49
Tyrant of the Sea	R. Randell-R. Williams			a9/10/49
Woman of Distinction	R. Russell-R. Milland-J. Carter			a9/3/49

Westerns

268	Bandits of El Dorado	C. Starrett-S. Burnette	56	10/20/49		
162	Blazing Trail, The	C. Starrett-S. Burnette	56	7/5/49		
	Frontier Outpost	C. Starrett-S. Burnette				
163	Horsemen of the Sierras	C. Starrett-S. Burnette	56	9/22/49		
161	Laramie	C. Starrett-S. Burnette	55	5/19/49		
	Renegades of the Sage	C. Starrett-S. Burnette		11/24/49		
	Riders of Black Mesa	C. Starrett-S. Burnette				
164	South of Death Valley	C. Starrett-S. Burnette	54	8/18/49		
	Trail of the Rustler	C. Starrett-S. Burnette				

EAGLE LION

CURRENT

965	Against the Wind (D)A	S. Signoret-R. Beatty-J. Warner	95	Sept. '49		b3/13/48
931	Alimony (D)A	J. Beal-M. Vickers	72	June '49		b7/9/49
928	Big Cat, The *T (D)F	L. McCallister-P. A. Garner-P. Foster	75	May '49		b4/30/49
926	Black Book, The (D)A	R. Cummings-A. Dahl-R. Basehart	89	Aug. '49		b5/28/49
944	Black Shadows (Trav.)A	Congo Jungles	62	July '49		b10/8/49
916	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	4/6/49		b4/24/48
959	Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90	June '49		b2/5/49
939	Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90	June '49		b1/22/49
962	Easy Money (C-D)F	G. Gynt-D. Price	94	Aug. '49		b3/6/48
955	Fighting Redhead, The *C (W)F	J. Bannon-E. Lynn	55	Oct. '49		b10/15/49
012	Glass Mountain, The (D)A	D. Gray-M. Denison-V. Cortesa	97	Nov. '49		b2/12/49
011	Hidden Room, The (D)A	R. Newton-S. Gray	98	Oct. '49		b8/6/49
941	It Always Rains on Sundays (D)A	G. Withers-J. Warner	92	3/23/49		b11/29/47
923	Miranda (C)A	G. Johns-G. Withers-G. Jones	75	Mar. '49		b4/10/48
924	Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	91	July '49		b8/28/48
964	My Brother's Keeper (D)A	J. Warner-J. Hylton	96	July '49		b2/26/49
942	Once Upon a Dream (C)A	G. Withers-G. Jones	87	Sept. '49		b7/9/49
961	Place of One's Own, A (D)A	J. Mason-M. Lockwood-B. Mullen	94	Sept. '49		b1/22/49
009	Port of New York	S. Brady-L. Carter		Nov. '49		
993	Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90	July '49		b1/1/49
915	Quartet (D)A	H. Baddeley-D. Bogarde	120	May '49		b12/4/48
917	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133	Special		b7/31/48
921	Saraband *T (D)A	S. Granger-F. Rosay-J. Greenwood	94	May '49		b10/2/48
920	Scott of the Antarctic *T (D)A	J. Mills-D. Bond	111	4/20/49		b12/18/48
930	Shamrock Hill (C-M)F	P. Ryan-J. Litel	71	May '49		b4/30/49
922	Sleeping Car to Trieste (D)A	J. Kent-A. Lieven	95	June '49		b11/6/48
008	Spring in Park Lane (C)F	A. Neagle-M. Wilding	91	Nov. '49		b4/3/48
007	Trapped (Melo.)A	L. Bridges-B. Payton	78	Oct. '49		b10/8/49
927	Tulsa *T (D)F	S. Hayward-R. Preston	90	4/13/49		b3/26/49
940	Waterloo Road (D)A	J. Mills-S. Granger	77	Aug. '49		b1/29/49
914	Weaker Sex, The (C-D)F	U. Jeans-C. Parker	85	Sept. '49		b10/2/48
960	Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93	Aug. '49		b11/15/47
004	Zamba (Jungle Adven.)F	J. Vincent-J. Hall	70	Sept. '49		b10/22/49

COMING

913	Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer				
	Beloved	P. Goddard-P. Armendariz				
	Blaze of Glory	L. McCallister				
	Calendar, The (C)A	Greta Gynt-John McCallum	79			b6/5/48
	Dedee (French) (D)A	S. Signoret-M. Pagliero	92			b4/23/49
	Down Memory Lane (C)F	Crosby-Fields-Turpin-Swanson	72			b9/10/49
963	Esther Waters (D)A	K. Ryan-D. Bogarde	108			b10/2/48
	Floodtide (D)A	G. Jackson-R. Anderson	90			b4/16/49
	Gay Lady, The *T(M-D)A	J. Kent-J. Donald	95			b8/20/49
	Give Us This Day (D)A	S. Wanamaker-L. Padovani	120			b10/22/49
	Lord Byron (D)A	D. Price-M. Zetterling	85			b4/23/49
	Man Wanted	Anabel Shaw-Robert Lowery				
	Never Fear	S. Forrest-K. Brasselle				
928	Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116			b7/3/48
	Passport to Pimlico (C)F	S. Holloway-H. Baddeley	84			b6/11/49
	Prizefighter and the Cowboy *C	J. Bannon-L. Nova				
	Rupert	J. Durante-T. Moore				
	Sundowners, The *T	R. Sterling-J. Barrymore, Jr.				

FILM CLASSICS

	Alaska Patrol (D)F	R. Travis-H. Westcott	61	3/8/49		b1/29/49
	Amazon Quest (Adventure)F	T. Neal-C. Mathews-C. Donne	70	3/25/49		b5/14/49
	"C"-Man (D)A	D. Jagger-J. Carradine-H. Landers	75	5/16/49		b4/30/49
	Daughter of the West *C(D)F	M. Vickers-P. Reed	77	4/1/49		b4/23/49
	Frustration (Swedish) (D)A	H. Lowenadler-G. Fridh	90	Sept. '49		b9/10/49
	Guilty Bystander	Z. Scott-F. Emerson-M. Boland				
	Lost Boundaries (D)F	B. Pearson-M. Ferrer	97	6/30/49		b7/2/49
	Lovable Cheat, The (C)A	C. Ruggles-P. A. Garner-R. Ney	74	5/11/49		b4/9/49
	Not Wanted (D)A	S. Forrest-K. Brasselle-L. Penn	91	6/24/49		b6/25/49
	Pirates of Capri	L. Hayward-B. Barnes				
	Project X	R. Colton-K. Andes	60	10/14/49		
	Search for Danger (My)F	J. Calvert-A. Dekker	64	4/8/49		b4/30/49
	State Department-File 649 *C(D)F	W. Lundigan-V. Bruce	85	2/15/49		b2/12/49

LIPPERT PRODUCTIONS

4824	Apache Chief (W)F	A. Curtis-T. Neal	60	11/4/49		b10/29/49
4819	Arson, Inc. (D)A	R. Lowery-A. Gwynne	60	6/24/49		b5/7/49
	Baron of Arizona	V. Price-E. Drew				
4821	Call of the Forest	R. Lowery-K. Curtis-M. Sherrill		11/18/49		
4913	Dalton Gang, The	D. Barry-R. Lowery		10/21/49		
4905	Deputy Marshal	F. Langford-J. Hall		10/28/49		a9/3/49
4916	Everybody's Dancin'	R. Alba-Hoosier Hot Shots		12/10/49		
4822	Grand Canyon (Sepia) (C)F	R. Arlen-M. B. Hughes	65	8/10/49		b9/3/49
4814	I Shot Jesse James (D)F	P. Foster-B. Britton-J. Ireland	81	2/24/49		b2/5/49
4818	Omoo-Omoo, the Shark God (D)F	R. Randell-D. Burton	58	4/30/49		b7/9/49
	Radar Patrol	A. Jergens-T. Neal				
4914	Red Desert	D. Barry-T. Neal		12/3/49		
4817	Rimfire (D)F	J. Millican-M. B. Hughes	61	3/12/49		b4/9/49
4820	Ringside (D)A	D. Barry-T. Brown-S. Ryan	63	7/14/49		b7/23/49
4823	Sky Liner (My)A	R. Travis-P. Blake-R. Hudson	60	7/28/49		b8/6/49
4903	Square Dance Jubilee	D. Barry-M. B. Hughes		11/11/49		
4826	There Is No Escape	S. Thurston	64	7/29/49		
4918	Tough Assignment	D. Barry-M. Steele		12/17/49		a10/22/49
4909	Treasure of Monte Cristo (My)A	G. Langan-A. Jergens	76	10/14/49		b10/8/49

METRO-GOLDWYN-MAYER

CURRENT

	Adams's Rib	S. Tracy-K. Hepburn	101	Nov. '49		a8/13/49
930	Any Number Can Play (D)A	C. Gable-A. Smith	103	July '49		b6/4/49
925	Barkleys of Broadway, The *T (M)F	F. Astaire-G. Rogers	109	May '49		b4/16/49
	Battleground (Wa-D)A	V. Johnson-J. Hodiak	118	Nov. '49		b10/1/49
924	Big Jack (C-D)F	W. Beery-M. Main	86	Apr. '49		b4/9/49
5	Border Incident (Doc-D)A	G. Murphy-R. Montalban	95	Oct. '49		b8/27/49
917	Bribe, The (D)A	R. Taylor-A. Gardner-C. Laughton	98	Mar. '49		b2/5/49

Title	Company
Challenge to Lassie	MGM
Champagne for Caesar	UA
Champion	UA
Cheaper By the Dozen	20th-Fox
Chicago Deadline	Para.
Chinatown at Midnight	Col.
Christopher Columbus	U-I
Cinderella	RKO
City Across the River	U-I
Colorado Territory	WB
Comanche Territory	U-I
Come To The Stable	20th-Fox
Concert Magic	UA
Connecticut Yankee, A	Para.
Conspirator	MGM
Copper Canyon	Para
Cowboy and the Indians, The	Col.
Cow Town	Col.
Crime Doctor's Diary	Col.
Crooked Way, The	UA
Curtain Call at Cactus Creek	U-I

D

D.O.A.	UA
Dakota Lil	20th-Fox
Dalton Gang	Lippert
Dancing in the Dark	20th-Fox
Dangerous Profession	RKO
Daughter of Rosie O'Grady	WB
Daughter of the Jungle	Rep.
Daughter of the West	FC
Daybreak	RKO
Daybreak	U-I
Deadly Is the Female	UA
Dear Wife	Para.
Dedee	EL
Deported	U-I
Deputy Marshal	Lippert
Devil's Doorway	MGM
Devil's Henchmen, The	Col.
Doctor and the Girl, The	MGM
Don't Take It to Heart	EL
Doolins of Oklahoma, The	Col.
Double Crossbones	U-I
Down Dakota Way	Rep.
Down Memory Lane	EL
Down to the Sea in Ships	20th-Fox
Drink to Me Only	MGM
Duchess of Idaho	MGM
Duke of Chicago	Rep
Dynamite Trail	RKO

E

Eagle and the Hawk	Para.
East Side, West Side	MGM
Easy Living	RKO
Easy Money	EL
Edward, My Son	MGM
El Paso	Para.
Escape If You Can	UA
Esperanza	UA
Esther Waters	EL
Everybody Does It	20th-Fox
Everybody's Dancin'	Lippert

F

Fallen Idol, The	SRO
Family Honeymoon	U-I
Fan, The	20th-Fox
Fancy Pants	Para.
Father Is a Bachelor	Col.
Father Was a Fullback	20th-Fox
Feudin' Rhythm	Col.
Fighting Fools	Mono.
Fighting Kentuckian, The	Rep.
Fighting Man of the Plains	20th-Fox
Fighting Redhead, The	EL
File on Thelma Jordon, The	Para.
Flame of Youth	Rep.
Flaming Fury	Rep.
Flamingo Road	WB
Flaxy Martin	WB
Floodtide	EL
Follow Me Quietly	RKO
Forbidden Street, The	20th-Fox
Force of Evil	MGM
Forgotten Women	Mono.
Fountainhead, The	WB
Francis	U-I
Free for All	U-I
Front and Center	20th-Fox
Frustration	FC

G

Gal Who Took the West	U-I
Gay Lady, The	EL
Girl From Jones Beach	WB
Girl in the Painting, The	U-I
Girl's School	Col.
Give Us This Day	EL
Glass Menagerie, The	WB
Glass Mountain, The	EL
Golden Madonna, The	WB
Golden Stallion	Rep
Gone to Earth	SRO
Good Humor Man	Col.
Grand Canyon	Lippert
Great Dan Patch, The	UA
Great Gatsby, The	Para
Great Lover, The	Para.
Great Sinner, The	MGM
Green Promise	RKO
Guilty Bystander	FC
Gun Fighter	20th-Fox
Gun Thunder	RKO

H

Hamlet	U-I
Hasty Heart, The	WB
Hawk and the Arrow	WB
Heiress, The	Para.
Hellfire	Rep
Henry Does It Again	Mono.

Title	Company
Henry, the Rainmaker	Mono
Her Man Gilbey	U-I
Her Wonderful Lie	Col.
Hidden Room, The	EL
Hideout	Rep.
Hoedown	Col.
Hold That Baby	Mono.
Holiday Affair	RKO
Holiday in Havana	Col.
Home of the Brave	UA
Homicide	WB
House Across the Street	WB
House by the River	Rep.
House of Strangers	20th-Fox
I	
I Cheated the Law	20th-Fox
I Married a Communist	RKO
I Shot Jesse James	Lippert
I Was a Male War Bride	20th-Fox
Ichabod and Mr. Toad	RKO
If This Be Sin	UA
Illegal Entry	U-I
Impact	UA
In a Lonely Place	Col.
In the Good Old Summertime	MGM
Indian Scout	UA
Inspector General, The	WB
Intruder in the Dust	MGM
Iroquois Trail, The	UA
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
J	
Jeep Herders	Astor
Jiggs and Maggie in Jackpot Jitters	Mono.
Jiggs & Maggie Out West	Mono.
Jigsaw	UA
Joe Palooka in Honeymoon for Five	Mono.
Joe Palooka in the Big Fight	Mono.
Joe Palooka in the Counterpunch	Mono.
John Loves Mary	WB
Johnny Allegro	Col.
Johnny Holiday	UA
Johnny One-Eye	UA
Johnny Stool Pigeon	U-I
Jolson Sings Again	Col.
Judge Steps Out, The	RKO
Jungle Stampede	Rep.
K	
Kazan	Col.
Key to the City	MGM
Kid From Cleveland, The	Rep.
Kill the Umpire	Col.
Killer Shark	Mono.
King Solomon's Mines	MGM
Kiss for Corliss, A	UA
Kiss in the Dark	WB
Knock on Any Door	Col.
L	
Ladies of the Chorus	Col.
Lady Gambles, The	U-I
Lady Takes a Sailor, The	WB
Last Bandit, The	Rep.
Law of the Barbary Coast	Col.
Leave It to Henry	Mono.
Let's Dance	Para.
Lie, The	Para.
Life of Riley	U-I
Little Women	MGM
Locked In	WB
Lone Wolf & His Lady	Col.
Longhorn, The	Allied
Look for the Silver Lining	WB
Lord Byron	EL
Lost Boundaries	FC
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Love That Brute	20th-Fox
Lucky Stiff	UA
Lust for Gold	Col.
M	
Ma and Pa Kettle	U-I
Ma and Pa Kettle Go to Town	U-I
MacBeth	Rep.
Mad Wednesday	RKO
Madame Bovary	MGM
Make Mine Laughs	RKO
Make-Believe Ballroom	Col.
Malaya	MGM
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	RKO
Man Wanted	EL
Mark of the Gorilla	Col.
Mary Ryan, Detective	Col.
Masked Raiders	RKO
Massacre River	Allied
Master Minds	Mono.
Men, The	UA
Mighty Joe Young	RKO
Military Academy	Col.
Miniver Sequel	MGM
Miraculous Journey	FC
Miranda	EL
Miss Grant Takes Richmond	Col.
Miss Mink of 1949	20th-Fox
Mississippi Rhythm	Mono.
Mr. Belvedere Goes to College	20th-Fox
Mr. Music	Para.
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.

918	Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88	Apr. '49		b2/19/49
10	Challenge to Lassie *T (D)F	E. Gwenn-D. Crisp-Lassie	76	Oct. 49		b10/29/49
3	Doctor and the Girl (D)A	G. Ford-J. Leigh-C. Coburn	99	Sept. '49		b9/10/49
926	Edward, My Son (D)A	S. Tracy-D. Kerr	112	June '49		b3/19/49
919	Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49		b1/1/49
923	Great Sinner, The (D)A	G. Peck-A. Gardner-W. Huston	110	8/5/49		b7/2/49
932	In the Good Old Summertime *T (M-D)F	J. Garland-V. Johnson	102	July '49		b6/25/49
922	Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49		b2/26/49
931	Madame Bovary (D)A	Jones-Mason-Jourdan-Heflin	94	Aug. '49		b7/30/49
927	Neptune's Daughter *T (M)F	R. Skelton-E. Williams-R. Montalban	94	June '49		b5/21/49
4	Red Danube, The (D)A	W. Pidgeon-P. Lawford	118	Oct. '49		b9/24/49
933	Scene of the Crime (D)A	V. Johnson-G. DeHaven-A. Dahl	94	Aug. '49		b6/25/49
2	Secret Garden, The (D)F	M. O'Brien-H. Marshall-D. Stockwell	92	Sept. '49		b4/23/49
929	Stratton Story, The (D)F	J. Stewart-J. Allyson	106	July '49		b4/23/49
921	Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94	Apr. '49		b3/5/49
920	Tale of the Navajos *T(Doc)F	Navajo Indians	58	Regional		b3/5/49
	Tension	A. Totter-R. Basehart-C. Charisse		Nov. '49		a8/13/49
	That Forsyte Woman *T (D)A	E. Flynn-G. Garson	114	Nov. '49		b10/22/49
1	That Midnight Kiss *T(M)F	K. Grayson-M. Lanza-E. Barrymore	99	Sept. '49		b8/27/49

COMING

	Ambush	R. Taylor-J. Hodiak-A. Dahl				a8/20/49
	Annie Get Your Gun T*	B. Hutton-H. Keel-F. Morgan				
	Asphalt Jungle	S. Hayden-J. Hagen				
	Black Hand, The	G. Kelly-T. Celli				a9/24/49
	Conspirator (D)F	R. Taylor-E. Taylor	87			b8/6/49
	Devil's Doorway	R. Taylor-L. Calhern-P. Raymond				a9/10/49
	Drink to Me Only	V. Johnson-E. Taylor				a9/24/49
	Duchess of Idaho *T	E. Williams-V. Johnson				
	East Side, West Side	B. Stanwyck-J. Mason				a10/1/49
	Intruder in the Dust (My-D)A	D. Brian-C. Jarman, Jr.	87	Dec. '49		b10/15/49
	Key to the City	C. Gable-L. Young				a8/6/49
	King Solomon's Mines *T	D. Kerr-S. Granger				a10/29/49
	Malaya	S. Tracy-J. Stewart-V. Cortesa	98			a9/17/49
	Miniver Sequel	G. Garson-W. Pidgeon-J. Hodiak				
	Mystery Street	R. Montalban-S. Forrest				
	Nancy Goes to Rio *T	A. Sothern-J. Powell-L. Calhern				a8/6/49
	On the Town *T	Kelly-Sinatra-Miller-Vera-Ellen		Dec. '49		a9/17/49
	Open Door, The	A. Sothern-Z. Scott		Dec. '49		a8/20/49
	Outriders *T	J. McCrea-A. Dahl-B. Sullivan				a9/10/49
	Please Believe Me	Deborah Kerr-Robert Walker				a9/24/49
	Reformer and the Redhead	J. Allyson-D. Powell				
	Side Street	F. Granger-C. O'Donnell-K. Craig				a8/20/49
	Stars in My Crown	J. McCrea-E. Drew-D. Stockwell				a8/13/49
	Yellow Cab Man	R. Skelton-G. DeHaven-J. Gleason				
	You're Only Young Twice *T	D. Stockwell-D. Hickman				a10/29/49

MONOGRAM

CURRENT

4818	Angels in Disguise (D)F	L. Gorcey-Bowery Boys	63	9/25/49		b10/8/49
4805	Black Midnight	R. McDowall-D. O'Flynn	66	10/2/49		a7/30/49
4806	Bomba, the Jungle Boy (D)F	J. Sheffield-P. A. Garner	71	3/20/49		b3/5/49
4816	Fighting Fools (C)F	L. Gorcey-H. Hall-Bowery Boys	69	4/17/49		b6/11/49
4813	Forgotten Women (D)F	E. Knox-V. A. Borg-T. Lynch	66	7/17/49		b7/9/49
4830	Henry, the Rainmaker (C)F	R. Walburn-W. Catlett-W. Tracy	64	2/13/49		b2/5/49
4817	Hold That Baby (C)F	L. Gorcey-H. Hall-A. Shaw	66	6/26/49		b8/6/49
4812	Jiggs & Maggie in Jackpot Jitters (C)F	J. Yule-R. Riano	67	9/11/49		b9/3/49
4803	Joe Palooka in the Big Fight (D)F	J. Kirkwood-L. Errol	66	3/6/49		b2/26/49
4808	Joe Palooka in the Counterpunch (C-D)F	J. Kirkwood-L. Errol	70	8/14/49		b9/17/49
4827	Leave It to Henry (C)F	R. Walburn-W. Catlett	57	6/12/49		b6/11/49
4810	Mississippi Rhythm (M)F	J. Davis-L. White-V. A. Borg	68	5/29/49		b7/23/49
4824	Sky Dragon (My)F	R. Winters-K. Luke	64	5/1/49		b5/14/49
4826	Temptation Harbour (D)A	R. Newton-S. Simon	90	3/27/49		b3/29/47
4820	Trail of the Yukon (D)F	K. Grant-S. Dalbert-B. Edwards	67	7/31/49		b8/13/49
4804	Tuna Clipper (D)F	R. McDowall-E. Verdugo	77	4/10/49		b3/19/49

COMING

4901	Blue Grass of Kentucky *C	B. Williams-J. Nigh		1/1/50		
4807	Bomba on Panther Island	J. Sheffield-L. Baron		12/18/49		
	Henry Does It Again	R. Walburn		2/19/50		
4909	Jiggs & Maggie Out West	J. Yule-R. Riano		3/12/50		
	Joe Palooka in Honeymoon for Five	J. Kirkwood-L. Errol				
4907	Killer Shark	R. McDowall		4/9/50		
4819	Master Minds	L. Gorcey-Bowery Boys		11/20/49		a10/22/49
	Silent Dust (D)A	S. Gray-S. Murray	83			b1/29/49
4919	Smoke Jumpers	K. Grant		3/19/50		
4922	Square Dance Katy	J. Davis		12/11/49		
4821	Wolf Hunters	K. Grant-H. Parrish	70	10/30/49		
4902	Young Daniel Boone *C	D. O'Flynn-D. Beddoe		1/15/50		

Westerns

4863	Across the Rio Grande	J. Wakely-C. Taylor	55	5/15/49		
4864	Brand of Fear	J. Wakely-C. Taylor	56	7/10/49		
4946	Fence Riders	W. Wilson		2/12/50		
4834	Haunted Trails	W. Wilson-A. Clyde	60	9/4/49		
4866	Lawless Code	J. Wakely-C. Taylor	58	11/27/49		
4855	Range Justice	J. M. Brown-M. Terhune	57	8/7/49		
4845	Range Land	W. Wilson-R. Browne		12/25/49		
4844	Riders of the Dusk	W. Wilson-A. Clyde	57	11/13/49		
4952	Roaring Trails	J. M. Brown		2/26/50		
4865	Roaring Westward	J. Wakely-C. Taylor	55	9/18/49		
4842	Shadows of the West	W. Wilson-A. Clyde	59	7/24/49		
4951	Six-Gun Mesa	J. M. Brown-M. Terhune		1/8/50		
4854	West of Eldorado	J. M. Brown-M. Terhune	58	6/5/49		
4856	Western Renegades	J. M. Brown-M. Terhune	56	10/9/49		

PARAMOUNT

CURRENT

4812	Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49		b1/22/49
4816	Bride of Vengeance (D)A	P. Goddard-J. Lund-McD. Carey	95	5/6/49		b4/2/49
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49		b2/26/49
4816	El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden	92	4/1/49		b3/5/49
4820	Great Gatsby, The (D)A	A. Ladd-B. Field	91	8/5/49		b4/30/49
4817	Manhandled (My)A	D. Lamour-D. Duryea-S. Hayden	96	6/10/49		b4/16/49
4903	My Friend Irma (C)F	M. Wilson-J. Lund-D. Lynn	102	10/14/49		b8/20/49
4902	Rope of Sand (D)A	B. Lancaster-P. Henreid-C. Calvet	105	9/23/49		b7/2/49
4904	Song of Surrender (D-M)A	C. Rains-W. Hendrix	92	10/28/49		b9/17/49
4818	Sorrowful Jones (C-D)F	B. Hope-L. Ball	88	7/4/49		b4/16/49
4819	Special Agent (D)A	W. Eythe-G. Reeves-L. Elliot	70	7/22/49		b4/30/49
4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49		b2/12/49
4901	Top o' the Morning (My-M)F	B. Crosby-B. Fitzgerald	99	9/5/49		b8/6/49
	United States Mail	A. Ladd-P. Calvert		10/7/49		a9/3/49
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49		b12/11/48

COMING

	After Midnight	A. Ladd-W. Hendrix				a4/16/49
	Bitter Victory	Cummings-Scott-Lynn-Arden				a12/25/48
	Captain China *C	J. Payne-G. Russell				a7/2/49
4905	Chicago Deadline (My)A	A. Ladd-D. Reed-J. Havoc	87	11/11/49		b9/3/49
	Copper Canyon *T	R. Milland-H. Lamarr-MacD. Carey				a6/4/49
	Dear Wife	Holden-Caulfield-DeWolfe-Freeman				a2/19/49
	Eagle and the Hawk *T	J. Payne-R. Fleming-D. O'Keefe				a10/29/49
	Fancy Pants *T	B. Hope-L. Ball-J. Kirkland				a8/13/49
	File on Thelma Jordon	B. Stanwyck-W. Corey-P. Kelly				a5/7/49
4909	Great Lover, The (C)F	B. Hope-R. Fleming	80	12/28/49		b9/17/49
	Heiress, The (D)A	O. deHavilland-M. Clift-R. Richardson	120			b9/10/49
	Let's Dance *T	Hutton-Astaire-R. Young-Cowl				a9/3/49
	Lie, The	B. Stanwyck-J. Lund				a7/16/49
	Mr. Music	B. Crosby-R. Hussey				
	Outrage	MacD. Carey-G. Russell				
	Place in the Sun, A	E. Taylor-M. Clift				
4906	Red, Hot and Blue (C-M)F	B. Hutton-V. Mature	84	11/25/49		b7/2/49
	Riding High	B. Crosby-C. Grey-C. Bickford				a5/14/49
	Samson and Delilah *T (D)F	V. Mature-H. Lamarr	128			b10/22/49
	September	J. Fontaine-J. Cotten				
	Sunset Boulevard	W. Holden-G. Swanson-E. von Stroheim				a5/28/49

RKO RADIO

CURRENT

					Trade Shown	
920	Adventure in Baltimore (C-D)F	R. Young-S. Temple-J. Agar	89	Mar. '49		b3/26/49
011	Arctic Fury (D)F	D. Cambre-E. Miller	62	June '49		b7/2/49
001	Big Steal, The (D)F	R. Mitchum-J. Greer-W. Bendix	71	June '49		b6/18/49
068	Bride for Sale (C)F	C. Colbert-R. Young	87	Oct. '49		b10/22/49
014	Dangerous Profession, A (My)A	G. Raft-E. Raines	78	Oct. '49		b10/22/49
003	Easy Living (D)A	Mature-Ball-Scott-Tufts	77	Aug. '49		b8/13/49
006	Follow Me Quietly (D)F	W. Lundigan-J. Corey	60	July '49		b7/9/49
922	Green Promise, The (D)F	M. Chapman-W. Brennan	94	Mar. '49		b3/12/49
008	I Married a Communist (Melo.)A	R. Ryan-L. Day	72	Sept. '49		b9/24/49
093	Ichabod and Mr. Toad *T(C)F	Disney Cartoon-Crosby-Rathbone	68	Aug. '49		b8/27/49
924	Judge Steps Out, The (D)F	A. Knox-A. Sothern	91	May '49		b5/14/49
005	Make Mine Laughs (Vaudeville)F	R. Bolger-G. Lamb-D. Day	64	Aug. '49		b8/13/49
012	Masked Raiders (W)F	T. Holt-R. Martin	60	Sept. '49		b10/8/49
061	Mighty Joe Young, The (D)F	T. Moore-B. Johnson	93	May '49		b5/28/49
069	My Foolish Heart (D)A	D. Andrews-S. Hayward	90	Oct. '49		b10/22/49
007	Mysterious Desperado, The (W)F	T. Holt-R. Martin-E. Norris	60	Aug. '49		b9/10/49
066	Outlaw, The (D)A	J. Russell-W. Huston	115			b3/23/46
051	Roseanna McCoy (D)F	F. Granger-R. Massey-J. Evans	89	Aug. '49		b8/20/49
926	Roughshod (W-D)F	R. Sterling-C. Jarman-G. Grahame	88	May '49		b5/21/49
004	Savage Splendor *T (Doc)F	African Travelog	60	July '49		b7/23/49
921	Set-Up, The (D)A	R. Ryan-A. Totter	72	Mar. '49		b3/26/49
067	She Wore a Yellow Ribbon *T (W-D)F	J. Wayne-J. Dru-J. Agar	103	July '49		b7/30/49
002	Stagecoach Kid (W)F	T. Holt-R. Martin-J. Donnell	60	June '49		b6/18/49
010	Strange Bargain (My)A	M. Scott-J. Lynn	68	Sept. '49		b9/24/49
009	They Live By Night (D)A	F. Granger-C. O'Donnell	95	Sept. '49		b6/26/48
925	Window, The (D)A	B. Hale-B. Driscoll-A. Kennedy	73	May '49		b5/14/49

COMING

	Bed of Roses	J. Fontaine-R. Ryan-Z. Scott				a10/8/49
	Blind Spot	C. Colbert-R. Ryan				
	Carriage Entrance	R. Mitchum-A. Gardner				
	Cinderella *T	Disney Cartoon				
	Daybreak	T. Wright-L. Ayres				
	Dynamite Trail	T. Holt-H. Martin-L. Roberts				
	Gun Thunder	T. Holt-R. Martin				
013	Holiday Affair	R. Mitchum-J. Leigh				a10/8/49
	It's Only Money	F. Sinatra-J. Russell-G. Marx		Dec. '49		a2/12/49
	Mad Wednesday (C)F	H. Lloyd-F. Ramsden-A. Judge	95	Nov. '49		b2/22/49
	Man on the Eiffel Tower, The *Ansco	Laughton-Tone-Meredith-Roc				a8/20/49
	Montana Belle *U	J. Russell-G. Brent				a3/19/49
	Renegade of the West	T. Holt-R. Martin				
016	Riders of the Range	T. Holt-R. Martin				
	Storm Over Wyoming	T. Holt-R. Martin-N. Nash				
	Stromboli	I. Bergman-M. Vitale				
	Tarzan and the Slave Girl	L. Barker-V. Brown-R. Alda				
	Tattooed Stranger, The	J. Mills-P. White				
015	Threat, The	M. O'Shea-V. Grey				a9/3/49
	Treasure Island *T	R. Newton-B. Sidney				
	Vendetta	H. Brooke-F. Domergue				a5/10/47
	Weep No More	Cotten-Valli-Paar-Byington		Nov. '49		a7/3/48
	White Tower, The *Ansco	G. Ford-Valli				a10/29/49
	With All My Heart	F. Granger-J. Evans				

REPUBLIC

CURRENT

					Rel. Date	
814	Brimstone *U (W-D)F	R. Cameron-W. Brennan-A. Booth	90	8/11/49		b9/10/49
804	Daughter of the Jungle (D)F	L. Hall-J. Cardwell	69	2/8/49		b3/12/49
843	Down Dakota Way *U (W)F	R. Rogers-D. Evans	66	9/9/49		b9/3/49
809	Duke of Chicago (D)F	T. Brown-A. Long-G. Withers	59	3/15/49		b4/2/49
4902	Fighting Kentuckian, The (Melo.)F	J. Wayne-V. Ralston	100	11/5/49		b9/17/49
816	Flame of Youth (D)F	B. Fuller-R. McDonald	60	9/22/49		b10/1/49
812	Flaming Fury (D)F	R. Roberts-Geo. Cooper	59	7/28/49		b7/9/49
811	Hellfire *U (W-D)F	W. Elliott-M. Windsor-F. Tucker	90	6/26/49		b6/11/49
807	Hideout (D)F	A. Booth-L. Bridges	61	3/8/49		b4/9/49
4901	Kid from Cleveland, The (D)F	G. Brent-L. Bari-Cleve. Indians	89	9/5/49		b9/10/49
806	Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80	4/25/49		b2/19/49
815	Post Office Investigator (D)F	A. Long-W. Douglas-J. Donnell	59	9/1/49		b8/27/49
830	Red Menace, The (D)A	R. Rockwell-H. Axman	87	8/1/49		b5/28/49
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88	3/28/49		b2/5/49
810	Streets of San Francisco (G-D)F	R. Armstrong-M. Clark	60	4/15/49		b4/30/49
842	Susanna Pass *U (W)F	R. Rogers-D. Evans	67	4/29/49		b5/7/49
803	Wake of the Red Witch (D)F	Wayne-Russell-Young	106	3/1/49		b1/8/49

COMING

817	Alias the Champ (C)F	Gorgeous George-A. Long	60	11/15/49		b10/29/49
	Avengers, The	J. Carroll-A. Mara				a10/1/49
	Belle of Old Mexico	E. Rodriguez-R. Rockwell		1/31/50		a10/8/49
	Bells of Coronado *U	R. Rogers-D. Evans				a10/1/49
	Blonde Bandit	R. Rockwell-D. Patrick		12/22/49		a10/22/49

SHOWMEN'S TRADE REVIEW

Title	Company
Mrs. Mike	UA
Montana	WB
Montana Belle	RKO
Mother Is a Freshman	20th-Fox
Mutineers, The	Col.
My Brother Jonathan	Allied
My Dream Is Yours	WB
My Foolish Heart	RKO
My Friend Irma	Para.
Mysterious Desperado, The	RKO
Mystery Street	MGM

N

Nancy Goes to Rio	MGM
Neptune's Daughter	MGM
Nevadan	Col.
Never Fear	EL
Night and the City, The	20th-Fox
Night Beat	WB
Night in Havana	Col.
Night Unto Night	WB
No Sad Songs for Me	Col.
No Way Out	20th-Fox
Not Wanted	FC

O

Oh, Doctor	20th-Fox
Oh, You Beautiful Doll	20th-Fox
Oliver Twist	EL
Omoo-Omoo	Lippert
On the Town	MGM
Once More My Darling	U-I
Once Upon a Dream	EL
One Last Fling	WB
Open Door, The	MGM
Outlaw, The	RKO
Outpost in Morocco	UA
Outrage	Para.
Outriders	MGM
Outside the Wall	U-I

P

Palomino	Col.
Passport to Pimlico	EL
Perfect Strangers	WB
Petty Girl	Col.
Pinky	20th-Fox
Pirates of Capri	FC
Place in the Sun, A	Para.
Place of One's Own, A	EL
Please Believe Me	MGM
Police Story, The	Allied
Port of New York	EL
Portrait of Jennie	EL
Post Office Investigator	Rep.
Prince of Foxes	20th-Fox
Prince of the Plains	Rep.
Prison Warden	Col.
Prizefighter and the Cowboy	EL
Project X	FC

Q

Quartette	EL
Quicksand	UA

R

Radar Patrol	Lippert
Reckless Moment, The	Col.
Red Canyon	UA
Red Danube, The	MGM
Red Desert	Lippert
Red, Hot & Blue	Para.
Red Light	UA
Red Menace, The	Rep.
Red Pony, The	Rep.
Red Shoes, The	EL
Reformer and the Redhead	MGM
Renegade of the West	RKO
Return of the Frontiersman	WB
Riders in the Sky	Col.
Riders of the Range	RKO
Riders of the Whistling Pines	Col.
Riding High	Para.
Rim of the Canyon	Col.
Rimfire	Lippert
Ringside	Lippert
Rock Bottom	WB
Rock Island Trail	Rep.
Rogues of Sherwood Forest	Col.
Rope of Sand	Para.
Roseanna McCoy	RKO
Roughshod	RKO
Rugged O'Riordans, The	U-I
Rupert	EL
Rusty Saves a Life	Col.
Rusty's Birthday	Col.

S

Samson and Delilah	Para.
Sands of Iwo Jima	Rep.
Saraband	EL
Savage Horde, The	Rep.
Savage Splendor	RKO
Scene of the Crime	MGM
Scott of the Antarctic	EL
Search for Danger	FC
Secret Garden, The	MGM
Secret of Saint Ives	Col.
September	Para.
Set-Up, The	RKO
Shamrock Hill	EL
She Wore a Yellow Ribbon	RKO
Shoplifter	U-I
Side Street	MGM
Sierra	U-I
Silent Dust	Mono.
Singing Guns	Rep.
Siren of Atlantis	UA
Sky Dragon	Mono.
Sky Liner	Lippert
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL

Title	Company
Smoke Jumpers	Mono.
Somewhere in the City	WB
Song of Surrender	Para.
Sons of New Mexico	Col.
Sorrowful Jones	Para.
South of St. Louis	WB
South Sea Sinner	U-I
Special Agent	Para.
Spring in Park Lane	EL
Square Dance Jubilee	Lippert
Square Dance Katy	Mono.
Stage Fright	WB
Stagecoach Kid	RKO
Stampede	Allied
Stars in My Crown	MGM
State Department-File 649	FC
Storm Over Wyoming	RKO
Story of Molly X, The	U-I
Story of Seabiscuit	WB
Strange Bargain	RKO
Strange Case of Madeline Smith, The	U-I
Stratton Story, The	MGM
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Stromboli	RKO
Sundowners, The	EL
Sunset Boulevard	Para.
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tarnished	Rep.
Tarzan and the Slave Girl	RKO
Task Force	WB
Tattooed Stranger, The	RKO
Tell It to the Judge	Col.
Temptation Harbour	Mono.
Tension	MGM
That Forsyte Woman	MGM
That Midnight Kiss	MGM
There Is No Escape	Lippert
There's a Girl in My Heart	Allied
They Live By Night	RKO
Thieves' Highway	20th-Fox
Third Man, The	SRO
This Side of the Law	WB
Threat, The	RKO
Three Came Home	20th-Fox
Ticket to Tomahawk, A	20th-Fox
Tight Little Island	U-I
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Tough Assignment	Lippert
Trail of the Yukon	Mono.
Trapped	EL
Traveling Saleswoman	Col.
Treasure Island	RKO
Treasure of Monte Cristo	Lippert
Trouble at Melody Mesa	Astor
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twelve O'Clock High	20th-Fox
Twilight in the Sierras	Rep.
Two Corridors East	20th-Fox
Tyrant of the Sea	Col.

U

Under Capricorn	WB
Under the Sun of Rome	UA
Undercover Man	Col.
Undertow	U-I
United States Mail	Para.
Unmasked	Rep.

V

Vendetta	RKO
Victim, The	WB

W

Wabash Avenue	20th-Fox
Wake of the Red Witch	Rep.
Walking Hills	Col.
Waterloo Road	EL
We Were Strangers	Col.
Weaker Sex, The	EL
Web of the City	U-I
Weep No More	RKO
Whip, The	UA
Whirlpool	20th-Fox
Whispering Smith	Para.
White Heat	WB
White Tower	RKO
Will James' Sand	20th-Fox
Window, The	RKO
With All My Heart	RKO
Without Honor	UA
Wolf Hunters	Mono.
Woman Hater	U-I
Woman in Hiding	U-I
Woman in the Hall, The	EL
Woman of Distinction	Col.

Y

Yellow Cab Man	MGM
Yes Sir, That's My Baby	U-I
Young Daniel Boone	Mono.
Young Man With a Horn	WB
Younger Brothers, The	WB
You're My Everything	20th-Fox
You're Only Young Twice	MGM

Z

Zamba	EL

844	Golden Stallion, The *U	R. Rogers-D. Evans	67	11/15/49	a7/2/49
	House by the River, The	L. Hayward-J. Wyatt-L. Bowman			
	Jungle Stampede	African native cast			a10/15/49
888	MacBeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107		b10/1/48
	Rock Island Trail *U	F. Tucker-A. Mara			a10/22/49
	Sands of Iwo Jima	J. Wayne-A. Mara		1/31/50	a10/1/49
	Savage Horde, The	W. Elliott-A. Booth-G. Withers			a7/2/49
	Singing Guns *U	V. Monroe-E. Raines			
	Tarnished	A. Franz-D. Patrick			
	Twilight in the Sierras *U	R. Rogers-D. Evans			
	Unmasked	B. Fuller-R. Rockwell			
	Westerns				
	Arizona Cowboy	R. Allen			
867	Bandit King of Texas (W)F	A. Lane-E. Waller	60	8/26/49	b10/8/49
	Gunmen of Abilene	A. Lane-E. Waller			
852	Law of the Golden West (W)F	M. Hale-P. Hurst-G. Davis	60	5/9/49	b5/28/49
868	Navajo Trail Raiders (W)F	A. Lane-E. Waller	60	10/15/49	b10/29/49
853	Outcasts of the Trail	M. Hale-P. Hurst	60	6/8/49	
	Pioneer Marshal	M. Hale-P. Hurst		12/24/49	
	Powder River Rustlers	A. Lane-E. Waller		11/25/49	
856	Ranger of Cherokee Strip	M. Hale-P. Hurst	60	11/4/49	
	Redwood Forest Trail	R. Allen			
855	San Antone Ambush (W)F	M. Hale-P. Hurst	60	10/1/49	b10/15/49
854	South of Rio (W)F	M. Hale-P. Hurst	60	7/22/49	
866	Wyoming Bandit, The (W)F	A. Lane-E. Waller	60	7/15/49	b8/6/49

SELZNICK RELEASING ORGANIZATION

Fallen Idol, The (D)A	R. Richardson-M. Morgan	94	Nov. '49	b8/28/48
Gone to Earth *T	J. Jones-D. Farrar			
Third Man, The (D)A	J. Cotten-Valli-O. Welles	93	Nov. '49	b9/17/49

20TH-FOX

CURRENT

916	Beautiful Blonde From Bashful Bend *T (C)F	Grable-Romero-Vallee-San Juan	79	June '49	b5/28/49
908	Canadian Pacific *C (D)F	R. Scott-J. Wyatt	93	Apr. '49	b3/12/49
922	Come to the Stable (D)F	L. Young-C. Holme	94	Sept. '49	b6/25/49
910	Down to the Sea in Ships (D)F	Widmark-Barrymore-Stockwell	119	Mar. '49	b2/19/49
926	Everybody Does It (C)F	L. Darnell-P. Douglas-C. Holm	98	Nov. '49	b9/3/49
914	Fan, The (D)A	Crain-Carroll-Sanders-Green	79	May '49	b4/2/49
925	Father Was a Fullback (C)F	F. MacMurray-M. O'Hara	84	Oct. '49	b8/20/49
904	Forbidden Street, The (D)A	D. Andrews-M. O'Hara	91	June '49	b3/19/49
919	House of Strangers (D)A	R. Conte-S. Hayward-E. G. Robinson	101	July '49	b6/18/49
905	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49	b1/15/49
923	I Was a Male War Bride (C)F	C. Grant-A. Sheridan	105	Sept. '49	b8/13/49
917	It Happens Every Spring (C)F	R. Milland-P. Douglas-J. Peters	87	June '49	b5/7/49
912	Miss Mink of 1949 (C)F	J. Lydon-L. Collier	69	Mar. '49	b2/26/49
911	Mother Is a Freshman *T (C)F	L. Young-V. Johnson-R. Vallee	81	Mar. '49	b3/5/49
913	Mr. Belvedere Goes to College (C)F	C. Webb-S. Temple	83	May '49	b4/2/49
927	Oh, You Beautiful Doll *T (M)F	J. Haver-M. Stevens	93	Nov. '49	b9/17/49
	Pinky (D)A	J. Crain-W. Lundigan	102	Nov. '49	b10/1/49
921	Slattery's Hurricane (D)A	R. Widmark-L. Darnell-V. Lake	83	Aug. '49	b8/6/49
924	Thieves' Highway (Melodrama) A	R. Conte-V. Cortesa-L. J. Cobb	95	Oct. '49	b9/3/49
915	Tucson (C)F	J. Lydon-P. Edwards-C. Russell	64	May '49	b5/14/49
918	Will James' Sand *T (D)F	M. Stevens-C. Gray-R. Calhoun	77	July '49	b4/30/49
920	You're My Everything *T (M-C-Romance)F	D. Dailey-A. Baxter	94	Aug. '49	b7/2/49

COMING

	Big Fall, The	J. Garfield-M. Prell			a10/8/49
	Black Rose, The *T	T. Power-C. Aubry			
	Broken Arrow *T	J. Stewart-D. Paget			a7/23/49
	Cariboo Trail *C	R. Scott-K. Booth			
	Cheaper By the Dozen *T	J. Crain-C. Webb-M. Loy			
	Dakota Lil	Cameron-Montgomery-Windsor			
	Dancing in the Dark *T	W. Powell-M. Stevens-B. Drake			a6/18/49
930	Fighting Man of the Plains *C (W-D)F	R. Scott-J. Nigh	94	Dec. '49	b10/15/49
	Front and Center	D. Dailey-C. Townsend-C. Calvet			a9/3/49
	Gun Fighter	G. Peck-H. Westcott			a10/15/49
	Love That Brute	P. Douglas-J. Peters			a9/3/49
	Night and the City, The	R. Widmark-G. Tierney			
	No Way Out	R. Widmark-L. Darnell			
	Oh, Doctor	D. McGuire-W. Lundigan			a7/30/49
929	Prince of Foxes (D)F	T. Power-W. Hendrix-O. Welles	107	Dec. '49	b8/27/49
928	Three Came Home	C. Colbert-A. Marshall			a6/18/49
	Ticket to Tomahawk, A *T	D. Dailey-A. Baxter			a10/1/49
	Twelve O'Clock High	G. Peck-H. Marlowe-D. Jagger			a6/25/49
	Two Corridors East	M. Clift-P. Douglas-C. Bruch			
	Wabash Avenue *T	B. Grable-V. Mature-P. Harris			a7/16/49
	Whirlpool	Tierney-Conte-Ferrer-Bickford			a9/3/49

UNITED ARTISTS

CURRENT

	Africa Screams (C)F	Abbott & Costello-F. Buck	79	June '49	b5/7/49
	Big Wheel, The	M. Rooney-T. Mitchell	92	11/5/49	a7/30/49
	Black Magic (D)F	O. Welles-N. Guild	105	8/19/49	b8/20/49
	Champion (D)A	K. Douglas-M. Maxwell	99	5/20/49	b3/19/49
	Crooked Way, The (G-D)A	J. Payne-S. Tufts-E. Drew	90	4/22/49	b4/30/49
	Great Dan Patch, The (D)F	D. O'Keefe-G. Russell	94	7/22/49	b7/16/49
	Home of the Brave (D)A	J. Edwards-J. Corey-S. Brodie	85	June '49	b4/30/49
	Impact (D)A	B. Donlevy-E. Raines-H. Walker	111	4/1/49	b3/19/49
	Jigsaw (My)F	F. Tone-J. Wallace-M. McCormick	72	3/11/49	b3/12/49
	Lucky Stiff (D)A	B. Donlevy-C. Trevor-D. Lamour	99	2/11/49	b1/22/49
	Outpost in Morocco (D)F	G. Raft-M. Windsor-A. Tamiroff	92	5/6/49	b3/26/49
	Red Light (D)F	G. Raft-V. Mayo	83	9/30/49	b8/20/49
	Too Late for Tears (D)A	L. Scott-D. Duryea-D. DeFore	99	7/8/49	b4/9/49
	Without Honor	L. Day-F. Tone	76	10/10/49	a4/9/49

COMING

	Champagne for Caesar	R. Colman-C. Holm			
	Concert Magic (M)F	Y. Menuhin-Hollywood Symphony	72	Special	b10/23/48
	D. O. A.	E. O'Brien-L. Roberts			
	Deadly Is the Female	P. Cummins-J. Dall	84	Jan. '50	a6/25/49
	Escape If You Can	P. Henreid-C. McLeod		12/2/49	
	Esperanza (Argentine)	J. Ben-Ami			
	If This Be Sin	M. Loy-R. Greene			
	Indian Scout	G. Montgomery-E. Drew	71	Feb. '50	a8/21/48
	Iroquois Trail, The	G. Montgomery-B. Marshall			
	Johnny Holiday	W. Bendix-H. Carmichael			
	Johnny One-Eye	P. O'Brien-W. Morris-D. Moran			
	Kiss for Corliss, A (C)F	S. Temple-D. Niven	89	11/25/49	b10/22/49
	Love Happy (C)F	Marx Bros.-I. Massey-Vera Ellen	82		b10/15/49
	Mrs. Mike	D. Powell-E. Keyes	99	12/17/49	a8/27/49
	Men, The	M. Brando-T. Wright			
	Quicksand	M. Rooney-Jeanne Cagney-P. Lorre		3/15/50	a5/7/49

	Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/10/49		b12/18/48
	Under the Sun of Rome (Italian) (D)A	Non-professional cast	100	Special		b10/15/49
	Whip, The	D. Duryea-G. Storm-H. Marshall				
	Westerns					
	Daring Caballero (W)F	D. Renaldo-L. Carrillo-K. Valez	61	6/24/49		b7/9/49
	Gay Amigo (W)F	D. Renaldo-L. Carrillo-Armida	61	June '49		b5/14/49
	Satan's Cradle	D. Renaldo-L. Carrillo				

UNIVERSAL-INTERNATIONAL

CURRENT

707	Abandoned (D)F	D. O'Keefe-G. Storm	79	Oct. '49		b10/8/49
702	Abbott & Costello Meet the Killer, Boris Karloff (C-My)F	Abbott & Costello-B. Karloff	84	Aug. '49		b8/6/49
695	Arctic Manhunt (D)F	M. Conrad-C. Thurston	69	May '49		b8/27/49
	Bagdad *T	M. O'Hara-P. Christian-V. Price		Nov. '49		a6/25/49
704	Blue Lagoon, The *T (Romance)A	J. Simmons-D. Houston	101	Aug. '49		b3/12/49
699	Calamity Jane and Sam Bass *T (W-D)F	Y. DeCarlo-H. Duff	85	July '49		b6/4/49
708	Christopher Columbus *T(D)F	F. March-F. Eldridge-F. L. Sullivan	104	Oct. '49		b6/18/49
694	City Across the River (D)F	S. McNally-J. Corey	90	May '49		b2/26/49
689	Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49		b12/11/48
901	Free for All	R. Cummings-A. Blyth	83	Nov. '49		a8/6/49
706	Gal Who Took the West *T (W-C-D)F	Y. DeCarlo-S. Brady	84	Sept. '49		b9/17/49
	Hamlet (D)F	L. Olivier-J. Simmons	150	Sept. '49		b5/15/49
698	Illegal Entry (D)A	H. Duff-M. Toren-G. Brent	84	June '49		b6/11/49
700	Johnny Stool Pigeon (D)F	D. Duryea-H. Duff-S. Winters	75	July '49		b7/16/49
693	Lady Gambles, The (D)A	B. Stanwyck-R. Preston-S. McNally	99	May '49		b5/14/49
690	Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49		b1/29/49
692	Ma and Pa Kettle (C)F	M. Main-P. Kilbride	75	Apr. '49		b3/26/49
703	Once More, My Darling (C)F	R. Montgomery-A. Blyth-J. Cowl	92	Aug. '49		b7/30/49
697	One Woman's Story (D)A	A. Todd-C. Rains-T. Howard	91	June '49		b2/12/49
691	Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49		b2/5/49
902	Story of Molly X, The	J. Havoc-John Russell		Nov. '49		a10/15/49
709	Sword in the Desert (D)A	M. Toren-D. Andrews	99	Oct. '49		b8/27/49
696	Take One False Step (D)F	W. Powell-S. Winters-J. Gleason	94	June '49		b6/4/49
701	Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	69	July '49		b11/13/48
705	Yes Sir, That's My Baby *T (C-M)F	D. O'Connor-G. DeHaven-C. Coburn	81	Sept. '49		b8/13/49

COMING

	Adam and Evelyne (C-D)A	S. Granger-J. Simmons	92	Dec. '49		b5/21/49
	All Over the Town (C)F	S. Churchill-N. Wooland	88			b2/26/48
	Astonished Heart, The	N. Coward		Mar. '50		
	Blind Goddess, The (D)A	E. Portman-M. Denison	88			b9/25/48
	Buccaneer's Girl *T	Y. DeCarlo-P. Friend		Mar. '50		a9/3/49
	Cardboard Cavalier (C)F	S. Field-M. Lockwood	97			b4/23/49
	Comanche Territory *T	M. O'Hara-MacD. Carey				a10/1/49
	Curtain Call at Cactus Creek *T	D. O'Connor-G. Storm				a4/9/49
	Daybreak (D)A	A. Todd-E. Portman	81			b7/16/49
	Deported	M. Toren-J. Chandler				
	Double Crossbones	D. O'Connor-H. Carter				a10/15/49
	Francis	D. O'Connor-P. Medina		Feb. '50		a6/11/49
723	Girl in the Painting, The (D)A	M. Zetterling-R. Beatty-G. Rolfe	90			b12/25/48
	Her Man Gilbey (C)F	M. Wilding-P. Ward-L. Palmer	77			b6/18/49
	Kid from Texas, The *T	A. Murphy-G. Storm		Feb. '50		a7/2/49
	Ma and Pa Kettle Go to Town	M. Main-P. Kilbride		Apr. 50		a10/8/49
	Outside the Wall	R. Basehart- M. Maxwell		Feb. '50		a10/29/49
	Rugged O'Riordans, The	Australian cast		Jan. '50		
	Shoplifter	S. Brady-M. Freeman		Mar. '50		
	Sierra *T	A. Murphy-W. Hendrix		Apr. '50		a10/1/49
903	South Sea Sinner	S. Winters-MacD. Carey		Jan. '50		a8/6/49
	Strange Case of Madeline Smith, The	A. Todd		Apr. 50		
	Tight Little Island	B. Radford-J. Greenwood		Dec. 49		
	Undertow	S. Brady-D. Hart		Dec. '49		a10/1/49
	Web of the City	R. Conte-C. Gray				
	Woman in Hiding	I. Lupino-H. Duff-S. McNally		Jan. '50		a10/8/49

WARNER BROS.

CURRENT

	Backfire	V. Lindfors-E. O'Brien-V. Mayo		8/27/49		a1/8/49
906	Beyond the Forest (D)A	B. Davis-J. Cotten	96	10/22/49		b10/22/49
824	Colorado Territory (W)F	J. McCrea-V. Mayo	94	6/11/49		b5/21/49
821	Flamingo Road (D)A	J. Crawford-Z. Scott-S. Greenstreet	94	4/30/49		b4/9/49
813	Flaxy Martin (D)A	Z. Scott-V. Mayo-D. Kennedy	86	2/12/49		b1/22/49
827	Fountainhead, The (D)A	G. Cooper-P. Neal-R. Massey	114	7/2/49		b6/25/49
828	Girl From Jones Beach (C)F	V. Mayo-R. Reagan-E. Bracken	78	7/16/49		b6/25/49
	Hasty Heart, The (D)F	R. Reagan-P. Neal	107	8/13/49		b9/24/49
817	Homicide (My)A	R. Douglas-H. Westcott-R. Alda	77	4/2/49		b3/12/49
902	House Across the Street (My)A	W. Morris-J. Paige-B. Bennett	69	9/10/49		b8/20/49
831	It's a Great Feeling *T (C-M)F	D. Morgan-D. Day-J. Carson	85	8/20/49		b7/30/49
814	John Loves Mary (C)F	Reagan-Carson-Neal-Morris	96	2/19/49		b1/29/49
816	Kiss in the Dark, A (C-M)F	J. Wyman-D. Niven	88	3/26/49		b3/5/49
829	Look for the Silver Lining *T (M-B)F	J. Haver-R. Bolger-G. McRae	106	7/30/49		b6/25/49
	Montana *T	E. Flynn-A. Smith-S. Z. Sakall		9/3/49		a12/18/48
820	My Dream Is Yours *T (M)F	Carson-Day-Bowman-Arden	101	4/16/49		b3/19/49
822	Night Unto Night (D)A	R. Reagan-V. Lindfors	84	5/14/49		b4/23/49
830	One Last Fling (C)F	A. Smith-Z. Scott	64	8/6/49		b7/9/49
815	South of St. Louis *T (W-D)F	J. McCrea-A. Smith-Z. Scott	88	3/12/49		b2/19/49
903	Task Force (part *T) (D)A	G. Cooper-J. Wyatt-W. Morris	116	9/24/49		b9/3/49
904	Under Capricorn *T (Hist. Romance)F	I. Bergman-J. Cotten-M. Wilding	117	10/8/49		b9/10/49
901	White Heat (Melodrama)A	J. Cagney-V. Mayo-E. O'Brien	114	9/3/49		b8/27/49
823	Younger Brothers, The *T (W)F	W. Morris-J. Paige-B. Bennett	77	5/28/49		b5/7/49

COMING

	After Nightfall	D. Brian				
	Always Leave Them Laughing	M. Berle-V. Mayo		11/12/49		
	Barricade *T	D. Clark-R. Massey-R. Roman				a7/23/49
905	Chain Lightning	Bogart-Parker-Massey-Whorf		1/28/50		a9/3/49
	Daughter of Rosie O'Grady *T	J. Haver-G. MacRae				
	Glass Menagerie, The	J. Wyman-K. Douglas-G. Lawrence				
	Golden Madonna, The (C-D)A	P. Calvert-M. Rennie	90			b5/14/49
	Hawk & The Arrow	B. Lancaster-V. Mayo				
	Inspector General, The *T	Kaye-Bates-Slezak-Cobb		12/31/49		
	Lady Takes a Sailor, The	J. Wyman-D. Morgan				a6/11/49
	Locked In	E. Parker-A. Moorehead				
	Night Beat	W. Douglas-A. Hale-R. Alda				a8/28/48
	Perfect Strangers	G. Rogers-D. Morgan				a8/27/49
	Return of the Frontiersman *T	G. McRae-R. Calhoun				a7/9/49
	Rock Bottom	E. Parker-P. Neal				
	Stage Fright	J. Wyman-M. Dietrich-M. Wilding				
907	Story of Seabiscuit, The *T (D)F	S. Temple-B. Fitzgerald	96	11/12/49		b10/29/49
	This Side of the Law	Lindfors-Smith-Paige-Douglas				a1/22/49
	Victim, The	J. Crawford-D. Brian				
	Young Man With a Horn	K. Douglas-L. Bacall-D. Day				a9/3/49

NEWSREEL SYNOPSES

(Released Wednesday, Nov. 2)

ALL AMERICAN (Vol. 8, No. 367)—Girl Scout; 106, holds job; Langston University; Doctor named to medical faculty; Boys' League baseball; Truman at U.N. ceremony.

MOVIETONE (Vol. 32, No. 87)—British all-jet airliner; Tucson-Greece affiliation; Lady Godiva memorial; Nehru in Canada; Sweepstakes winners; Gonzales-Kramer tennis match; Florida water skiing.

NEWS OF THE DAY (Vol. 21, No. 217)—British all-jet airliner; Lady Godiva rides again; Leopold seeks to regain throne; Nehru in Chicago; Latest fashions; Hippopotamus dental project.

PARAMOUNT (No. 20)—Gonzales-Kramer tennis match; Bible scrolls displayed; France in Portugal; New channel wing plane; Italian air-car; Eisenhower at Herald-Tribune Forum.

TELENEWS (Vol. 3, No. 43B)—Reds reach Hong Kong; Spy trouble in Korea; Oksana Kasenskina's new book; Art competition; American senators in Spain; Lady Godiva; "Man in the Pub."

WARNER-PATHE (Vol. 21, No. 22)—Gonzales-Kramer tennis match; Woman ambassador to Denmark; American envoys in Paris; France honors Jack L. Warner; Canadian quadruplets; New channel wing plane; 150 years of Brotherhood; Glass house; Stars model chinchilla furs; Pro-football: Yankees vs. 49ers.

(Released Saturday, Nov. 5)

MOVIETONE (Vol. 32, No. 88)—100,000th DP arrives; U. S. lady envoy; Columbia U. class rush; Eric Johnston reports; Barkley to wed; Gold strike hoax; Mayor welcomes New York Variety Club Tent; Football: Ohio State vs. Northwestern, California vs. U.C.L.A., Alabama vs. Georgia, Notre Dame vs. Navy.

NEWS OF THE DAY (Vol. 21, No. 218)—Eric Johnston reports; Preview of holiday rush; Barkley to wed; Mayor welcomes New York Variety Club Tent (N. Y. only); Goofy hat show; Football: Notre Dame vs. Navy, Michigan vs. Illinois.

PARAMOUNT (No. 21)—Greek war remembrance; Bidault takes over; Woman envoy to Denmark; Barkley to wed; Eric Johnston reports; Hospital baby broadcasts; Football: Notre Dame vs. Navy.

TELENEWS (Vol. 3, No. 44A)—Denfield ouster attacked; Reds march on Washington; First lady envoy; U. S. plane crash in England; Louis Armstrong in Italy; Brooklyn woman faces murder charge; Fur Queen named; Football: Pittsburgh vs. Pennsylvania.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 296)—Marshal Plan; California train wreck; Goofy hat show; Football; Notre Dame vs. Navy, California vs. U.C.L.A., Ohio State vs. Northwestern; Mayor welcomes New York Variety Club Tent (N. Y. only).

WARNER-PATHE (Vol. 21, No. 23)—100,000th DP arrives; Hawaiian dock strike; Bidault forms new government; Eric Johnston reports; Grandmothers; Football: Notre Dame vs. Navy, S.M.U. vs. Texas, California vs. U.C.L.A.; Pimlico Special; Mayor welcomes New York Variety Club Tent (N. Y. only).

PICTURES STARTED LAST WEEK

MGM. Mystery Street—Principals: Ricardo Montalban, Sally Forrest, Bruce Bennett. Director, John Sturges.

MONOGRAM. Joe Palooka in Honeymoon for Five—Principals: Joe Kirkwood, Leon Errol. Director, Jean Yarbrough.

REPUBLIC. Tarnished—Principals: Arthur Franz, Dorothy Patrick. Director, Harry Keller.

LIPPERT PROD. Baron of Arizona—Principals: Vincent Price, Ellen Drew, Beulah Bondi. Director, Samuel Fuller. Radar Patrol—Principals: Adele Jergens, Tom Neal. Director, Sam Newfield.

20th CENTURY-FOX. No Way Out—Principals: Richard Widmark, Linda Darnell, Stephen McNally. Director, Joseph Mankiewicz.

TITLE CHANGES

"A Mother for May" (Col.) now FATHER IS A BACHELOR. "Borrowed Guns" (Mono.) now RANGE LAND. "Hollywood Varieties" (Lippert) now EVERYBODY'S DANCIN'. "Thunder in the Dust" (Eagle Lion) now THE SUNDOWNERS.

RE-ISSUES (Nationally Released)

ASTOR PICTURES

		Time Mins.	Rel. Date
Across the Sierras	"Wild Bill" Elliott	60	5/1/50
Beyond the Sacramento	"Wild Bill" Elliott	59	11/1/49
Hands Across the Rockies	"Wild Bill" Elliott	61	8/1/50
Invisible Ghosts	B. Lugosi	66	9/15/49
King of Dodge City	"Wild Bill" Elliott	62	9/15/50
North of the Lone Star	"Wild Bill" Elliott	61	6/15/50
Prairie Schooners	"Wild Bill" Elliott	60	2/15/50
Son of Davy Crockett, The	"Wild Bill" Elliott	61	12/15/49
Spotlight Scandals	B. Gilbert-F. Fay	84	9/15/49
Wildcat of Tucson, The	"Wild Bill" Elliott	61	3/15/50

COLUMBIA

Cover Girl *T	R. Hayworth-G. Kelly	107	Aug. '49
You Were Never Lovelier	R. Hayworth-F. Astaire	98	Aug. '49

EAGLE LION

Letter of Introduction	A. Menjou-A. Leeds		Oct. '49
006 Story of G. I. Joe, The	R. Mitchum-B. Meredith		Oct. '49

FAVORITE FILMS

Desert Command	J. Wayne	60	Aug. '49
Ghost Camera	I. Lupino	70	Nov. '49
Naked Man & Beast, Wild Men of Kalahari, and African Big Game	Jungle Combination	145	Oct. '49
Return of the Ape Man	B. Lugosi	70	12/1/49
Trouble Chasers	B. Gilbert-M. Rosenbloom	70	1/1/50

FILM CLASSICS

Back Street	C Boyer-M. Sullavan	89	Oct. '49
Cobra Woman	M. Montez-J. Hall-Sabu	70	7/28/49
Scarlet Street	J. Bennett-E. G. Robinson	102	Oct. '49
White Savage	M. Montez-J. Hall-Sabu	76	7/28/49

MOTION PICTURE SALES CORP.

Street of Fallen Angels	M. Montez-J.P. Aumont	90	11/15/49
Tabu	Reri	83	10/1/49

PARAMOUNT

4908 Lady Eve	B. Stanwyck-H. Fonda		12/2/49
4907 Holiday Inn	B. Crosby-F. Astaire		12/2/49

RKO RADIO

065 Tarzan's Desert Mystery	J. Weissmuller-B. Joyce	70	Aug. '49
064 Tarzan Triumphs	J. Weissmuller-B. Joyce	76	Aug. '49

MISCELLANEOUS FEATURES

U. S.

Concert Magic (Concert Films)	Y. Menuhin	72.	b10/23/48
Lawton Story, The *C (Hallmark) (D)F	G. Prince	101	b4/9/49
Louisiana Story (Lopert)	J. Boudereaux	77	b10/2/48
Prejudice (Motion Picture Sales)	D. Bruce	57	b2/26/49
Quiet One (Mayer-Burstyn)	D. Thompson	67	
Story of Life (Crusades)	J. Crehan	67	b7/10/48
Strange Victory (Target)	V. Richardson	73	b7/24/48
Street Corner (Viro)	M. M. Jones	70.	b12/18/48
Wild Weed (Eureka) (Semi-doc-D)A	L. Leeds	80	b9/10/49

BELGIUM

Rubens (Discina) (Doc.)F	Art Works	45.	b6/18/49

ENGLAND

Bonnie Prince Charlie *T (D)F	D. Niven	126.	b11/13/48
Brighton Rock	R. Attenborough	92	b1/3/48
Case of Charles Peace (D)A	M. Martin-Harvey	89	b4/16/49
Chiltern Hundreds, The (C)F	C. Parker	85	b8/27/49
Dolwyn (London) (D)F	E. Evans	95	b5/14/49
Elizabeth of Ladymead *T (D)A	A. Neagle	97	b1/8/49
Fools Rush In (C)A	S. A. Howes	82	b3/12/49
For Them That Trespass (D)A	S. Murray	95	b4/30/49
Ghosts of Berkeley Square	R. Morley	90	b11/1/47
Guinea Pig (Grandi) (D)A	R. Attenborough	98	b10/30/48
History of Mr. Polly	J. Mills	96	b2/19/49
Interrupted Journey, The (D)A	V. Hobson	80	b8/20/49
Kind Hearts and Coronets (C)A	A. Guinness	106	b6/25/49
Loves of Joanna Godden	G. Withers	85	b6/21/47
Madness of the Heart (D)A	M. Lockwood	105	b7/30/49
Man on the Run (D)A	D. Farr	83	b4/30/49
Mark of Cain	E. Portman	88	b1/17/48
Maytime in Mayfair *T (C-M)F	A. Neagle	95	b6/4/49
Mrs. Fitzherbert	P. Graves	99	b2/14/48
Private Angelo (C-D)A	P. Ustinov	107	b7/2/49
Showtime (English Films)	A. Todd	91	b6/5/48
Small Back Room	D. Farrar	104	b2/12/49
Small Voice	V. Hobson	83	b11/27/48
That Dangerous Age (D)A	M. Loy	98	b5/14/49
Train of Events (D)A	V. Hobson	95	b8/27/49
Winslow Boy	R. Donat	117	b9/11/48

FRANCE

Cavalcade of the Hours (Nayfack) (D)A	Fernandel	90	b9/10/49
Chips Are Down (Lopert)	M. Presle	93	b2/12/49
Devil in the Flesh (A.F.E.) (D)A	G. Philipe	112	b5/21/49
Love Story (Cine Classics) (D)A	O. Joyeux	90	b7/9/49
Man to Men (Siritzky)	J.-L. Barrault	100	b2/26/49
Monsieur Vincent (Lopert)	P. Fresnay	102	b1/1/49
Rumeurs (Famous Pictures) (D)A	J. Dumesnil	82	b5/14/49
Secrets of a Ballerina (Distinguished)	P. Blanchar	84	b1/8/49
Wench, The (Spalter) (D)A	M. Casares	90	b3/12/49

GERMANY

Germany Year Zero (Superfilm) (Doc-D)A	Non-professional cast	75.	b10/15/48
Somewhere in Berlin (Central Cinema) (D)A	C. Knotschke	77	b9/10/49

GREECE

Voice of the Heart (Rex)	E. Veakis	100	

HUNGARY

It Happened in Europe (Lopert (D)A	M. Gabor	93	b10/8/49

ITALY

Bandit, The (Times Film) (D)A	A. Magnani	77	b6/11/49
Earth Cries Out, The (Dubbed) (Lux) (Semi-doc-D)A	M. Berti	80	b9/10/49
Flight Into France (Lux) (Melodrama)A	F. Lulli	92	b8/6/49
Guaglio (Lux) (D)F	A. Celi	88	b5/14/49
His Young Wife (Armanac) (C-D)A	C. Campanini	98	b4/9/49
Iron Crown, The (Superfilm) (D)F	M. Girotti	100	b6/25/49
Outcry (Crest) (D)A	L. Padovani	89	b3/26/49
Peddlin' In Society (Lux) (C)F	A. Magnani	85	b5/14/49
Professor, My Son (Lux) (C-D)F	A. Fabrizzi	86	b4/9/49
Wandering Jew, The (Globe) (D)A	V. Cortese	90	b4/9/49
Woman Trouble (Lux) (D)F	A. Magnani	85	b6/4/49

POLAND

The Last Stop (Times Film) (D)A	T. Gorecka	110	b4/23/49

SPAIN

Don Quixote de la Mancha (Azteca) (C-D)F	R. Rivelles	138	b6/11/49
Nail, The (Azteca) (D)A	R. Duran	95	b7/23/49

SWEDEN

Incorrigible (Foreign Service) (D)A	S. Jarrel	81	b6/11/49
Interlude (Globe)	V. Lindfors	83	b1/15/49
I Am With You (Dubbed) (Cartson) (Doc)F	N. Dahlgren	75	b3/5/49
Sunshine Follows Rain (Scandia) (D)F	M. Zetterling	100	b10/1/49

SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

Rel. No. Title — Rel. Date — Data

1948-49

COLUMBIA

THREE STOOGES COMEDIES (8)

1401 Heavenly Daze (16½).... 9/2 — 9/25
1402 I'm A Monkey's Uncle (16).10/7 — 10/23
1403 Mummy's Dummies (16)...11/4 — 1/22
1404 Crime on Their Hands (17½) .....12/9 — 3/12
1405 The Ghost Talks (16)..... 2/3 — 5/7
1406 Who Done It? (16)..... 3/3 — 5/21
1407 Hokus Pokus (16)..... 5/5 — 9/3
1408 Fuelin' Around (16)..... 7/7 — .....

ASSORTED & ALL-STAR COMEDIES (12)

1421 Billie Gets Her Man (17). 9/9 — 9/25
1422 Go Chase Yourself (17)....10/14 — 10/9
1423 Parlor, Bedroom and Wrath (16) .....12/16 — 4/2
1424 Radio Riot (16)..... 2/10 — 4/2
1425 Sunk in the Sink (16)..... 3/10 — 5/21
1426 Microspook (16) ..... 6/9 — .....
1431 A Pinch in Time (16)....11/11 — .....
1432 He's In Again (16½)..... 1/13 — 3/19
1433 Miss in a Mess (15½).... 1/20 — 4/9
1434 Trapped by a Blonde (15½) ..... 4/7 — 9/3
1435 Flung by a Fling (16)..... 5/12 — 9/3
1436 Clunked in the Clink (16). 7/13 — .....

CAN YOU TOP THIS? (2)

1411 #1 (13) .....11/18 — .....

COMEDY FAVORITES (Reissues) (6)

1441 Pest from the West (18½). 9/30 — .....
1442 Ay Tank Ay Go (16).....10/21 — .....
1443 Static in the Attic (19)....12/23 — .....
1444 Nothing But Pleasure (17). 3/31 — .....
1445 A Rookie's Cookie (17)... 5/19 — .....
1446 Crazy Like a Fox (18½)... 6/16 — .....

FOX AND CROW (8)

1701 Robin Hoodlum (7).....11/23 — 3/12
1702 Magic Fluke (7)..... 3/24 — 5/21

ONE-REEL SPECIAL

1551 Candid Microphone No. 1 (11).....10/21 — .....
1552 Candid Microphone No. 2 (10½)..... 3/3 — 5/7
1553 Candid Microphone No. 3 ( ) ..... 8/19 — .....

COLOR RHAPSODIES (8)

1501 Pickled Puss (6½)..... 9/2 — 9/25
1502 Lo, The Poor Buffal (6½)..11/4 — 1/1
1503 Coo-Coo Bird Dog (6)..... 2/3 — 4/30
1504 Grape Nutty (6)..... 4/14 — 10/22
1505 Cat-Tastrophy (6) ..... 6/30 — .....

COLOR FAVORITES (Reissues) (8)

1601 The Stork Takes a Holiday (8) ..... 9/9 — .....
1602 Swing Monkey Swing (8)..10/14 — .....
1603 The Little Match Girl (8½) .....11/25 — .....
1604 Glee Worms (7½).....12/16 — .....
1605 A Boy and His Dog (7)... 1/6 — .....
1606 Spring Festival (8)..... 3/17 — .....
1607 Indian Serenade (8)..... 5/5 — .....
1608 Two Lazy Crows (7)..... 7/13 — .....

FILM NOVELTIES (8)

1901 Rhapsody on Ice (9).....11/23 — 3/12
1902 America's Heritage of Hospitality (10½) ..... 8/25 — .....

VERA VAGUE LAFF TOURS (8)

1751 A Lass in Alaska (10½)..10/28 — 10/9
1752 Sitka Sue (10½)..... 1/20 — 4/2

WORLD OF SPORTS (12)

1801 Diving Champion (9½)... 9/23 — 10/2
1802 Acrobatic Babies (9½)...10/14 — 10/23
1803 Babe Didrickson, Queen of Sports (10).....11/25 — 2/12
1804 Flashing Fins (10).....11/23 — 3/12
1805 Mrs. Golf (10)..... 2/24 — 4/30
1806 Trigger Magic (10)..... 3/17 — 7/30
1807 Lady of the Links (8).... 4/28 — 10/22
1808 Racing Greyhounds (10)... 5/26 — .....
1809 Rasslin' Riot (8½)..... 6/23 — .....
1810 West Point Track & Field (9) ..... 7/27 — .....

THRILLS OF MUSIC (12)

1951 Elliot Lawrence & Orch. (10½) ..... 9/23 — 9/25
1952 Ray Eberle & Orch. (10)...11/4 — 2/12
1953 Louis Prima & Orch. (10).12/16 — 4/2
1954 Buddy Rich & Orch. (10) ..... 1/20 — 4/9
1955 Charlie Spivak & Orchestra (10) ..... 3/24 — 7/30
1956 Frankie Carle & Orch. (9). 4/21 — 9/3

SCREEN SNAPSHOTS (12)

1851 Hollywood Holiday (9)..... 9/2 — 10/2
1852 A Day at C.B.S. (9½)...10/7 — 1/3
1853 Stars to Remember (9½)..11/18 — 2/12
1854 Hollywood Santa Claus Lane (10) .....12/23 — .....
1855 A Rainy Day in Hollywood (10) ..... 1/27 — 4/30
1856 Frank Borzage Golf Tournament (10) ..... 3/3 — 5/21
1857 Medals for Hollywood Stars (9½) ..... 4/14 — .....
1858 Vacation at Del Mar (10½) ..... 5/12 — ....
1859 Hollywood's Happy Homes (10) ..... 6/16 — .....
1860 Howdy Podner (9½)..... 7/20 — .....

COMMUNITY SINGS (8)

1651 Baby Face (9)..... 9/16 — 10/2
1652 My Happiness (10).....10/21 — 1/22
1653 It's Magic (9½).....12/23 — 4/2
1654 Bouquet of Roses (9½).... 3/10 — 4/30
1655 June in January (10)..... 4/21 — 10/22
1656 My Blue Heaven (9½).... 7/7 — 10/29

SERIALS

1120 Congo Bill (15 Chapters)..10/28 — .....
1140 Bruce Gentry (15 Chapters) 2/10 — .....
1160 Great Adventures of Wild Bill Hickok (15 Chapters) (Reissue) ..... 9/8 — .....
1180 New Adventures of Batman & Robin (15 Chapters).. 5/26 — .....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31 Old Rockin' Chair Tom (7). 9/18 — 1/15
W-32 Lucky Ducky (8).....10/9 — .....
W-33 Professor Tom (8).....10/20 — 3/12
W-34 The Cat That Hated People (7) .....11/20 — 2/26
W-35 Mouse Cleaning (8).....12/11 — 3/5
W-36 Goggle Fishing Bear (7).... 1/15 — 4/30
W-37 Bad Luck Blackie (7)..... 1/22 — 4/9
W-38 Polka Dot Puss (8)..... 2/26 — 6/4
W-39 Senor Droopy (8)..... 4/9 — 7/30
W-40 Hatch Up Your Troubles (8) ..... 5/14 — 7/30
W-41 Meet King Joe (8)..... 5/28 — 9/17
W-42 The Little Orphan (8)..... 4/30 — 8/6
W-43 House of Tomorrow (7).... 6/11 — 9/17
W-44 Heavenly Puss (8)..... 7/9 — .....
W-45 Doggone Tired (8)..... 7/30 — .....
W-46 Wags to Riches (8)..... 8/13 — .....

PETE SMITH SPECIALTIES (10)

S-51 Why Is It? (7)..... 9/11 — 11/13
S-52 Pigskin Skill (8)..... 9/18 — 10/23
S-53 Ice Aces (8).....11/6 — 2/13
S-54 Let's Cogitate (8).....12/25 — 2/26
S-55 Super Cue Men (9)..... 1/29 — 4/9
S-56 What I Want Next (10).... 2/12 — 4/9
S-57 Scientifiquiz (9) ..... 4/2 — 6/4
S-58 Those Good Old Days (9).... 4/16 — 7/30
S-59 Fishing for Fun (9)..... 4/23 — 8/6
S-60 Football Thrills (9)..... 8/27 — .....

GOLD MEDAL CARTOONS (Reissues) (4)

W-21 The Little Goldfish (8)....11/20 — .....
W-22 Fine Feathered Friends (8).. 1/1 — .....
W-23 The Blue Danube (8)..... 4/2 — .....
W-24 Sufferin' Cats (8)..... 6/24 — .....

FITZPATRICK TRAVELTALKS (8)

T-11 Wandering Through Wales (9) .....10/16 — 2/14
T-12 Night Life in Chicago (9)...11/27 — 2/26
T-13 Scholastic England (8).....12/18 — 5/7
T-14 Ontario, Land of Lakes (10). 2/12 — 6/4
T-15 Calling on Michigan (10).... 3/5 — 7/23
T-16 Playlands of Michigan (9).... 3/26 — 7/23
T-17 Quebec in Summertime (10). 4/9 — 7/30
T-18 Roaming Through Northern Ireland (9) ..... 7/9 — .....

THE PASSING PARADE (6)

K-71 The City of Little Men (10).11/20 — 2/12
K-72 Annie Was a Wonder (10)... 1/27 — 4/9
K-73 Stuff for Stuff (9)..... 3/26 — 7/23
K-74 Mr. Whitney Had a Notion (11) ..... 5/7 — 7/30
K-75 Clues to Adventure (9)..... 6/11 — 9/24
K-76 Child City ( ) ..... — .....

MGM SPECIALS (4)

A-1 Mighty Manhattan (20).....7/30 — 5/28
A-2 Heart to Heart (21)..... 5/21 — 10/22

PARAMOUNT

PACEMAKERS

K8-1 Appointment With Baby (11).10/8 — 1/8
K8-2 Mr. Groundling Takes the Air (11) .....12/3 — 1/22
K8-3 Make Mine Monica (11).... 1/14 — 2/26
K8-4 The MacAdemy Awards (8).. 2/18 — 4/30
K8-5 I Remember You (11)..... 3/18 — 5/7
K8-6 My Silent Love (11)..... 4/22 — 10/22
K8-7 The Lambertville Story (10). 5/20 — 9/3
K8-8 Southward Ho Ho! (11)..... 6/17 — 9/17
K8-9 Roller Derby Girl (10)..... 7/8 — 10/15
K8-10 Neighbors in the Night (11) 7/29 — 10/15
K8-11 The Football Fan (11).... 9/9 — .....
K8-12 Strawhat Cinderella (11).. 9/23 — .....

NOVELTOON

P8-1 The Mite Makes Right (8)..10/ — 1/15
P8-2 Hector's Hectic Life (7)....11/19 — 1/8
P8-3 Old Shell Game (7).....12/17 — 2/19
P8-4 The Little Cut-up (7).....12/17 — 2/26
P8-5 Hep Cat Symphony (7)..... 2/4 — 4/30
P8-6 The Lost Dream (8)..... 3/18 — 5/21
P8-7 Little Red School Mouse (7). 4/15 — 7/16
P8-8 A Haunting We Will Go (9) 5/13 — 10/22
P8-9 A Mutt in a Rut (8)..... 5/27 — 10/22
P8-10 Campus Capers (7)..... 7/1 — 9/17

SCREEN SONG

X8-1 Readin' Ritin' and Rhythmetic (7) .....10/22 — 1/15
X8-2 The Funshine State (8)..... 1/7 — 2/26
X8-3 The Emerald Isle (7)..... 2/25 — 4/30
X8-4 Comin' Round Mountain (7). 3/11 — 5/21
X8-5 The Stork Market (8)..... 4/8 — 7/16
X8-6 Spring Song (7)..... 6/3 — 10/22
X8-7 The Ski's the Limit (8)..... 6/24 — 9/24
X8-8 Toys Will Be Toys (7)..... 7/15 — 10/8
X8-9 Farm Foolery (8)..... 8/5 — 10/8
X8-10 Our Funny Finny Friends (7) ..... 8/26 — 10/8
X8-11 Marriage Wows (7)..... 9/16 — .....
X8-12 The Big Flame-up (7).. .. 9/30 — .....

SPEAKING OF ANIMALS

Y8-1 The Gnu Look (10).....10/29 — 1/15
Y8-2 Calling All Animals (10).... 1/7 — 2/26
Y8-3 Meet the Champ (9)..... 2/11 — 4/30
Y8-4 Hocus Focus (10)..... 4/22 — 7/30
Y8-5 Goin' Hollywood (10)..... 6/10 — 9/17
Y8-6 Video Hounds (10)..... 8/12 — 10/15

G. RICE SPORTLIGHT

R8-1 Hot Rod Speedsters (10)...11/5 — 12/16
R8-2 Acrobatic Illini (10)..... 1/7 — 2/19
R8-3 Sno' Time for Learning (10). 1/21 — 2/26
R8-4 In the Driver's Seat (10)... 3/4 — 4/30
R8-5 Best of Breed (10)..... 4/8 — 9/3
R8-6 Fairway Champions (10)... 5/6 — 10/22
R8-7 Top Figure Champs (10).... 6/10 — 9/17
R8-8 Sporting Spheres (10)..... 7/8 — 10/15
R8-9 Official Business (10)..... 8/5 — 10/15
R8-10 Running the Keys (10).... 9/16 — .....

POPEYE

E8-1 Robin Hoodwinked (7).....11/18 — 1/22
E8-2 Symphony in Spinach (7)...12/31 — 4/30
E8-3 Popeye's Premiere (11).... 3/25 — 5/7
E8-4 Lumber Jack and Jill (7)... 5/27 — 10/22
E8-5 Hot Air Aces (7)..... 6/24 — 9/17
E8-6 A Balmy Swami (7)..... 7/22 — 10/15
E8-7 Tar With a Star (7)..... 8/12 — 10/15
E8-8 Silly Hill Billy (7)..... 9/9 — 10/29

UNUSUAL OCCUPATIONS

L8-1 The Glass Orchestra (10)....11/26 — 1/8
L8-2 The Early Bird (10)..... 1/28 — 4/30
L8-3 The Flying Dancers (10)... 3/11 — 6/4
L8-4 The Fall Guy (11)..... 4/15 — 7/16
L8-5 Flying Grandmother (10)... 6/3 — 10/22
L8-6 The Sky Rider (11)..... 7/15 — 10/15

POPULAR SCIENCE

J8-1 Solar Secrets (10).....12/24 — 2/19
J8-2 The Stocking Yarn (10).... 2/4 — 4/30
J8-3 White Magic (11)..... 4/1 — 6/4
J8-4 Air Force Fire Fighters (10). 4/29 — 8/6
J8-5 Seaweed Science (10)..... 6/17 — 9/17
J8-6 Talking Turkey (11)..... 8/19 — 10/15

RKO RADIO

THIS IS AMERICA (13)

93101 County Fair (18).....11/12 — 1/22
93102 Girls in White (17).....12/10 — 1/22
93103 Berlin Powder Keg (17).. 1/20 — 4/30
93104 Our Daily Bread (16).... 2/4 — 4/2
93105 On Watch (16)..... 3/4 — 4/23
93106 Wonder House (16)..... 4/1 — 4/30
93107 Fraud Fighters (15)..... 4/29 — 9/3
93108 Love That Beauty (16).... 5/27 — 9/3
93109 Kentucky Derby Story (17). 6/24 — 9/24
93110 Hoodoo (17) ..... 7/22 — .....
93111 Canada Unlimited (15).... 8/19 — .....

SPECIAL (2)

93801 Basketball Headliners of 1949 (17)..... 4/22 — .....
93901 Football Headliners of 1948 (16) .....12/10 — .....
94807 Let's Go to the Movies (9). 5/13 — 1/15

COMEDY SPECIALS

93401 Contest Crazy (17).....10/1 — 12/14
93402 Heart Troubles (16)..... 3/11 — 5/14
93403 The Newlyweds (18)..... 8/19 — .....

LEON ERROL (6)

93701 Uninvited Blonde (16)....11/12 — 3/19
93702 Backstage Follies (19)....12/24 — 2/19
93703 Dad Always Pays (18)..... 2/18 — 5/7
93704 The Cactus Cut-Up (17)... 4/15 — 6/11
93705 I Can't Remember (16)... 6/10 — 9/3
93706 Oil's Well That Ends Well (17) ..... 8/5 — 9/24

MY PAL (4)

93201 Pal's Return (20).....11/26 — 3/5
93202 I Found a Dog (21)..... 4/1 — 7/30

SCREENLINERS (13)

94201 Jan August & His Piano (8) .....10/29 — .....
94202 Block Party (8).....11/26 — 3/5
94203 It Pays to Be Ignorant (8).12/24 — 3/5
94204 Men of the Shooting Stars (9) ..... 1/21 — 4/30
94205 Movie Memories (8)..... 2/18 — 5/14
94206 Shake Hands With Success (8) ..... 3/18 — 6/25
94207 Shush Money (8)..... 4/22 — 7/30
94208 Helicopter Magic (8)..... 5/13 — 9/3
94209 I Like Soap Because (9)... 6/10 — 9/24
94210 Mellow Dramas (8)..... 7/8 — 10/8
94211 Airline Glamour Girls (9).. 8/5 — .....

WALT DISNEY CARTOONS (18)

94101 Pluto's Purchase (7)..... 7/9 — .....
94102 The Trial of Donald Duck (7) ..... 7/30 — 7/23
94103 Catnap Pluto (6)..... 8/13 — 9/22
94104 Inferior Decorator (7).... 8/27 — 7/23
94105 Pluto's Fledgling (7)..... 9/10 — 12/18
94106 Soup's On (8).....10/15 — .....
94107 Three for Breakfast (8)....11/5 — 3/12
94108 Mickey and the Seal (7)...12/3 — 3/12
94109 Tea for Two-Hundred (7)..12/24 — 3/5
94110 Pueblo Pluto (7)..... 1/14 — 3/19
94111 Donald's Happy Birthday (7) ..... 2/11 — 5/7
94112 Pluto's Surprise Package (7) ..... 3/4 — 5/21
94113 Sea Salts (8)..... 4/8 — 6/11
94114 Pluto's Sweater (7)..... 4/29 — 6/11
94115 Winter Storage (7)..... 6/3 — 7/30
94116 Bubble Bee (7)..... 6/24 — 9/3
94117 Honey Harvester (7)..... 8/5 — 9/3
94118 Tennis Racquet (7)..... 8/26 — 9/3

SPORTSCOPES (13)

94301 Texas Redhead (8)..... 9/24 — 1/22
94302 Frozen Fun (8).....10/22 — 3/12
94303 Athletic Stars (8).....11/19 — 3/12
94304 Fighting Tarpon (8).....12/17 — 3/19
94305 Game Birds (8)..... 1/14 — 4/30
94306 Waders of the Deep (8).... 2/11 — 5/7
94307 Canadian Roughriders (8).. 3/11 — 5/14
94308 Sports' Top Performers (8). 4/8 — 6/25
94309 Golf Masters (8)..... 5/6 — 9/3
94310 Mighty Marlin (9)..... 6/3 — 9/24
94311 Rolling Thrills (8)..... 7/1 — 10/8
94312 Calument Bluebloods (9)... 7/29 — 10/8
94313 Ice Kids (8)..... 8/26 — .....

RAY WHITLEY REVIVALS (4)

93501 Keep Shooting (17)..... 9/10 — .....
93502 Range Rhythm (18).....10/15 — .....
93503 Cactus Capers (17).....11/19 — .....
93504 California or Bust (18)...12/24 — .....

DISNEY REISSUE SERIES 2 (6)

94701 Goofy and Wilbur (8).....10/1 — .....
94702 Wynken, Blynken and Nod (8) .....11/19 — .....
94703 Pluto's Judgment Day (8). 1/28 — .....
94704 The Ugly Duckling (9).... 3/18 — .....
94705 Country Cousin (9)..... 5/20 — .....
94706 Ferdinand the Bull (8).... 7/15 — .....

TRUE-LIFE ADVENTURES

93601 Seal Island (27)..... 5/15 — 5/7

REPUBLIC

SERIALS

891 Federal Agents vs. Underworld, Inc. (12 Chapters) ..... 1/29 — 3/5
892 Ghost of Zorro (12 Chapters) ..... 8/6 — .....
893 King of the Rocketmen (12 Chapters) .....10/29 — .....
894 King of the Jungleland (15 Chapters) (Reissue). 4/23 — .....

CARTOONS

881 Beyond Civilization to Texas (8) ..... 3/15 — 3/13
882 The Three Minnies (8).... 4/15 — 5/7
883 Romantic Rumbolia (8)... 6/1 — 9/3
884 Bungle in the Jungle (8).. 6/15 — .....

20th-FOX (1948-Second Half)

MOVIETONE ADVENTURES (9)

8256 Riddle of Rhodesia (8).... 7/48 — 9/4
8257 Bermuda (8) ..... 8/48 — 9/4
8258 Desert Lights (8)..... 8/48 — 8/28
8259 Portrait of the West (8)...10/48 — ....
8260 Way of the Padres (8).... 1/48 — .....

Black and White

8204 Majesty of Yellowstone (9). 7/48 — 6/19

SPORTS REVIEW (7)

8303 Everglades Adventure (9)..... — 5/1
8304 Football Finesse (10)..... 9/ — 8/21
8305 Olympic Water Wizards (9).10/ — 12/4
8306 Yankee Ski-Doodle (8)....12/ — .....

TERRYTOONS (20)

8521 The Witch's Cat (7)..... 7/ — 9/4
8522 Magpie Madness (7)..... 7/ — 8/28
8523 Love's Labor Won (7)..... 8/ — 9/11
8524 The Hard Boiled Egg (7)..10/ — 12/4
8525 The Mysterious Stranger (7) .....10/ — 12/4
8526 Free Enterprise (7).....10/ — 12/4
8527 Triple Trouble (7).....11/ — .....
8528 Out Again in Again (7)...11/ — .....
8529 The Magic Slipper (7)....12/ — .....
8530 Gooney Golfers (7).....12/ — .....

MOVIETONE SPECIALTY (3)

8801 Symphony of a City (11).. 9/ — 12/4

MARCH OF TIME

12 The Case of Mrs. Conrad (18) ..... 7/ — .....
13 White-Collar Girls (18).... 8/6 — 8/7
14 Life With Grandpa (17)... 9/ — .....
15 Battle for Germany (18)..10/ — 10/2
16 America's New Air Power (18) .....10/29 — 11/6
17 Answer to Stalin (19)....11/26 — 1/27
18 Watchdogs of the Mail (18) .....12/ — .....

Rel. No.	Title	Rel. Date	Data

UNITED ARTISTS

LANTZ CARTUNES

	Dog Tax Dodgers (7).....11/19		.....
	Wild & Woody (7).....12/31		.....
	Scrappy Birthday (7)..... 2/11		.....
	Drooler's Delight (7)..... 3/25		.....
	Bolero (7½)		.....

UNIVERSAL-INTERNATIONAL

TECHNICOLOR CARTUNES (13)

Reissues

4321	Pantry Panic (7).....11/22		.....
4322	Hollywood Matador (7)....12/13		.....
4323	Mouse Trappers (7)..... 1/24		.....
4324	Hams That Couldn't Be Cured (7) 2/21		.....
4325	The Screw Driver (7)..... 3/14		.....
4326	Ace in the Hole (7)..... 4/4		.....
4327	Goodbye, Mr. Moth (7).... 5/2		.....
4328	Jukebox Jamboree (7)..... 5/30		.....
4329	The Loan Stranger (7)... 6/27		.....
4330	Dizzy Acrobat (7)..... 7/25		.....
4331	Dizzy Kitty (7)..... 8/22		.....
4332	Cow Cow Boogie (7)..... 9/19		.....
4333	The Screwball (7).....10/17		.....

SING AND BE HAPPY SERIES (8)

4381	Choo Choo Swing (10).....11/1		2/19
4382	The Year Around (10).....12/6		.....
4383	Songs of Romance (8½).. 1/24		3/12
4384	Clap Your Hands (10).... 3/7		7/2
4385	Moonlight Melodies (8).... 4/25		.....
4386	Minstrel Mania (9)..... 6/13		9/17
4387	Singing Along (10)..... 8/8		.....
4388	Sailing With a Song (10)..10/3		.....

VARIETY VIEWS (8)

4341	Canada Calls (9).....10/1		1/22
4342	They Went That A-Way (10) 1/10		.....
4343	Just a Little North (10)... 2/28		7/23
4344	Dynasty of Wonders (10).. 4/4		6/4
4345	Inch by Inch (9)..... 5/30		.....
4346	Singing Is Fun (9)..... 8/22		.....
4347	Beauty & the Beach (9).. 9/5		.....
4348	You Don't Say! (9).....10/3		.....

NAME BAND MUSICALS (13)

4301	Rhythm Masters (15).....12/8		2/19
4302	Lawrence Welk & Orch. (15) 1/5		1/27
4303	Ted Weems & Orch. (15).. 2/2		7/2
4304	Les Brown & Band (15).... 3/2		.....
4305	Duke Ellington & Orch. (15) 3/30		.....
4306	Ted Fio Rito & Orch. (15) 4/27		9/3
4307	Del Courtney & Orch. (15). 6/1		.....
4308	Gene Krupa & Orch. (15).. 6/29		.....
4309	Spade Cooley & Orch. (15) 7/27		.....
4310	Jack Fina & Orch. (15)... 8/10		.....
4311	Russ Morgan & Orch. (15). 9/7		.....
4312	Skinnay Ennis & Orch. (15).9/28		.....
4313	Rhythm of the Mambo (15).10/26		.....

TWO-REEL SPECIALS (2)

4201	Cheating in Gambling (17). 2/2		.....
4802	Four Bears Before the Mast (18) 8/31		.....

ONE-REEL SPECIAL

4203	Christmas Dream (11)....11/12		11/13
4204	Movies Are Adventure (10) 8/22		1/15

MUSICAL WESTERNS (8)

4351	Six Gun Music (24)..... 1/6		.....
4352	Cheyenne Cowboy (23).... 2/10		6/4
4353	West of Laramie (26)..... 3/24		.....
4354	Prairie Pirates (26)..... 5/5		.....
4355	Nevada Trail (27)..... 6/16		.....
4356	Silver Butte (27)..... 7/28		.....
4357	The Girl from Gunsight (25) 9/15		.....
4358	The Pecos Pistol (26)....10/27		.....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

5002	Drums of India (20)..... 1/16		.....
5003	Princely India (20).....12/25		4/2
5004	Heart of Paris (20)..... 3/19		5/21
5006	Cradle of the Republic (20). 5/28		9/17

Reissues

5001	Sons of Liberty (20).....11/20		.....
5005	Sunday Roundup (20)..... 1/29		.....
5007	Singing Dude (20)..... 7/9		.....
5008	Down the Nile (20)..... 7/30		.....

JOE McDOAKES COMEDIES (8)

5401	So You Want to Be in Politics (10) 10/23		9/18
5402	So You Want to Be on the Radio (10) 11/6		1/22
5403	So You Want to Be a Baby Sitter (10)..... 1/8		4/2
5404	So You Want to Be Popular (10) 3/12		.....
5405	So You Want to Be a Muscle Man (10)..... 7/2		.....
5406	So You're Having In-Law Trouble (10) 8/27		.....

BLUE RIBBON CARTOONS (13)

Reissues

5301	An Itch in Time (7).....10/30		9/12
5302	Fin'n Catty (7).....12/11		.....
5303	Bedtime for Sniffles (7).... 1/1		.....
5304	Presto Changeo (7)..... 2/5		.....
5305	Swooner Crooner (7)..... 2/12		.....
5306	Hop, Skip & Chump (7)... 3/5		.....
5307	He Was Her Man (7)..... 4/2		.....
5308	I Wanna Be A Sailor (7).. 4/30		.....
5309	Flop Goes the Weasel (7).. 5/21		.....
5310	Horton Hatches the Egg (7) 6/18		.....
5311	The Egg Collector (7)..... 7/16		.....
5312	The Mice Will Play (7)..... 8/6		.....
5313	Inki and the Mina Bird (7). 8/20		.....

M. M. TECH. CARTOONS (18)

5701	Awful Orphan (7)..... 1/29		.....
5702	Porky Chops 2/12		.....
5703	Paying the Piper (7)..... 3/12		5/21
5704	Daffy Duck Hunt (7)..... 3/26		5/21
5705	Mouse Wreckers (7)..... 4/23		.....
5706	The Bee-Deviled Bruin (7). 5/14		9/17
5707	Curtain Razor (7)..... 5/21		10/15
5708	Mouse Mazurka (7)..... 6/11		.....
5709	Hen House Henery (7).... 7/2		.....
5710	Bad Ol' Putty Tat (7).... 7/23		.....
5711	Often an Orphan (7)..... 8/13		.....
5712	Dough for the Do-Do (7).. 9/3		.....
5713	Fast and Furry-ous (7).... 9/17		.....
5714	Each Dawn I Crow (7)..... 9/24		.....
5715	Swallow the Leader (7)....10/15		.....
5716	Bye Bye Blue Beard (7)...10/22		.....

M.M. BUGS BUNNY SPECIAL (8)

5719	Long-Haired Hare (7).... 6/25		.....
5720	Knights Must Fall (7).... 7/16		.....
5721	The Grey Hounded Hare (7) 8/6		.....
5722	The Windblown Hare (7)... 8/27		.....
5723	Frigid Hare (7).....10/8		.....

SPORTS PARADE (13)

5501	Jungle Man Killers (10)...11/6		9/18
5502	Sportsmen of the Far East (10) 12/18		2/17
5503	Royal Duck Shoot (10).... 1/22		3/19
5504	Water Wonderland (10).... 3/5		5/21
5505	Sport of Millions (10).... 3/26		5/21
5506	Cinderella Horse (10)..... 4/23		.....
5507	English Outings (10)..... 5/14		10/15
5508	Dude Rancheroos (10).... 6/4		.....
5509	Highland Games (10)..... 7/2		.....
5510	Daredevils on Wheels (10). 7/23		.....
5511	Water Wizards (10)..... 8/6		.....
5512	Sports New and Old (10).. 8/20		.....
5513	Hunting the Fox (10).... 9/3		.....

ADVENTURE SPECIALS (6)

5801	Mysterious Ceylon (10).... 9/25		9/19
5802	Bannister's Bantering Babies (10) 12/11		2/12
5803	Circus Town (10)..... 1/15		4/2
5804	Camera Angles (10)..... 1/16		...
5805	Treachery Rides the Trail (10) 3/19		5/2.
5806	Spring Comes to Niagara (10) 6/18		.....

FEATURETTES (6)

5101	Football Magic (20)..... 9/11		9/10
5102	Grandfather's Follies (20).11/10		.....
5103	Pie in the Eye (20)..... 1/8		4/2
5104	At the Stroke of Twelve (20) 2/19		...
5105	Perils of the Jungle (20).. 5/7		.....
5106	Over the Wall (20)..... 6/25		.....

SPORTS NEWS REVIEWS (6)

5601	Roaring Wheels (10).....10/8		9/18
5602	Ski Devils (10).....12/4		2/12
5603	Swim Parade (10)..... 2/5		.....
5604	Batter Up (10)..... 4/2		.....
5605	They're Off (10)..... 6/11		.....
5606	Spills and Chills (10).....10/1		.....

1949-50

COLUMBIA

THREE STOOGES COMEDIES (8)

2401	Malice in the Palace (16).. 9/1		.....
2402	Vagabond Loafers (16)....10/16		.....
2403	Dunked in the Deep ( )...11/3		.....

ASSORTED & ALL-STAR COMEDIES (12)

2411	Waiting in the Lurch (15½) 9/8		.....
2412	Let Down Your Aerial ( ).11/17		.....
2421	Super Wolf (16).....10/13		.....
2422	Wha' Happen? ( ).....11/10		.....

COMEDY FAVORITES (Reissues) (6)

2431	Three Blonde Mice (16).... 9/29		.....
2432	The Spook Speaks (18)....10/20		.....

JOLLY FROLICS (6)

2501	Ragtime Bear (10)..... 9/8		.....

ONE-REEL SPECIALS (Series 2) (6)

2551	Candid Microphone No. 1 ( ) 10/27		.....

COLOR FAVORITES (Reissues) (12)

2601	The Foxy Pup (7)..... 9/1		.....
2602	Window Shopping (7).....10/6		.....
2603	Happy Tots (7).....11/3		.....

CAVALCADE OF BROADWAY (8)

2651	Cafe Society (10).....11/17		.....

WORLD OF SPORTS (12)

2801	Horseshoe Wizardry (10)... 9/22		.....
2802	Winter Capers (10).....10/27		.....
2803	Hell Drivers ( ).....11/24		.....

THRILLS OF MUSIC (8)

2952	Miquelitio Valdes & Orches. (9½) 9/22		.....

SCREEN SNAPSHOTS (12)

2851	Spin That Platter (11)..... 9/15		.....
2852	Motion Picture Mothers, Inc. (9) 10/13		.....
2853	Hollywood Rodeo (9½)...11/17		.....

METRO-GOLDWYN-MAYER

PETE SMITH SPECIALTIES (10)

S-151	Water Trix (9).....		.....
S-152	How Come? (10)...../..		../..

MGM CARTOONS (16)

W-131	The Cat & the Mermouse (8) 9/3		.....
W-132	Little Rural Riding Hood (6) 9/17		.....
W-133	Love That Pup (8).....10/1		.....
W-134	Jerry's Diary (7).....10/22		.....
W-135	Out-Foxed (7) ...../..		../..

FITZPATRICK TRAVELTALKS (12)

T-111	From Liverpool to Stratford (9) 9/10		.....
T-112	Glimpses of Old England (9)10/8		.....

PARAMOUNT

PACEMAKERS (6)

K9-1	Caribbean Capers ( ).....11/11		.....
K9-2	The Country Doctor ( )...12/30		.....

NOVELTOONS (10)

P9-1	Leprechaun's Gold (10)....10/14		.....
P9-2	Song of the Birds (8).....11/18		.....

SCREEN SONGS (12)

X9-1	Strolling Thru the Park (8).11/4		.....
X9-2	The Big Drip ( ).....11/25		.....
X9-3	Snow Foolin' ( ).....12/16		.....

G. RICE SPORTLIGHTS (10)

R9-1	Water Speed (10).....10/21		.....
R9-2	The Husky Parade ( ).....12/9		.....

POPEYE (8)

E9-1	Barking Dogs Don't Fite (7).10/28		.....
E9-2	The Fly's Last Flight ( )..12/23		.....

CHAMPION CARTOONS (Reissues) (6)

Z9-1	Busy Little Bears (10).....10/7		.....
Z9-2	Suddenly It's Spring (10)..12/2		.....

RKO RADIO

THIS IS AMERICA (13)

03101	Holiday for Danny (16)... 9/16		.....
03102	Spotlight on Mexico (16)..10/14		.....

SPECIALS (2)

03801	Basketball Headliners of 1950 ( ) 4/21		.....
03901	Football Headliners of 1949 ( ) 12/9		.....

TECHNICOLOR SPECIALS (2)

03301	The Boy & the Eagle (15).. 9/30		.....

COMEDY SPECIALS (6)

03401	Prize Maid (18)..... 9/23		.....
03402	Bashful Romeo ( ).....11/25		.....
03405	Grunt and Groan ( )..... 5/12		.....

LEON ERROL (6)

03701	Sweet Cheat (17).....10/28		.....
03702	Shocking Affair ( ).....12/23		.....
03703	One Wild Night ( ).....2/17		.....

MY PAL (4)

03201	Dog of the Wild ( ).....10/7		.....
03202	Pal, Dog Detective ( )...12/16		.....

SCREENLINERS (13)

04201	Piano Rhythm ( )..... 9/9		.....
04202	Hands of Talent (7).....10/7		.....
04203	Iron Ponies (8).....11/4		.....

WALT DISNEY CARTOONS (18)

04101	All in a Nutshell (7)..... 9/2		.....
04102	Goofy Gymnastics (7).....10/7		.....
04103	The Greener Yard (7).....10/28		.....
04104	Sheep Dog (7).....11/..		.....
04105	Slide Donald Slide (7)...11/..		.....

DISNEY REISSUE SERIES 3 (6)

04701	Lonesome Ghosts (9)....10/28		.....

SPORTSCOPES (13)

04301	Prize Fighter (8)..... 9/23		.....
04302	Australian Surf Masters ( )10/21		.....

EDGAR KENNEDY (Reissues) (3)

03501	Hot Foot (17)..... 9/23		.....

CLARK & McCULLOUGH (Reissues) (4)

03601	In the Devildog House (21). 9/9		.....
03602	Kickin' the Crown Around .....(18) 10/21		.....
03603	Snug in the Jug ( ).....11/18		.....
03604	Odor in the Court ( )....12/30		.....

REPUBLIC

SERIALS

4981	The James Brothers of Missouri (12 Chapters)		.....

20th CENTURY-FOX (1949)

MOVIETONE MELODIES

9101	Charlie Barnet and Band (11) 7/		.....

MOVIETONE ADVENTURES (5)

9251	Landscape of the Norse (8). 1/		3/26
9252	Quaint Quebec (8)..... 4/		6/11
9253	The Golden Transvaal (8).. 5/		6/11
9254	Maine Sail (8)..... 8/		.....
9255	Realm of the Redwoods (8) 9/		.....
9256	Jewel of the Baltic (8)....12/		.....
9201	Ahoy, Davy Jones (11)....10/		.....
9202	Aboard the Flattop Midway ( ) 11/		.....
9203	Midwest Metropolis ( )..12/		.....

SPORTS REVIEW (6)

9301	Foaled for Fame (11)..... 2/		4/9
9302	Neptune's Playground (8).. 4/		6/11
9303	Beauty and the Blade (9).. 5/		6/11
9304	Future Champs (9)..... 7/		.....

TERRYTOONS (20)

9501	Wooden Indian (7)..... 1/		4/9
9502	The Power of Thought (7). 1/		3/26
9503	The Racket Buster (7)..... 2/		4/9
9504	Sourpuss in Dingbat Land (7) 3/		4/9
9505	The Lion Hunt (7)..... 3/		6/11
9506	The Stowaways (7)..... 4/		6/11
9507	A Cold Romance (7)..... 4/		6/11
9508	The Kitten Sitter (7)..... 5/		6/11
9509	Happy Landing (7)..... 6/		6/11
9510	The Catnip Gang (7)..... 6/		6/25
9511	Hula Hula Land (7)..... 7/		.....
9512	The Lyin' Lion (7)..... 7/		.....
9513	Mrs. Jones' Rest Farm (7). 8/		.....
9514	Sourpuss in the Covered Pushcart (7) 9/		.....
9515	A Truckload of Trouble (7).10/		.....
9516	Perils of Pearl Pureheart (7) 10/		.....
9517	Dancing Shoes (7).....11/		.....
9518	Flying Cups & Saucers (7).11/		.....
9519	Paint Pot Symphony (7)...12/		.....
9520	Stop, Look & Listen (7)...12/		.....

Reissues

9521	Hook, Line & Sinker (7).. 5/		.....
9522	Catnip Capers (7)..... 6/		.....

MOVIETONE SPECIALTY (3)

9801	Struggle for Survival (9).. 2/		4/9
9802	The Hunter (8)..... 8/		.....
9803	Shadows in the Snow (9)... 9/		.....

DRIBBLE PUSS PARADE (1)

9901	Satisfied Saurians (8)..... 3/		4/9

FEMININE WORLD

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ADVANCE DATA

On Forthcoming Product

Cheaper by the Dozen (20th Century-Fox) Principals: Jeanne Crain, Clifton Webb, Myrna Loy, Betty Lynn. Director, Walter Lang. An efficiency engineer, with twelve children, applies his science to running his home.

Yellow Cab Man (MGM) Principals: Red Skelton, Gloria De Haven, Walter Slezak, Edward Arnold, James Gleason. Director, Jack Donohue. A zany inventor becomes a cab driver in order to sell his unbreakable glass to the cab company.

Captive Girl (Columbia) Principals: Johnny Weissmuller, Buster Crabbe, Anita Lhoest. Director, William Berke. A tribe of African natives are in terror of a wild girl whom they call the leopard woman. Jungle Jim saves her from the tribe's witchmen, solves the mystery of her identity, and returns her to civilization.

Reformer and the Redhead (MGM) Principals: June Allyson, Dick Powell, David Wayne, Cecil Kellaway. Producers-directors, Norman Panama and Melvin Frank. A lawyer runs for mayor with the support of a crooked political machine. Influenced by the daughter of the director of the city zoo, he breaks away from the machine. Prowling lions from the zoo supply comedy.

Miniver Sequel (MGM) Principals: Greer Garson, Walter Pidgeon, John Hodiak, Cathy O'Donnell. Director, Henry Potter. The end of the war finds Mrs. Miniver very ill. Her doctor tells her that she has not more than a year to live. She spends the year straightening out the personal problems of her family.

Box-Office Slants

All the King's Men

(*Continued from Page* 25)

ficant entertainment quality demand the best in showmanship. The film has almost unlimited exploitation possibilities not the least of which is the fact that it was adapted from a popular novel, and efforts in its behalf should be amply rewarded at the box-office. This looks like a sleeper.

Cast: Broderick Crawford, John Derek, Joanne Dru, John Ireland, Mercedes McCambridge, Shepperd Strudwick, Ralph Dumke, Anne Seymour, Katherine Warren, Raymond Greenleaf. **Credits:** Directed by Robert Rossen. Written for the screen by Robert Rossen. Photography, Burnett Guffey. Based on the novel, "All the King's Men" by Robert Penn Warren. A Robert Rossen Production. Associate producer, Shirley Miller. Musical score, Louis Gruenberg. Musical direction, Morris Stoloff.

Plot: The courageous fight made by a farm-county politician against a crooked political machine attracts the attention of a newspaper reporter. When his paper refuses to print his articles in support of the fight, the reporter quits his job to join forces with the politician. Within a short time they have gained enough strength in rural districts to win the governship of the state. However, the politician's ambition grows with his success, until in his ruthless quest for power, he destroys his family, the reporter's family, and brings about his own assassination.

Comment: "All the King's Men" is Americana with the strength of legend, although contemporary to this generation. It has been held fresh in general interest through the best selling novel of the same name. The popularity of the novel and the closeness with which the picture follows the life of Huey Long offers almost unlimited exploitation possibilities. High production values, and strong performances make the film look like a sleeper. Lack of marquee strength demands that the picture be sold, but it deserves the best in showmanship, and should pay an ample reward at the box-office. Broderick Crawford's skillful character delineation of the man who almost succeeded in setting up a monarchy in one of America's 48 states during the last decade, is a notable performance. John Ireland does a commendable job as the reporter who, disillusioned and uncertain, puts his faith in Crawford. Joanne Dru is lovely and her performance is convincing, while Mercedes McCambridge is outstanding as the cynical young woman who deserts the machine to ride Crawford's political bandwagon to the top. Robert Rossen's direction takes full advantage of the meaty material with which he worked.

VIEWS ON NEW SHORT SUBJECTS

THE HUNTER (20th-Fox—9802) Movietone Specialty. 8 mins. More effective photography by the Swedish Arne Sucksdorff, whose "Symphony of a City" and "Struggle for Survival" excited comment. Like the others, this one is unaccompanied by narration. A scene of pastoral peacefulness is established; it is broken by the entrance of a hunter, but he finally is caught by the peaceful spell and puts down his gun. Release date, Aug. '49.

FUTURE CHAMPS (20th-Fox—9304) Sports Review. 9 mins. Young skiers in Michigan and swimmers in Florida go through their paces while Mel Allen narrates. Release date, July, '49.

CLASSIFIED ADVERTISING

Showmen's Shopping Guide

Ten cents per word (10 words minimum). No rate of borders. No charge for name and address. 3 insertions for price of 3. Money order or check with copy. Closing date: Monday noon preceding publication date. Address advertising orders and replies to box numbers to: SHOWMEN'S TRADE REVIEW, 1501 Broadway, New York 18, N. Y.

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CALLING ALL GENE AUTRY AND WESTERN FANS! Sensational Triple Feature Giveaway! Autry's autograph, colored large photograph plus the finest approved 10c Western Comic Books. Price 3c per Combination. Sidney Ross, 334 West 44th St., N. Y. 18, N. Y.

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ONCE IN A LIFE TIME FOR REAL SHOWMEN. We have a few territories open on two special roadshow film attractions. Proven successes. Only Manpower and money need apply. Contact Cir. 6-5883, Nathan Cy Braunstein, 723 7th Avenue, New York City.

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DRIVEINS—NOW'S THE TIME! Order your equipment on Lay Away Plan. We'll deliver whenever you're ready. Complete Dual 35mm outfits from $1,595.00; Dual 16mm Amproarcs $1,795.00; In Car Speakers $15.97 pair; Marquee Letters 35c up. Time Deals Invited. Write for 1949 catalog with special Drive-In Section. Dept. b—S.O.S. Cinema Supply Corporation, 602 W. 52nd Street, New York 19.

EQUIPMENT WANTED

OLD THEATRE ORGANS, Orchestropes, coin operated pianos and any self playing instruments also music rolls. L. Kerstein, 32 South St., Freehold, N. J.

NEW EQUIPMENT

FILM CABINETS—$2.95 SECTION; Britelite soundscreen, 35c foot; Rectifier bulbs, first quality, $5.15; Rewinders, $9.35 set. What do you need? Star Cinema Supply Company, 441 West 50th Street, New York 19, N. Y.

NEW TOO? YESIREE! WITH COOPERATION of manufacturers S.O.S. has assembled latest booth equipments for Theatres and Drive-Ins at 50 per cent of market price! Time Deals and Trades Too! Dept b—S.O.S. Cinema Supply Corporation, 602 W. 52nd Street, New York 19.

SAVE ON SUPPLIES AT S.O.S.—Rectifier Bulbs, 15 Amp. $4.95; 6 Amp. $2.95; Automatic Enclosed Rewinds $69.50; 2000′ Film Cabinets $3.50 section; White Screens 30½c sq. ft.; Masking 36″ width 69c yd.; Intercom Telephones $9.95 pair; Crystal Pickups $1.75. Send for free 1949 catalog showing hundreds other values. Dept. b—S.O.S. Cinema Supply Corporation, 602 W. 52nd Street, New York 19.

BLOWERS BALL-BEARING VARIABLE SPEED DRIVE belts and pulleys, $47.50 up. Reynolds Mfg. Co., 412 Prospect N. E., Grand Rapids, Mich.

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YOUNG MAN, AGE 29, SINGLE, wishes position as assistant manager or operator (Penna. license.) Will travel. Available after Nov. 11th. Box 770, Showmen's Trade Review, 1501 Broadway, New York 18, N. Y.

ASSISTANT MANAGER OR PROJECTIONIST: Twenty-five years experience in Scotland as owner, manager and projectionist. No family connections. Will go anywhere. S. J. R. Young, c/o McLeod, Intervale, N. H.

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FOR YOUR BINGO GAMES. Controlled or uncontrolled, die cut, play right, priced right. Samples on request. Premium Products, 354 W. 44th St., New York 18, N. Y.

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CHAIRMAN SAYS BE SEATED in S.O.S. sturdy, comfortable low priced chairs; 472 Veneers, excellent $3.50; 300 Rebuilt American veneer back, spring cushion $5.75. Thousands others—send for latest Chair Bulletin. Dept b—S.O.S. Cinema Supply Corporation, 602 W. 52nd Street, New York 19.

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HOLMES 35-MM. PROJECTOR, 2,000 FT. CAPACITY, amplifier, speaker, lens complete, $375.00. Pair Holmes 35-mm. projectors, synchronous motors, 2,000 ft. film capacity, amplifier, speaker, mounted on heavy pedestal bases, excellent condition, $965.00. Kodascope FS-10N 16-mm. sound projector, speaker, complete in one case, like new, $225.00. All 16-35 mm. production equipment bought and sold. The Camera Mart, Inc., 70 West 45th Street, New York City.

SIMPLEX REAR SHUTTER MECHANISMS, rebuilt, $251.55; Pair Holmes with Baby arc lamphouses, rectifiers, pedestals, etc., complete, rebuilt, $975.00; DeVry XD projectors, rebuilt complete, $550.00; Simplex 5 point pedestals, $110.00 pair; Pair new Super-Simplex mechanisms, used 17 hours, $875.00; Pair Brenkert Enarc lamphouses, rebuilt, $445.00. What do you need? Star Cinema Supply Company, 441 West 50th Street, N. Y. 19.

HOLMES SWEET HOLMES STILL AVAILABLE at our low prices. Time Deals Too! Completely rebuilt Holmes Educator 35mm sound projectors, 2000′ magazines, amplifier, speaker, lenses. Single outfit, $350.00; Dual $550.00 (formerly $695.00). Many other complete dual rebuilt outfits; DeVry Professional $595.00; Standard Simplex, Acme or SP $995.00. Dept b—S.O.S. Cinema Supply Corporation, 602 W. 52nd Street, New York 19.

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Name..... **Street**.....

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ONLY *Manley* CAN OFFER YOU

"The Complete Package"

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MERCHANDISE
METHODS



1 *Manley* MACHINES

The big sparkling bright Manley Popcorn Machine looks so clean, so appetizing, so colorful that it attracts more eyes . . . more money! Its big capacity and many automatic features make it easier to serve big crowds. It's quality built throughout for years of trouble-free service. If something *should* go wrong, you get service in a jiffy from a nation-wide network of service representatives.

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Manley popcorn is grown and quality controlled by Manley formula to pop out bigger, fluffier, to create *more* profit for *you*. Manley seasoning has flavor plus that brings your customer back, again and again. Never turns rancid . . . never gets stale! Manley Popcorn Salt is of a super fine grain that uniformly flavors *each* and *every* kernel to further please the palate of your customers. Also . . . serve your Manley Popcorn in the famous red and white striped Manley bags and boxes: America's best known Popcorn Package.

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Yes, Sales Promotion is important in the Popcorn business, too! Manley reveals the trade secrets that have made hundreds of thousands of dollars for popcorn operators everywhere, in a new 64-page book that is now ready for you. (Send coupon below).

Plus The only national advertising campaign aimed to sell MORE popcorn at YOUR machine.



Don't make the mistake of investing good money in anything but the best machine—the one that has big capacity—is trouble-free—returns a high profit—in other words, a Manley. Make your deal with Manley the "biggest name in popcorn" and the ONLY company that can deliver the "complete package" of Machine, Merchandise, Methods AND nation-wide advertising to increase sales at your Machine. Send for your 64-page book now and "talk it over" with a Manley representative soon.

Only Manley **DELIVERS THE "COMPLETE PACKAGE"**

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BURCH MFG. CO.
GENERAL OFFICES:
1920 Wyandotte Street, Kansas City 8, Missouri

"THE BIGGEST NAME IN POPCORN!"

SALES and SERVICE OFFICES

Philadelphia, Pa · Roanoke, Va · St. Louis, Mo · Seattle, Wash. · Toronto, Ontario · Vancouver, B. C. · Washington, D. C.

MANLEY, INC., Dept. STR 11-5-49
1920 Wyandotte St., Kansas City 8, Mo.

Please send me your booklet, "How to Make Big Profits from Popcorn."

Name.....

Address.....

City.....*State*.....

OCT 8 1949

SHOWMEN'S TRADE REVIEW

THE SERVICE PAPER OF THE MOTION PICTURE INDUSTRY

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CHARLES E. 'CHICK' LEWIS
Editor and Publisher



POST CIVIL WAR AMENDMENT LOOMS AS WEAPON TO FIGHT CENSORSHIP

(See Page 11)



"TAKE A WALK ALONG BROADWAY."



"BATTLEGROUND" is making history at the Astor Theatre.



"INTRUDER IN THE DUST" is coming into the Mayfair Theatre to follow "DOCTOR AND THE GIRL".



"THAT FORSYTE WOMAN" is doing her stuff at the Music Hall to be followed by "ON THE TOWN," both Technicolor.



"JOHNNY EAGER" is doing great Re-print business at the Globe to be followed by "BORDER INCIDENT"



"ADAM'S RIB" is announced for a coming attraction the Capitol.



"P.S. Guess they'll have to spell it M-G-Manhattan now!"

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"ALWAYS LEAVE THEM LAUGHING"!

"BEYOND THE FOREST"!

"UNDER CAPRICORN"!

A TRANSATLANTIC PICTURE

COLOR BY TECHNICOLOR

"TASK FORCE"!

"WHITE HEAT"!

and SEABISCUIT *is off to a flying start!*

NOW RUNNING NATION-WIDE! ROMANCE, GREAT THRILLS, COLOR – AND THE GLAMOR OF A MIGHTY CHAMPION'S GALLANT STORY! FROM WARNER BROS.



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THE STORY OF SEABISCUIT

WB

STARRING SHIRLEY TEMPLE · BARRY FITZGERALD

ALSO STARRING LON McCALLISTER

DIRECTED BY DAVID BUTLER WRITTEN BY JOHN TAINTOR FOOTE PRODUCED BY WILLIAM JACOBS


LAUGHTE
Bing's Newest Hit Is Making Millions Happy!
BING CROSBY · ANN BLYTH
BARRY FITZGERALD · HUME CRONYN
in "Top O' the Morning"
Produced by ROBERT L. WELCH · Directed by DAVID MILLER
Written by Edmund Beloin and Richard Breen
Lyrics by Johnny Burke · Music by James Van Heusen
It's Your Rich Gravy For Thanksgiving!
Betty Hutton
Victor Mature
in "RED, HOT AND BLUE"
A JOHN FARROW production with
WILLIAM DEMAREST · JUNE HAVOC
Produced by ROBERT FELLOWS · Directed by JOHN FARROW
Screenplay by Hagar Wilde and John Farrow · Story by Charles Lederer
Champions To Beat The Christmas Shopping Slump!
BING Crosby · FRED Astaire
in Irving Berlin's "HOLIDAY INN"
The "White Christmas" picture!
Irving Berlin's "HOLIDAY INN" starring BING CROSBY & FRED ASTAIRE with Marjorie Reynolds · Virginia Dale · Walter Abel · A MARK SANDRICH Production · Lyrics and Music by Irving Berlin · Screen Play by Claude Binyon · Adaptation by Elmer Rice
BARBARA Stanwyck · HENRY Fonda in "THE LADY EVE"
Written and Directed by Preston Sturges
VEXIEST comedy of them all!
Barbara Stanwyck and Henry Fonda in "THE LADY EVE" with Charles Coburn · William Demarest · Eugene Pallette · Martha O'Driscoll · Eric Blore · Written and Directed by Preston Sturges · Screen Play based on a Story by Monckton Hoffe
and today's Laughter-Leaders are from P

R pays off, M.P. Herald* Survey finds...









Variety Reports It
A Top Autumn Money-Maker!

HAL WALLIS production

"My Friend Irma"

starring
JOHN LUND · DIANA LYNN
with
DON DeFORE · MARIE WILSON
And introducing
DEAN MARTIN and JERRY LEWIS

Directed by George Marshall · Screenplay by Cy Howard and Parke Levy
Based upon the CBS radio program "My Friend Irma" created by Cy Howard

And Here's Paramount's First
Fun-Fest of '501

"Dear Wife"

For The Howl Of Your Life
—With The Stars Of "Dear Ruth"

Starring
WILLIAM HOLDEN · JOAN CAULFIELD
BILLY DE WOLFE · MONA FREEMAN
EDWARD ARNOLD

with Arleen Whelan · Mary Philips
Produced by RICHARD MAIBAUM · Directed by RICHARD HAYDN
Written for the screen by Arthur Sheekman and N. Richard Nash
as a sequel to Norman Krasna's "DEAR RUTH"

Set To Top The Merry Christmas Of "Paleface"!

BOB HOPE
RHONDA FLEMING
in
"The Great Lover"

with ROLAND YOUNG · ROLAND CULVER · RICHARD LYON · GARY GRAY
Produced by EDMUND BELOIN · Directed by ALEXANDER HALL
Written by Edmund Beloin, Melville Shavelson and Jack Rose

PARAMOUNT

*For all the facts see issue of Oct. 22, with product lists showing that Paramount has more laugh hits—current and coming—than any other company.

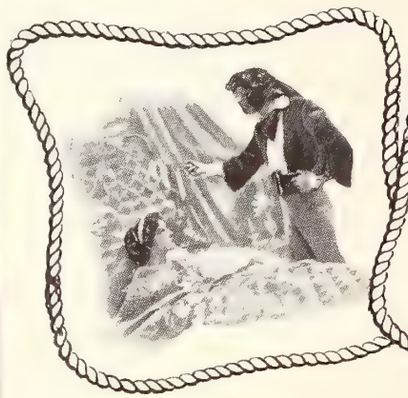
"NOT WANTED"...

"LOST BOUNDARIES"...

and now...

A SWASHBUCKLING STORY TOLD IN THE TRADITIONAL SWEEP OF THE SEVEN SEAS WITH EXCITEMENT THAT BEGINS AT THE **BOX-OFFICE!**





National Release DEC. 1, 1949

RUDOLPH MONTER and VICTOR PAHLEN present

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starring **LOUIS HAYWARD**

co-starring Binnie **BARNES** · Alan **CURTIS** · Mikhail **RASUMNY** · Rudolph **SERATO** and introducing **MARIELLA LOTTI**

An A.F.A. and I.C.S. Production • Produced by VICTOR PAHLEN • Directed by EDGAR ULMER • Niccolo Theodorli, Executive Producer
Original Story by Golfiero Colonna, George Moser and Bruno Valeri • Based on idea by Victor Pahlen • Screenplay by Sidney Alexander

Released by FILM CLASSICS, INC.

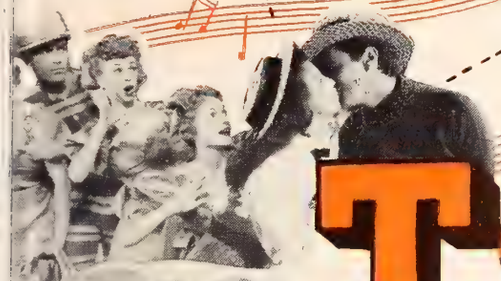


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SPARKLING WITH SONG HITS!

"BICYCLE BUILT FOR TWO"
"AFTER THE BALL"
"ANY OLD STREET"
"THERE'S A GIRL IN MY HEAR
AND MORE • MORE • MORE





THERE'S A GIRL IN MY HEART

ADED WITH LOVE
N' KISSES!



CRAMMED WITH CUTIES!











YOURS FOR THANKSGIVING PRE-RELEASE



Allied Artists present

LEE BOWMAN · ELYSE KNOX · GLORIA JEAN · PEGGY RYAN

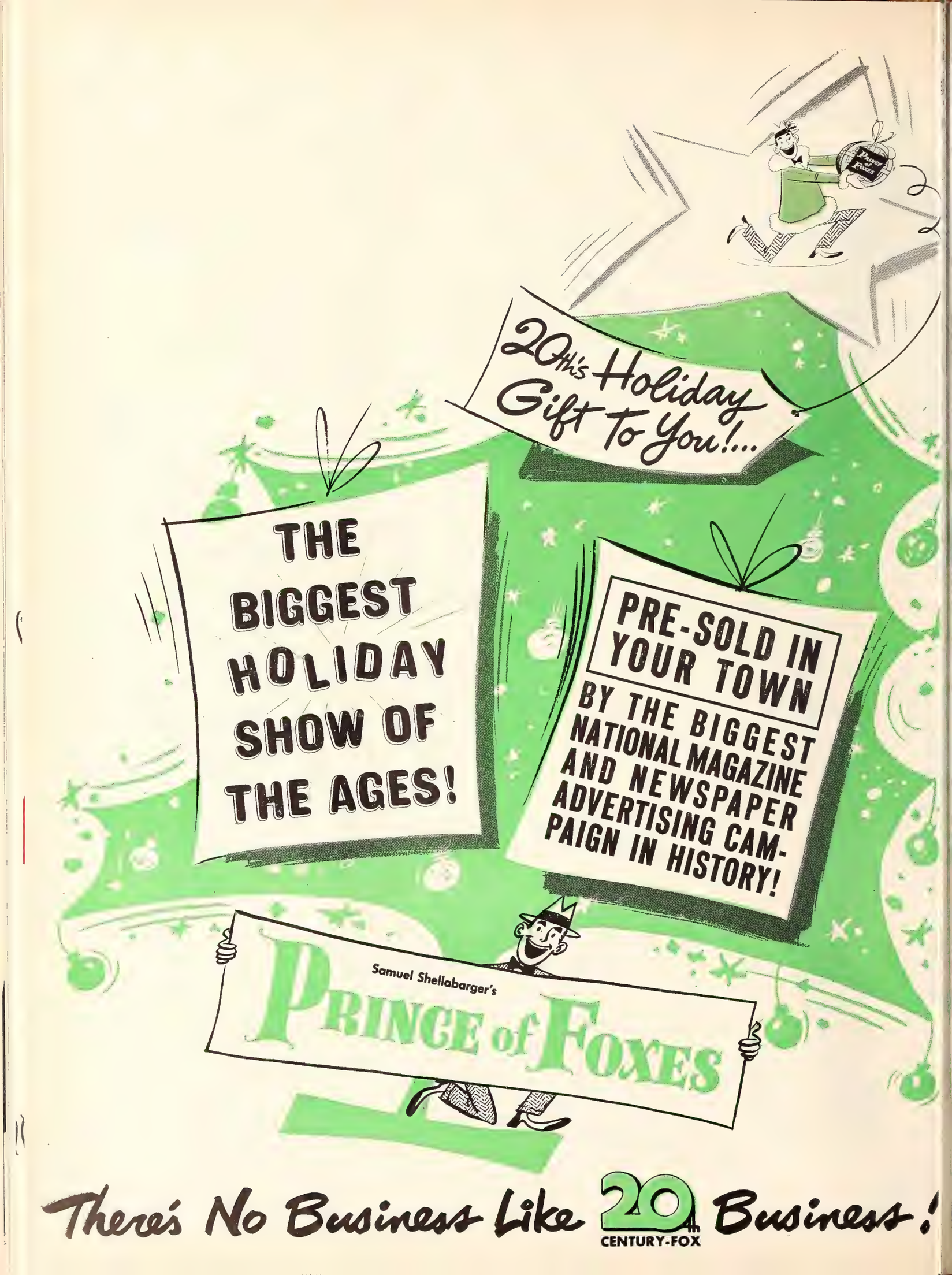
in "There's a Girl in My Heart"

with LUDWIG DONATH · RAY McDONALD · JOEL MARSTON · IRENE RYAN · and LON CHANEY

Produced and Directed by Arthur Dreifuss

Story and Screenplay by Arthur Hoerl and John Eugene Hast

A SANDRE PRODUCTI


20th's Holiday Gift To You!...
THE BIGGEST HOLIDAY SHOW OF THE AGES!
PRE-SOLD IN YOUR TOWN
BY THE BIGGEST NATIONAL MAGAZINE AND NEWSPAPER ADVERTISING CAMPAIGN IN HISTORY!
Samuel Shellabarger's
PRINCE of FOXES
There's No Business Like 20th Business!
CENTURY-FOX

THE EDITORIAL PAGE

Paramount Building Notes:

Leonard Goldenson strolling around the 13th floor trying to find some additional space to take care of United Paramount Circuit personnel. He's the wonder man of the industry if he can find any spare footage at this time. We've been looking for the same thing for two years.

George Skouras and Bill White getting ready to move into their own building off Times Square but the exodus isn't going to help Leonard because Si Fabian and Sam Rosen have staked a claim on all of the old Skouras space.

Bill German taking advantage of the quiet Saturdays by slipping in to catch up on accumulated work as do we on almost all Saturdays. Did anyone ever stop to consider the many things that Bill is always doing to help others? Some day we're gonna make him mad by revealing what a swell guy he is.

Max Youngstein and his Paramount advertising department just completed a series of moves that switches them from the 12th to the 11th floor. Just another sequence in the split-up of Paramount into separate distribution and exhibition companies.

* * *

Luncheon Note: If you've been wondering where all of the movie industry executives and who's who are eating the mid-day meal, drop in at Dinty Moore's and you'll find them crowding the place from wall to wall. On one day we clocked George Dembow, Harry Brandt, Sam Rinzler, Fred Schwartz, Dave Levy and a host of others all trying to develop stomach ulcers via fast eating and faster shop talk.

▲ ▲ ▲

Notes From The News:

Leave it to the Warner Bros. to come up with a brand new slant on divorcement. According to report their suggestion was that the Justice Department let them split the Warner empire into pieces with each of the brothers taking a large hunk. Were that to come true you'd undoubtedly have Jack heading the production company, Harry the theatre company and Albert, distribution. Wonder if the same idea would work in Reno divorces.

Picture Pioneers' Tenth Anniversary Dinner looks like the real gathering of the movie clans. Every other letter ends up with something along the lines of "will be seeing you in New York at the Pioneers' dinner." The Waldorf Roof couldn't possibly hold that many.

Greek invasion of England. With Spyros Skouras back home from abroad, brother Charlie, accompanied by Rick Ricketson and Elmer Rhoden, has flown to London. If J. Arthur thinks he has had some strenuous experiences, wait until he meets up with Charlie and his side-kicks. Making flour will seem like child's play after that.

On the eve of the event, the "Battleground" premiere at the Astor, New York, shapes up as a sure-fire super-duper affair of lights and glamor.

According to Walter Reade, Jr., children's shows are bouncing back in a manner that is most encouraging for some extra goodwill and profits. Too many theatremen have neglected this important activity. There are so many angles to kiddie shows, no exhibitor need go hungry for ideas on keeping them novel and interesting.

Another outstanding premiere heading towards Times Square, is the double-theatre opening for Paramount's "Samson & Delilah."

* * *

Variety Club Representatives who journeyed to Saranac Lake to see their organization's Will Rogers Hospital, are still raving about the way the institution is being operated and put into tip-top condition. They visited with most of the patients and got a preview of the Hospital's brand new X-Ray equipment and the newly reactivated laboratory, both the best to be found anywhere.

Speaking of the Hospital reminds us that AGVA's Henry Dunn is formulating plans to take a big flesh show up there during Christmas Week for the first stage entertainment they have seen in over ten years. If this rumor reaches the patients, their cure will be accelerated and their spirits raised by many a percentage point.

By the way, Mr. and Mrs. Reader. How would you like to help give these industry patients a real Merry Christmas? You know, that's the one time of the year when they need a bit of cheering up and we've figured out a way to do it through giving them a happy Christmas with all the trimmings.

Do you want to help too? Then send a little contribution for the Xmas Fund to the undersigned at 1313 Paramount Bldg., New York. It needn't be much but whatever the amount it will go a long way towards helping to make those guys and gals up there in Saranac Lake feel that they haven't been forgotten.

Thanks.

—CHICK LEWIS

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WHAT'S NEWS

In the Film Industry This Week

LITIGATION

Back in the post Civil War days, when a nation split by dissension was struggling to reunite under conditions made difficult by chaos and distrust, the Congress of the United States, after a stormy period of uncertainty, passed a resolution which declared the 14th Amendment to be a part of the Constitution. The amendment, whose ratification had been a major headache for the administration, had been rejected by Delaware as well as by 10 southern states and coldly acted upon by New York and New Jersey. It has come through the litigious years to be known as the "due process of law" clause. One section reads:

"No State shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States, nor shall any State deprive any person of life, liberty or property without due process of law, nor deny to any person within its jurisdiction the equal protection of the laws."

The amendment, passed to insure the rights of the recently freed Negroes, may soon be called upon to insure the freedom from censorship of a motion picture dealing with a Negro problem — "Lost Boundaries" —, and if successful, may additionally free motion pictures throughout the United States from censorship. This became known Thursday when it was confirmed that Producer Louis de-Rochemont, with the concurrence of Film Classics, had engaged Judge Louis Rosenman to fight the ban placed against his picture in Atlanta by Censor Christine Smith. Rosenman's office declared that he would attack the censor's action on the ground that it violated the constitution's provision regarding freedom of speech but that he would seek to use the 14th Amendment as the basis of his argument. Presumably the 14th Amendment makes mandatory upon the states the same provisions which the "Bill of Rights" amendments to the Constitution would impose upon the U. S. Government. (P. 11)

Meanwhile in Washington, Hollingshead Park-In Theatres, owners of drive-in ramp patents, whose suit for royalties against an E. M. Loew underskyer at Providence was won in a Boston federal court and reversed in the First U. S. Circuit Court of Appeals, again asked the U. S. Supreme Court to review the case. The high court had denied a request for a review.

And in Cleveland, federal court there granted the G & P Amusement Company, which is suing a buying combine — Co-operative Theatres of Ohio—along with Columbia, 20th Century-Fox, Warner Bros. and Universal and the Regent Theatre, for $525,000 damages under the anti-trust statutes, the right to inspect all transactions pertaining to films between Co-Operative, its theatre clients, and the defendant distributors.

In New York the federal statutory court granted Paramount three years to dispose of its holdings in the Butterfield circuit apparently for the reason that the circuit, which had once been owned by both Paramount and RKO, had changed its status when RKO sold out to independents. In Washington, the Justice Department granted RKO from Nov. 8 to Nov. 18 to comply with certain divestiture parts of the decree. In Washington, Warner Bros. asked the U. S. Court of Appeals to allow its "counterclaim" in the Kogod-Burka suit over the MacArthur Theatre, which, if granted, would order dissolution of the company and sale of its assets to be divided by K-B and Warners. Meanwhile the Society of Independent Motion Picture Producers asked the Justice Department to investigate Fox West Coast as a monopoly, the first of several such moves the Society wants at local levels against theatre circuits.

In Baltimore the Appeals Court there permitted an appeal brought to it in the Meiselman case of Charlotte, to contain the Government anti-trust suit rulings on the distributor defendants. Meiselman lost his suit in the federal court when the judge found no conspiracy against the majors and Wilby-Kincey and refused to permit inclusion of the U. S. Supreme Court findings in the Government suit.

EXHIBITION

Boston's Pilgrim Theatre will use its large screen television to present four Notre Dame football games televised by DuMont. The Theatre Owners of America is appealing to all exhibitors to start ringing the front doorbells of their congressmen and senators vacationing at home to get a repeal or reduction of the federal amusement tax. Meanwhile the Treasury Department ruled again that the full amount of tax must be paid on tickets sold at reduced prices for students.

In Washington, TOA was lining up exhibitors to petition the Federal Communications Commission to hold hearings on theatre television, with the Motion Picture Theatre Owners of West Virginia the first to come under the wire arguing that theatres might be the only places where whole communities might be able to see television for even the FCC allocations would give only "fringe" home service to some territories and in others it was economically impossible to set up video stations.

On the exhibition front Tom Edwards was reelected president of the St. Louis MPTO; A. Julian Brylawski was elected president of the District of Columbia MPTO for the 28th consecutive year; and Lloyd E. Rodgers was elected president of the West Virginia Managers' Assn. New York will be down to three newsreel theatres when the Embassy goes feature this month.

GENERAL

J. Arthur Rank quit his attempt to fight Hollywood for mass markets this week with an order reducing production to a maximum of 10 by the end of June, 1950, as the 1949 financial report of the company showed a net loss of $2,090,891.60. The collapse of English production, blamed by Rank on the British ad valorem policy, on amusement taxes, and the lack of quality in his own product, was attributed by Motion Picture President Eric Johnston in Washington to Rank's attempt to go too far too fast. Johnston reiterated the importance of the foreign market to American production.

Meanwhile in New York MGM Production Chief Dore Schary forsaw a brilliant future and said MGM would probably produce 40 in 1950. (P. 13). In New Orleans Paramount Production Chief Henry Ginsberg declared that today's audiences like realistic stories.

Review Ramp Suit, Park-In Asks

Hollingshead Park-In Theatres, holders of patents on ramps for drive-ins, this week asked the U. S. Supreme Court to reconsider its refusal to review the U. S. Court of Appeals judgment which in effect invalidated the patent because of a "want of invention." The Appeals Court ruled in the suit for royalties which Park-In had brought against the E. M. Loew Circuit on an under-skyer at Providence, R. I. Park-In won in the Boston federal court but was reversed. The U. S. Supreme Court refused to consider the Park-In appeal on Oct. 10, and it is against this refusal that Park-In is asking reconsideration.

Get Together, Zorn Warns Exhibitors

A warning to exhibitors that distribution was a well-organized tightly-knit segment of the motion picture industry and that it behooved theatremen to be as well organized, was issued in St. Louis this week by Ed Zorn, regional vice-president of the Theatre Owners of America in a talk before the meeting of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois.

Zorn, one of several prominent speakers, declared that exhibitors were becoming more association-minded and declared that distributors' sales policies were geared to get the last exhibitor dollar, even if the theatreman went broke in the process. He urged a sales system that would be fair to producer, distributor and exhibitor, and a system of collective thinking by the three branches on industry problems.

The directors of the St. Louis organization decided to open an office in film row with a full-time secretary in charge. President Tom Edwards, presided and outlined the organization's work in legislative matters, especially in fighting taxes. TOA Executive Director Gael Sullivan again issued his attack on box-office taxes and suggested united exhibitor effort for repeal or modification.

Reelects Edwards

Tom Edwards was reelected president of the MPTO. Other officers are Vice-Presidents Tommy James, Tom Bloomer, Charles Weeks, Mrs. Bessie Shulter; Secretary Lester Kropp; Treasurer, Joe Ansell. Directors are Russell Armentrout, Frank L. Plumlee, Bill Williams, Dean Davis, Ed Long, Bob Marchbank, F. A. Mercier, T. D. Medley, Carson Rodgers, Loren Cluster, Edward Fellis, Will Griffin, Sam Pirtle, George Kerasotes, James Frisina, Izzy Wiensheink, John Meinardi, Russell A. Bovim, Frank Speros, Sam Levin, Paul Krueger, Arthur Kalbfeld, Maurie Davis, Louis Jabolonow, Ben Lueken, Christ Efthim.

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No Trust Action

The Motion Picture Association of America has apparently taken no open steps to bring about the decrease of anti-trust suits, which it seems to regard as bad public relations for the industry, it was learned in New York last Friday. Queried on this subject, President Eric Johnston reminded the press that he had been abroad and referred the question to MPAA Vice-President Francis Harmon.

"No," Harmon replied to the question, "I don't know that there has been any spicific moves in the last 60 days."

Asked if a plan to eliminate such suits would be part of the all-industry public relations programs, Harmon replied that it was not. Asked further if arbitration had been considered, he replied that the "committee has not had any discussion of that to date."

Civil War Amendment Looms As Weapon to Fight Censors

That the post Civil War Fourteenth Amendment, enacted to insure the rights of Negroes, might be invoked in an effort to free films from censorship, was likely this week as it became known that Producer Louis deRochemont had retained Judge Ben Rosenmann to fight the Atlanta censor ban on "Lost Boundaries."

Judge Rosenmann's office, confirming the engagement of the veteran attorney, said he will attack the Atlanta censor action on the grounds that it banned the picture before it was shown and as such violated guarantees of free speech and "due process of law" clauses of the constitutional amendment. The attorney is said to plan his attack under the various U. S. Supreme Court rulings which have grown up around the 14th Amendment, which, it is said, makes applicable to the states the same civil rights guarantees that the first 10 Amendments to the Constitution impose upon the U. S. Government.

A previous challenge to motion picture censorship, based on the First Amendment (free press and free speech), met with defeat several years ago in the U. S. Supreme Court. However, this was in the days of silent pictures and that the Supreme Court has somewhat different views today may be gleaned from the remarks it made during a ruling in the anti-trust suit. Here Justice Douglas said in passing:

"We have no doubt that moving pictures, like newspapers and radio, are included in the press whose freedom is guaranteed by the First Amendment."

Film Classics was reliably reported this week as joining Producer Louis deRochemont in the fight. Before that FC President Joseph Bernhard had disapproved going to law over the ruling, apparently believing that once the Atlanta censors saw how the film was received elsewhere in the South, the ban on "Lost Boundaries" would be removed. This opinion was apparently strengthened when the censor approved "Pinky." However, when she proved adamant on the Film Classics picture, he decided to take off his coat and fight, reliable sources said.

Right to Look Upheld in Co-op Buying Suit

Federal Judge Paul Jones this week granted the G&P Amusement Company the right to inspect all records of transactions between a buying combine—Co-Operative Theatres of Ohio—its theatre clients, and the following distributors—20th Century-Fox, Warner Bros., Columbia and Universal.

The judge's order, granted over opposition in what is said to be the first anti-trust suit against a buying outfit, sweepingly covers an 11-year period from Sept. 1, 1937 to April, 1949, when G&P, operators of the Moreland, a Cleveland, neighborhood house, filed suit.

Buying Power Monopoly?

The action for $525,000 damages names as defendants Co-Operative, the four distributors and Paul Gusdanovic, head of the Regent Theatre, a Co-Operative client and a competitor of the Moreland. It charges that the Moreland has been unable to get suitable product since 1939 when Co-Operative was organized; that through buying power, Co-Operative has created an illegal monopoly, and that all the defendants have "aided and abetted in the use and abuse of this monopoly power."

According to the petition, Exhibitor Defendant Gusdanovic of the Regent acquired the Moreland in 1930 and closed it. When the owners refused to renew the Gusdanovic lease, G&P took over the house in late 1937 and operated it on a full-time basis. Product difficulties then developed, it is claimed. Attorney Samuel T. Gaines represents G&P; Milton Mooney heads Co-Operative.

Rank Halts Hollywood Competition As Net Loss Reaches $2,090,891.60

J. Arthur Rank's organization Monday called a halt to any effort to compete with Hollywood in mass production of motion pictures for world markets as the company's financial report for what Rank himself termed an "unhappy" year revealed a net loss of 746.747 pounds ($2,090,891.60.) The actual production loss for the year, which ended June 25, 1949, reached 3,360,000 pounds ($9,390,000) but income from the theatres and other sources brought this down to a net loss of $2,090,891.60. In addition the Rank bank loans and overdrafts increased from 13,589,858 pounds ($38,051,602.40) for 1948 to 16,286,581 pounds ($45,602,426.80) for 1949.

In a report to his stockholders Rank revealed that the company would make six to 10 pictures in the six months ending June, 1950, and that production in the future, would seek "fewer films of better quality." The directors, he declared, had considered abandoning production altogether but had rejected this proposal in view of the dollar situation which made it "unreasonable" to assume that we could rely almost entirely on American films for our theatres."

Rank blamed the loss, which is in contrast to a profit last year of 4,175,732 pounds ($11,692,049.60) on several factors, including the British policy on the ad valorem tax, amusement taxes, decrease in theatre attendance, and his own product much of which he termed "not of the quality to ensure even reasonable returns."

In placing part of the blame for his company's position on the ad valorem tax policy, Rank pointed out that after the tax had been imposed, the American industry quit sending films over to Britain thereby throwing the entire burden of providing product for British theatres, including the 559 of the Rank chain, upon British production.

Then after the British went into mass production, he continued, the ad valorem tax was repealed through the Anglo-American agreement and British production was subjected to a flood of competition from American product.

"Even if all our films had been of the quality we had hoped, this usually strong competition," Rank remarked, "would have made it difficult

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Warners Appeal In K-B Action

Warner Bros. Stanley Company this week asked the U. S. Court of Appeals in Washington, D. C., to reverse the federal district court and allow its "counter-claim" against the Kogod-Burka, a partner, in the long-standing MacArthur Theatre battle.

The appeal added another page to a case which finds none of the interested parties satisfied with what the lower court did. When it bacame evident as a result of the Government anti-trust suit that the Warner Bros. subsidiary had to give up its joint ownership with

(*Continued on Page* 14)

Boston Pilgrim to Televise Four Notre Dame Games

The American Theatres' Pilgrim in Boston, one of the first theatres to present the World Series over large-screen television, was scheduled to take another pioneering step Nov. 12 when it was to present the Notre Dame-North Carolina game which takes place in the Yankee Stadium, New York. The pickup will be made from the DuMont network Station WNAC in Boston.

The large-screen instantaneous broadcast, the first to be held of any major football event in the country, is one of a series of four involving Notre Dame. The others include the Irish versus Iowa, Nov. 19, at Iowa; Southern California, Nov. 26 at Notre Dame, and Southern Methodist at Southern Methodist, Dec. 3.

Boston, which reportedly is cool to the football sluggings of its own Boston University, Harvard and Northeastern, is hot for Notre Dame, presumably because of its large Irish and Catholic population, Hub sources said.

Boston Price Cut

In a move to aid Boston theatre business in the forenoons and afternoons the Pilgrim, key theatre here of the American Theatres Corporation, has slashed prices. Forenoon prices have been dropped from 44 cents to a new low of 25 cents; after 1 o'clock and until 6 o'clock the prices, which have been 50 cents, have been slashed to 35 cents. Prices for the evening shows remain at the former level of 55 and 65 cents. The Pilgrim is located in the heart of Boston's theatre district.

Brilliant Future for Industry Seen by Schary; May Make 40

The future prospects of the motion picture industry look bright to MGM Production Vice-President Dore Schary who Monday in New York found that product from all companies on the whole was better and that the industry had survived some telling blows.

"I think the prospects are good," he declared, speaking of the future. "I was an optimist even last year. We've gone through this go-round without any company going down the drain as we did in the last depression. I think our competition is keener, but that our pictures are getting better."

Schary said that MGM, as usual, had no fixed number of features scheduled for production in 1950, but anticipated that the company would complete approximately 40, with about the same percentage in Technicolor as were made in 1949. He announced acquisition of "The Magnificent Yankee," biography and stage play which is to be filmed with Louis Calhern in the part of Justice Holmes.

Waste Time: 20 to 25%

Schary estimated that MGM had been able to trim from 20 to 25 per cent off production costs by eliminating "waste and second guessing." Most of this was achieved through carefully prepared scripts, which the MGM production chief termed "the most important factor" in economy. By analyzing the script before the cameras start to turn, MGM is "as certain as we can be that we haven't anything in the script that we won't have in the picture," Schary remarked. Other savings, he pointed out, followed through studio cooperation.

"Everyone in the studio knows how to save a dollar—costuming, sets, etc.," he declared.

MGM's ability to eliminate waste from scripts, he continued, lay in its large backlog of stories which gave the studio leisure to work on each story and eliminate the oversights attendant upon rush schedules. These tactics, he claimed, had enabled MGM to produce "Battleground" for under $2,000,000.

Schary told the press conference that MGM had entered the field of experimental pictures with such films as "Border Incident," "It's a Big Country," "Standoff," and "The Next Voice You Will Hear," a story of what happens when God's voice is heard in today's world.

He believes there is a "satiety" of pictures dealing with Negro problems and while the problem continues to exist, that there is a limit to how much any one medium can treat of it. "It is best to let the pictures now circulating do what they can," he said.

Story's the Thing

But he is not academically ruling out a subject for this reason, believing that the story is still reason for making a picture.

"Let's look for a good story," he suggested. "If it will make a good picture, let's make it."

As to international production, MGM, he announced, would start the delayed "Quo Vadis" in Italy during May, while it will produce "Ivanhoe" in England and possibly "Tahiti," the Esther Williams musical, in the Pacific.

Schary came to the defense of Joe Breen, head of the Motion Picture Association of America's Production Code, saying that he had "found him in no way a bad influence on pictures."

"I believe," the MGM executive continued, "Goldwyn sounded off about him. . . . I think it is ridiculous. You can grab off a lot of free space by that. . . . I don't know of any good provocative subject that can't be handled with taste.

'Lot of Nonsense'

"There's a lot of nonsense circulating about pressure groups," he declared, coming to the defense of another attacked group. "I think that pressure groups have in some instance helped the motion picture business. I mean legitimate pressure groups."

By "legitimate" Schary made it plain he did not mean groups that wrote letters of protest that he was against dogs when a dog was pictured biting a man or that he was threatening the coffee percolating industry because he showed an old-fashioned coffee pot in one picture.

Nothing Nude Goes

The Ontario Board of Moving Picture Censors could not see eye to eye with Producer Hans Richter when it came to allowing his "Dreams That Money Can Buy" to be shown in the province. Richter claimed it was a new screen experiment but the board took the view that nudity was not experimental and ordered the scenes out prior to showing.

No Soap

Theatres admitting students at reduced admissions must still collect taxes based on the full price of the ticket, the U.S. Treasury Department has ruled in response to a query made by the Theatre Owners of America.

Reality, Audience Magnet—Ginsberg

Realistic stories are the magnet which pull audiences to today's box-office, Paramount Vice-President Henry Ginsberg declared during a recent stop-over in New Orleans on his way to a Havana vacation from Hollywood. Audiences go to realistic pictures, he added, because they like to sit down in a theatre and "live" the film.

"Nobody in the industry knew how the public would receive such a picture as 'Home of the Brave'," he pointed out, "yet the public response to the film was enthusiastic, even in many parts of the South."

Ginsberg claimed that Hollywood was concentrating upon fully satisfying the American public's taste, adding:

"However, our main problem is still that we can't be sure of what the public really wants."

Ginsberg was accompanied by his wife. They spent one day in New Orleans before departing for Havana, Cuba.

McEldowney Off to India on Rupee, Pound and Dollar Film-Making Union

J. K. McEldowney left New York Saturday for Bombay where he will supervise production of "The River," second of two productions which Oriental-International Films will produce in and around Calcutta. The first, "The Keddar" is nearing completion.

The McEldowney arrangement is not only unusual in that it brings dollars, pounds and rupees into harmonious congress for a three-way production deal which technically will be a British quota picture, but it is actually bizarre in the number of different nationalities represented in the actual filming. In the first place "The River" is based on a tale by Rumer Godden. It will be produced and directed by Jean Renoir, the French director who has "Grand Illusion" to his credit. The director of photography will be Claude Renoir, another Frenchman. The actual camera work will be under Ram Sem Gupta, an Indian who is now studying the mazes of Technicolor in Britain. The star will be Tom Breen, an American who is the son of Joe Breen, the man who makes the movies moral for the Johnston office. The guiding spirit is McEldowny, an American who may have overtones of Scotch and Irish. And the whole project has the implied blessing of the United Nations, which is seeking to sponsor more international production along the lines of the McEldowny project.

If observers think McEldowny's story of uniting Indian maharajahs, British and American financiers to produce a series of features in India as something of a feat, they ain't seen nothing yet.

Color Camera Problem

In the first place there was the problem of Technicolor cameras. The Indian Government declared, in accordance with sterling trade plans, that the cameras must be bought in Germany. Evidently this would use up some sterling commitment there. But Germany had no Technicolor cameras. McEldowney finally got that one solved and brought in his cameras. Then there was the question of film stock. As the unexposed film came into the country, custom officials wanted to have a look.

Might as Well—

"You might as well dump the shipment in the water," McEldowney told them, explaining what exposing film would do.

That was problem number one. Numbers two came as film was shot on "The Keddar," which incidentally is about an elephant. McEldowney had arranged to fly each day's footage to Britain, get it processed and fly it back. The Indian Government, sensitive of how India might be portrayed, wanted to look at the exposed film this time, telling McEldowney in effect: "We won't let one foot of film out of the country that we haven't seen." He explained this one away finally.

But then there were other problems. All camera work has to be done between monsoon seasons. For this reason "The River" will start shooting Nov. 30. The film stock has to be kept in cooled vaults to prevent the gelatin from coalescing and for this reason location shooting has to be done in areas comparatively near to the vaults. Most of "The River's" location shooting will be within 20 minutes of storage places. Further dampness causes fungus growths on the lenses, which means that they have to be stored in cabinets kept dry by electricity. For interiors studios of the Famous Cinema Laboratories at Bombay and Movietone at Calcutta are used, together with Denham in England.

Kaput

New York's oldest newsreel theatre —the Embassy—will drop its news policy Nov. 18 and switch to feature pictures with the English "Quartet" going into the house following conclusion of its eight-month run at the Sutton. This leaves New York with only three newsreel houses—two belonging to Embassy and one to Trans-Lux.

Rank's Net Loss Tops $2 Million

(Continued from Page 11)

to achieve satisfactory results. Unfortunately many of the films we produce were not of the quality to ensure even reasonable returns. It can now be seen that our plans to meet an unexpected and critical situation were too ambitious; that we made demands on the creative talent in the industry that were beyond its resources. . ."

In attacking the effect of the British box-office tax Rank claimed this levy in the past year had taken in from his pictures approximately $9,380,000 or some $2,800,000 more than his production loss of $9,380,000.

(In attacking the box-office tax, Rank has the support of Tom O'Brien, secretary of the National Association of Theatrical and Kinema Employes and a member of Parliament, who has been demanding that the Government put back half of the 40,000,000 pounds collected annually from amusement taxes into assisting British production.)

Rank expressed the hope that the Government would do something to alleviate this tax burden, warning that if it were not done, his organization might have to stop producing. If help were granted, he saw a future for production in England but warned that "we shall not again embark on a large program but will ensure that we make only as many films as the creative talent available to us can reasonably produce."

Reports to the effect that Rank would seek more partnership production with the aid of American money via American producers and that his circuits might even welcome American investment were not confirmed.

RKO Drop 2 Sales Districts; Realigns Towns

RKO this week realigned its sales staff, dropping the Northeastern and Prairie Districts and realigning their cities into other districts.

Under the revision, the Eastern district, comprising Philadelphia, Washington, and Pittsburgh, will add the Northeastern district cities of New Haven and Boston to its territory. The Eastern Central District which consists of Cleveland, Cincinnati, Detroit, and Indianapolis, has acquired the Northeastern District's cities of Buffalo and Albany. The Mid Western District, comprising Chicago, Milwaukee, Minneapolis and Sioux Falls, has added St. Louis, former seat of the Prairie District, and the other Prairie District town of Kansas City has been put into the Rocky Mountain District which now has Denver, Salt Lake City, Kansas City, Omaha and Des Moines.

Gus Schaefer, former Northeastern district manager has quit to look after his theatre interests, Sales Vice-President Bob Mochrie announced.

Foreign Market Vital to U. S. Industry, Johnston Declares

Importance of the foreign market to the United States film industry was again emphasized in New York last Friday by Eric Johnston, president of the Motion Picture Association of America, in his first press conference since his return from abroad.

Johnston at first said the foreign market represented 38 per cent of the American distributors' grosses, but later amended the statement somewhat when a check showed that different bookkeeping practices of different distributors, made an accurate figure almost impossible. He pointed out, however, that other manufacturers who sell as much as five per cent of their product abroad consider themselves in the export business.

Johnston also revealed the extent of the cooperation which the MPAA had given the British in their efforts to establish a market for their pictures in the United States when he said that the MPAA had spent $125,000 of its own money in a campaign to induce teachers and other educators to encourage their students to see "Henry V" and "Great Expectations." This campaign was put on in the spring of 1947, Johnston said, presumably by the MPAA's Community Service department.

Dissonance

A somewhat sour note on American expectations from European markets came as John McCarthy, managing director of the MPAA's international department, told the same press conference that due to world devaluation, the American industry would have to increase its foreign gross from 50 to 55 per cent to hold present revenues. McCarthy also revealed that the MPAA had appointed its first representative for Sweden, Denmark, Norway and Finland in the person of Carl York, former Paramount representative, who will headquarter in Stockholm.

The MPAA foreign chief also told the press conference that his organization had been successful in persuading Denmark to drop its 10 per cent ad valorem tax, which had been based on the anticipated earnings of a film and was collected in advance, and to substitute a tax based on the weight of the film at the straight rate of 30 kroner per kilogram. Speaking of taxes abroad, he and Johnston claimed the tax on theatres in Greece was unjustly high and yielded the Greek Government five per cent of its national revenue.

In discussing the "request" of the Bank of England that it be given the power to approve or reject whether American frozen sterling should be used for certain types of purchases in England, Johnston declared that the controversy was "a tempest in a teapot," and an "intra-governmental problem" similar to those in the United States.

No Difference

He and McCarthy explained that actually under the law the Bank should have charge of all deals involving exchange but that the Anglo-American agreement, which set up a joint committee to study to what uses the frozen sterling could be put, had failed to note this.

Later in the conference he declared that he had no objection to the Bank's taking over this function and under questioning said he felt the MPAA directors agreed with him. (The MPAA directors however, have apparently not acted on the Bank's request; neither has the Society of Independent Motion Picture Producers, which is also a party to this agreement.)

In answer to a question as to whether he had discussed the matter of whether the British would permit the American industry in future Anglo-American agreements to take out as much as the present $17,000,000 from the country in dollars, Johnston said that he had deliberately avoided such a subject. Asked if he had heard rumors to that effect, he replied: "I heard all kinds of rumors from smaller remittances to nothing."

Approve Plan

Directors of the Motion Picture Association met in New York last Friday, went through the technicality of approving participation in the all-industry public relations plan which it has fostered, thanked those who had participated in the Chicago initial meeting, and passed a resolution bemoaning the death of E. B. Hatrick, former director.

Public Relations Group Meets Dec. 12-13

The Conference Committee of the Motion Picture Industry (the all-industry public relations organizing group) will meet in Washington, D. C., Dec. 12-13, Chairman Ned E. Depinet announced Wednesday.

Studio Cooperation Abroad Is Good—Rod Geiger

Production conditions in England were found to be very good by Rod E. Geiger, producer of "Give Us This Day," upon his temporary return to the United States this week. He particularly commended studio cooperation. Geiger, who is residing at 34 West 73rd Street, New York, said he intended to return to Europe to produce at least two more, with at least one, for which he has the story, to be made in England and Germany. "Give Us This Day" is a picturization of Pietro Di Donato's novel "Christ in Concrete."



Arnall Asks Justice Dept. To Investigate Fox West Coast

The Society of Independent Motion Picture Producers this week formally called upon the Justice Department to investigate the 234-house Fox West Coast circuit, a subsidiary of National Theatres, as a monopoly.

The move was coupled with a request that the Justice Department investigate monopolies on a local level everywhere with specific attention to theatre chains, in view of the rulings in the Government anti-trust suit, SIMPP President Ellis Arnall told Showmen's Trade Review.

"We say that the Fox West Coast Theatres are a good place to start," Arnall declared, adding that list of 82 situtions where FWC operates without competition had been furnished the Justice Department. He said that his organization would press for a thorough break-up of theatre monopoly, especially of those houses that are the "fruits of monopoly," for otherwise the Gvernment anti-trust suit would be meaningless.

NEWSREEL CLIPS

Bid Deal for Little Folks

More than 3,000 boys and girls crowded the Balaban and Katz Uptown recently on Saturday to see two hours of Roy Rogers and cartoons and to give the candy and popcorn stands a whale of a job. The attendance was so large that staffs from the other B&K houses nearby had to be called in to help out. B&K Ad Director Will Hollander says that increased community interest in the shows, along with that of Parent-Teacher Associations and women's clubs, have resulted in larger turnouts generally for kid shows.

More Inspections Than . . .

If you take it from the testimony of Andrew Spheeris in federal court at Chicago, his Towne, in Milwaukee, must have passed more inspections than an army recruit in his first three months. The Towne, which is suing the eight majors for $1,050,000 triple damages in connection with alleged monopoly was, Spheeris declared, inspected first for rubbish. Then plumbing inspectors came in and wanted more plumbing facilities. Then along came the electrical inspector. But the payoff, Spheeris may think, came when an assistant inspector of marquees reportedly told him that a poster under glass was inflammable. Spheeris claims the inspectors told him that the rival exhibition chain, which originally had the Towne, had complained about his situation.

Warners Increase 1950 Shorts Production

Warner Bros. this week announced a shorts production plan of 50 two-reelers and 30-one reel cartoons, which tops last year's total of 43 two-reelers and 28 cartoons. The schedule includes eight two-reelers in Technicolor; six black and white two-reelers; six Vitaphone Novelties; six Joe McDoakes, 10 Sports Parades, six sports novelties and eight band shorts. The 30 cartoon program consists of Bugs Bunny, Merrie Melodies and Looney Tunes.

Jack Broder Heads Realart

Jack Broder, former vice-president of Realart succeeded his brother Paul as president this week. Other officers elected are Board Chairman and Treasurer Norman Eisenstein; Executive Vice-President Budd Rodgers, and Secretary Alex Alexander.

Film Events Calendar

NOVEMBER

14. directors' meeting, Associated Theatre Owners of Indiana, Hotel Lincoln, Indianapolis.

15-16, convention, Associated Theatre Owners of Indiana, Hotel Lincoln, Indianapolis.

16, tenth anniversary dinner, Motion Picture Pioneers, Waldorf-Astoria Hotel, New York City.

DECEMBER

1-2, convention, Independent Theatre Owners of Wisconsin, Hotel Schroeder, Milwaukee

6-7, third annual convention, Allied Theatre Owners of the Gulf States, Jung Hotel, New Orleans.

12-13, meeting of the Conference Committee of the Motion Picture Industry, Washington, D. C.

Ring Doorbells In Tax Campaign, Urges TOA

The Theatre Owners of America this week appealed to its members and to exhibitors in general to carry their campaign for the reduction of the federal amusement taxes to the front doors of their senators and congressmen as the solons go home in the Nov. 15-Jan. 1 vacation period.

In his suggestion for this door-to-door campaign TOA Executive Director Gael Sullivan makes seven points for exhibitors to follow: They are:

1) That movies are mass entertainment serving 90,000,000 people weekly and hence not a luxury.

2) The majority of movie patrons are in low and middle income brackets, hence the tax on those least able to pay it.

3) Remission of admission taxes would make for more spending money to be used on other commodities in the communities:

4) Movies rank with newspapers and radios. There are no excise taxes on the latter.

5) Seek aid of Parent-Teacher Associations and other civic welfare groups who may believe that movies help by keping children off the street and get them behind the tax reduction or remission movement.

6) Seek support of Chambers of Commerce by pointing out that movies bring trade to towns from surrounding districts.

7) Get out after local newspaper support; point out that excise taxes deprive the community of purchasing power.

Paramount Decree Gets Added Time For Michigan

The New York federal statutory court this week further amended the Paramount consent decree so that Paramount will have three years to dispose of its joint theatre holdings in Michigan, Detroit excepted.

Legal circles regarded the move as designed esepecially to cover the Butterfield circuit situation and to change the decree to conform to present day conditions. They buttress this view by noting that Detroit is not included in the extension and thus United Theatres, a Paramount partnership, does not come under the terms.

Originally Butterfield was partially owned by Paramount and RKO, both of whom had been anti-trust suit defendants. Under the consent decree, where Paramount held a circuit or a theatre with another defendant, such as it did with RKO in the Butterfield situation, it had until Nov. 8, 1949, to divest. However, RKO has since sold its Butterfield interests to non-defendants in the anti-trust suit and this places the circuit from a practical view in the same category of those in which Paramount has an interest with other non-defendants. These situations had a three year divestiture limit, with the houses to be disposed of at the rate of one-third for each year.

Warners Appeal In K-B Action

(*Continued from Page* 11)

K-B in the MacArthur, K-B sued to force a dissolution which would have been accomplished by forcing Stanley to sell its 50 per cent interest to K-B at book value. The lower court dismissed this request.

Stanley countered with a request that the corporation be dissolved, its assets sold on the market and the receipts divided between Stanley and K-B. The lower court denied this.

A third party, the Kass Realty Company, attempted to intervene over a contract to build another theatre. The court dismissed this.

All three are now before the Court of Appeals.

Theatre Television Petitions to be Filed

First of a series of approximately 25 petitions from exhibitors and their organizations asking for hearings on theatre television were due to be filed with the Federal Communications Commission in Washington this week.

The move, spearked by the Theatre Owners of America and its television counsel, Marcus Cohn, will highlight individual needs and problems. Non-TOA organizations are also participating, Cohn said.

Orchids for Mr. Writer

Rep. Helen Gahagan Douglas (D. Calif.) this week read into the Congressional Record a tribute to the Screen Writers Guild's aid in a campaign to build a $5,000,000 polio hospital at Los Angeles. Commenting on the move, she declared that "few groups of professional workers in America have contributed so freely of the time and talents of its membership to public causes than the Screen Writers Guild of America."

IT'S *Easier*
TO SELL SEATS
WITH

TRAILERS *and* ACCESSORIES



NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Lost Youth

(Italian Dialog—English Titles)

Lux Film **Drama** **90 mins.**

AUDIENCE SLANT: (Adult) Well performed story of a cold-blooded young criminal.

BOX-OFFICE SLANT: Theme and title qualify for grinds as well as foreign situations.

Cast: Carla Del Poggio, Massimo Girotti, Jacques Sernas, Franca Maresa, Diana Borghese, Nando Bruno. **Credits:** Producer, Carlo Ponti. Director, Pietro Germi. Story, Pietro Germi. Photography, Carlo Montuori. English titles, Clare Catalano.

Plot: A university student leads a group of his friends in several robberies, one of which results in an accidental death. Later the boy cold-bloodedly kills the girl who loves him when she becomes a dangerous witness. It is his sister's boy friend, a detective, who sets the trap in which the hoodlum dies.

Comment: This is for a long time more a report that clucks its tongue than a drama that creates suspense or highlights violence. Competent performances, however, and the latter part of the film with the deliberate murder and the police trap pull it through satisfactorily. The theme and the title, of course, well qualify it for the grinds as well as the foreign houses. Massimo Girotti, who plays the detective, is one of the better-known performers in Italian films ("The Iron Crown") and Jacques Sernas as the hoodlum is a very cool, arrogant, good-looking blond.

Without Honor

United Artists **Drama** **69 mins.**

AUDIENCE SLANT: (Adult) This dramatic offering should appeal particularly to the women, for the main character will arouse their sympathy and keep them deeply engrossed, and tense. Good entertainment for those who like strong dramatic films.

BOX-OFFICE SLANT: Fine performances in an interesting story makes this drama a good choice paired with a comedy. Cast carries enough name-draw for general audience interest.

Cast: Laraine Day, Dane Clark, Franchot Tone, Agnes Moorehead, Bruce Bennett, Franke Marlowe, Harry Lauter, Peter Virgo, Margie Stapp, Lester Dorr, Patricia Ann Ewing, Joan Dupius, Harrison Hearne. **Credits:** Directed by Irving Pichel. Screenplay by James Poe. Photography, Lionel Lindon. Produced by Robert and Raymond Hakim.

Plot: The jealous, psychopathic hatred of a brother-in-law causes untold trouble and agony to a young housewife who thought herself in love with another man. Tense situation arises when the other man is accidentally stabbed in her home, and the brother-in-law tries to present her in a bad light to her husband, so that he and his brother can spend the rest of their lives together, without her around.

Comment: Limited locale makes this drama somewhat slow and static, for most of the action is confined to the inside of a small house. But it does have lots of tension and suspense, and the performances are first-rate. Subject matter makes it a good dramatic offering for the women, whose sympathy will be aroused by the predicament of the leading character, and they'll probably have a good time shedding a tear or two in her behalf. Laraine Day gives an excellent portrayal of the young housewife whose quiet existence is suddenly upset when she becomes involved in a set of peculiar circumstances. Dane Clark is rugged and convincing as the psychopathic, revengeful brother-in-law and Bruce Bennett gives an understanding delineation of the husband whose wife has fallen for another man. There's fine support by Franchot Tone and Agnes Moorehead, the only other members of the cast who have anything much to do. Irving Pichel directed; Robert and Raymond Hakim produced.

National Reviewing Committees' Audience Classifications

SWORD IN THE DESERT (U-I)
FAMILY—National Board of Review
CLASS A-SEC. 2—National Legion of Decency

PRINCE OF FOXES (20th-Fox)
FAMILY—National Board of Review
CLASS A-SEC. 2—National Legion of Decency

INTRUDER IN THE DUST (MGM)
FAMILY—National Board of Review
CLASS A-SEC. 1—National Legion of Decency

The Golden Stallion

(Trucolor)

Republic **Musical Western** **67 mins.**

AUDIENCE SLANT: (Family) Has all the varied elements that make a good Roy Rogers picture.

BOX-OFFICE SLANT: Should do well wherever westerns can be used, with the Roy Rogers name and color to pull them in.

Cast: Roy Rogers, Dale Evans, Estelita Rodriguez, Pat Brady, Douglas Evans, Frank Fenton, Greg McClure, Dale Van Sickel, Clarence Straight, Jack Sparks, Chester Conklin, Foy Willing and the Riders of the Purple Sage, and Trigger. **Credits:** Associate producer, Edward J. White. Director, William Witney. Screenplay, Sloan Nibley. Photography, Jack Marta. Music, Nathan Scott.

Plot: Roy Rogers does a three-year stretch with the road gang after confessing to a charge that threatened his horse, Trigger, with destruction. A man had been killed, actually by a newly caught horse he was attempting to steal from Rogers' corral. Later Roy is able to prove that the man and his gang had been using that horse to lead a free-roaming wild herd back and forth across the Mexican border—with diamonds smuggled in a specially designed shoe.

Comment: Wherever westerns can be used this picture should do well, for it's a good Roy Rogers vehicle with all the elements that have made him so eminent among screen cowboys. There's action, including a fight by Roy and plenty of good wild horse scenes (and the beautiful Trigger gets a chance to show the tricks a tame horse can do); music, with songs by Foy Willing and the Riders of the Purple Sage, Roy and by the lady stars; a square dance called by Roy; comedy, with Pat Brady riding the range crazily in a jeep; a hint of romance for Roy and Dale Evans; and Trucolor. The plot provides a good background for all this, and even protrudes itself a bit with the surprising angle of the hero, for the sake of his horse, actually spending a long time in jail.

Free for All

Univ.-Int'l **Comedy** **83 mins.**

AUDIENCE SLANT: (Family) Generally good all-around comedy entertainment for average audiences.

BOX-OFFICE SLANT: Good to balance a strong dramatic feature and may well prove strong enough, based on cast names and local area conditions, to play alone in certain situations.

Cast: Robert Cummings, Ann Blyth, Percy Kilbride, Ray Collins, Donald Woods, Mikhail Rasumny, Percy Helton, Harry Antrim, Wallis Clark, Frank Ferguson, Dooley Wilson, Lester Matthews, Murray Alper, Bill Walker, Kenneth Tobey, Harris Brown, Willard Waterman. **Credits:** Produced and screenplay by Robert Buckner. From a story by Herbert Clyde Lewis. Photography, George Robinson. Special photography, David S. Horsley.

Plot: Having developed a tablet that changes water into gasoline, Robert Cummings becomes involved in several complications in Washington as he seeks to patent his new invention.

Comment: Although in a number of instances it struggles too hard to draw laughs, "Free for All" is generally good all-around comedy entertainment for average audiences. The spontaneity of some situations provokes chuckles and occasionally belly-laughs, but there are other times when the efforts to amuse are too forced. Nevertheless, as an offering to balance a strong dramatic feature, this comedy can serve exhibitors satisfactorily, and it may well prove strong enough, based on cast names and local area conditions, to play alone in certain situations. Robert Cummings and Ann Blyth are capable, and good jobs are turned in by Percy Kilbride and Ray Collins.

Dear Wife

Paramount **Comedy** **90 mins.**

AUDIENCE SLANT: This delightful, domestic comedy, made as a sequel to "Dear Ruth," should please generally. Audiences will be amused and their sympathies pleasantly titilated by the perplexities that arise when a young man, living with his wife's parents, is drafted to run against the father for the state senate.

BOX-OFFICE SLANT: Exploited as a sequel to "Dear Ruth," this picture may be expected to cash in on the popularity of the previous film. Recent well publicized Holden comedies ought to give the William Holden name added box-office draw, and Joan Caulfield and Edward Arnold will have power in most situations.

Cast: William Holden, Joan Caulfield, Billy De Wolfe, Mona Freeman, Edward Arnold, Arleen Whelan, Mary Philips. **Credits:** Produced by Richard Maibaum. Directed by Richard Haydn. Written for the screen by Arthur Sheekman and N. Richard Nash, as a sequel to Norman Krasna's "Dear Ruth." Photography, Stuart Thompson, A.S.C.

Plot: A young man finds his domestic life complicated when he is forced, not only to live with his wife's parents, but to work for her rejected suitor at the job she had previously held. His difficulties increase when his wife's teen-age sister starts a movement to draft him to run for the state senate, and he finds the opposing candidate is his father-

in-law. His wife's loyalty to her father causes a rift in the marriage but the story ends happily when the campaign issue, which had led the young husband to accept the nomination, ceases to exist so that he can honorably withdraw from the race.

Comment: This is delightful, domestic comedy in the "Dear Ruth" manner and as a sequel, should cash in on the popularity of the previous film. The story, which yields plenty of laughs, is based on the amusing perplexities that arise when newly-married William Holden, living with his wife's parents, is drafted to run against his father-in-law, Edward Arnold, for state senate. To add to the complications, the movement to draft Holden is started by his young sister-in-law, Mona Freeman. William Holden, with his relaxed, easy flair for comedy, gives an excellent performance, while Joan Caulfield is satisfyingly attractive and does a competent job. Edward Arnold is given ample opportunity to display the talent that has kept his name prominent in pictures for many years. Miss Freeman is good as the precocious youngster whose interest in politics precipitates the complications. Billy De Wolfe, as Miss Caulfield's ex-suitor who has never given up hope, adds to the pace of the film. The entire cast does an excellent job and the production values are good. The picture should do good business in all situations.

Riders of the Range

RKO Radio **Western** **60 mins.**

AUDIENCE SLANT: (Family) One of the best in the Tim Holt series, with action, humor and a hint of romance.

BOX-OFFICE SLANT: Should be able to do anything anywhere that earlier Tim Holts have done.

Cast: Tim Holt, Richard Martin, Jacqueline White, Robert Clarke, Reed Hadley, William Tannen, Tom Tyler, Robert H. Barrat. **Credits:** Producer, Herman Schlom. Director, Lesley Selander. Screenplay, Norman Houston. Photography, J. Roy Hunt.

Plot: Two cowboys go to work for a girl rancher whose brother tries to rustle her cattle to pay his secret gambling debts. They straighten him out, incurring the enmity of the gambling impresario and of the desperado who handles his cattle deals. Through a misunderstanding, the desperado kills the gambler and the cowboys are arrested as the murderers. They escape and capture the desperado and the necessary evidence.

Comment: The above plot summary only begins to suggest the complications as two separate packets of $3,000 change hands several times. Thus an unusual number of situations are produced, each resulting in violence with fists or six-shooters, on foot or at full gallop. The action fans have been well attended, never fear, but a wider group than that central core will be pleased by the strong measure of non-action incidents here. New scope is given to Richard Martin's comedy and his talk of senoritas, romance is hinted for Holt and Jacqueline White and a provocative painting appears in the gambling den scenes. Out front this can only be another Tim Holt western, but audiences inside will find it one of his best.

Deadly Is the Female

United Artists **Drama** **87 mins.**

AUDIENCE SLANT: (Adult) A strong dramatic offering that has the quality, the performances and the direction to make it satisfactory entertainment for those who relish film fare on the heavy side.

BOX-OFFICE SLANT: Though the cast has little marquee strength, there is the provocative title to give the picture some exhibition power. Word-of-mouth will help put it over.

Cast: Peggy Cummins, John Dall, Berry Kroeger, Morris Carnovsky, Anabel Shaw, Harry Lewis, Nedrick Young, Trevor Bardette, Mickey Little, Rusty Tamblyn, Paul Frison, Dave Bair, Stanley Prager, Virginia Farmer, Anne O'Neal, Frances Irwin, Don Beddoe, Robert Osterloh, Shimen Ruskin, Harry Hayden. **Credits:** Directed by Joseph H. Lewis. Screenplay by MacKinlay Kantor and Millard Kaufman. From the Saturday Evening Post story, "Gun Crazy," by MacKinley Kantor. Photography, Russell Harlan. Produced by Frank and Maurice King.

Plot: A youngster who goes to reform school because of his strange fascination for guns, grows up to be an honest man until he falls in love with a cold-blooded woman killer. After a short life of crime, he is forced to kill her, and is himself killed when she tries to kill his two best friends.

Comment: Strong dramatic performances by the cast toppers and the skillful direction of Joseph Lewis, who keeps the suspense and action at a high pitch throughout, makes this melodrama exciting entertainment for the average audience. Though the cast has little marquee strength, there is the provocative title to give the picture some exhibition power. Once seen, the adroitness and credibility of the plot should bring about the kind of word-of-mouth to put it across in any situation. Peggy Cummins, as the cold-blooded woman killer who has chosen a life of crime because of her desire for "better things," turns in a convincing performance, while John Dall does an exceptionally fine job as the man she marries, who is constantly torn between his love for her and his innate desire to be honest. In lesser roles are such capable performers as Berry Kroeger, Morris Carnovsky and Anabel Shaw. The film is based on a *Saturday Evening Post* story, "Gun Crazy," by MacKinley Kantor, who also collaborated on the screenplay, and this gives the picture a large pre-sold audience. Entire quality of production by the King Bros. makes this excellent fare for those who relish their entertainment a little on the heavy side.

'Silent Dust'

A war deserter, whose father worships his memory in the belief that the boy died a war hero, returns for money and all the family try to shield the blind old man from disillusionment. This, as Jock MacGregor put it (Jan. 29, 1949) after a London trade showing, makes for a human story building to a powerful climax —a useful offering for most houses. Sally Gray and Derek Farr are the strongest names; as the father and son, Stephen Murray and Nigel Patrick excel. It's an Associated British Picture released here by Monogram. Running time, 82 mins.

Rusty's Birthday

Columbia **Drama** **60 mins.**

AUDIENCE SLANT: (Family) This picture will be liked by the family audience. Its appeal is heavily sentimental. The virtues of simple honesty, understanding and sympathy are deftly displayed.

BOX-OFFICE SLANT: Like all dog stories, this latest in the Rusty series will draw with the kids and parents alike. It holds up well to the standard of its predecessors.

Cast: Ted Donaldson, John Litel, Ann Doran, Jimmy Hunt, Mark Dennis, Ray Teal, Lillian Bronson, Ronnie Ralph, Teddy Infuhr, Dwayne Hickman, David Ackles, Robert B. Williams, Myron Healey, Raymond Largay, Lelah Tayler, Flame. **Credits:** Directed by Seymour Friedman. Screenplay by Brenda Weisberg. Based upon the characters created by Al Martin. Photography, Henry Freulich. Produced by Wallace MacDonald.

Plot: The dog, Rusty, is found by his owner in the possession of an itinerant farm worker and his two sons. A strong attachment has already grown between the younger boy and the dog. The plot then hinges on the contest between the two boys for the affection of the dog.

Comment: This little picture is frankly and heavily sentimental. Jimmy Hunt, as Jeff, is appealing as a motherless five-year-old who has had an imaginary dog since he can remember, so that when he finds Rusty he fastens all his loneliness and love on the dog. Ted Donaldson does a pretty good job in the role of the dog's owner and John Litel gives solid support. Picture, because it sells tolerance, understanding and the essential brotherhood of man, within the scope of small-town audience, is bound to attract the general run of moviegoers. Several scenes bring audible and sympathetic comment. Used on the lower-half of a double bill, it should take care of its running time satisfactorily.

The Big Wheel

United Artists **Drama** **92 mins.**

AUDIENCE SLANT: (Family) For those patrons who haven't seen the Indianapolis Speedway, and the annual 500-mile race, here is an opportunity. The speed classic is shown with spills on every lap. The story is schmaltzy but the action fans will hardly notice it.

BOX-OFFICE SLANT: Naivete of story line seems to weaken the picture for metropolitan theatres. However, it should suit well as the action half of a double bill. The Mickey Rooney name may be expected to draw in most situations, and the picture offers exploitation possibilities.

Cast: Mickey Rooney, Thomas Mitchell, Michael O'Shea, Spring Byington, Mary Hatcher, Hattie McDaniel, Steve Brodie, Lina Romay, Allen Jenkins, Dick Lane. **Credits:** Directed by Edward Ludwig. Original screenplay by Robert Smith. Photography, Ernest Laszlo. Produced by Samuel H. Stiefel and Mort Briskin. A Popkin-Stiefel-Dempsey Production.

Plot: A brash youngster's ambition is to emulate his father, a famous race driver, who had been killed on the Indianapolis Speedway years earlier. He goes to California, where he works for a race car mechanic, who had been his father's friend. The boy drives on the midget tracks and becomes a sensation until he accidentally kills another driver. He goes East where he redeems himself with his sportsmanship and courage in the Indianapolis race.

Comment: Naivete of story line would seem to weaken this picture for top spots in metropolitan theatres. However, it should suit well as the action half of a double bill. With the action fans, at least, the realism of the racing sequences, loaded with thrills and spills, will more than compensate for any lack in this respect in characterization. As a thrill fest, this film might well have been called "A Day at the Auto Races," and delivers almost a crash a minute throughout the hour-and-a-half of its showing. The love story

(*Continued on Page* 19)

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



Jack Jackson

Show Sense

Contest Benefits Merchants, Theatre

With so many of the current overall circuit—to say nothing of the many similar independent—advertising campaigns giving evidence of the same amount of brain exercise used in the "shake, rattle and roll" routine of a sidewalk crap game, what follows should prove of prime interest.

I've checked over several of the array of Jingle Contests and merchant tieups of recent months and found practically every one to be in the costly brackets, from a money and time expenditure, while rating fair to penurious in box-office results. The principal fault seems to have been that the coiners of the slogan fests failed to consider the mental capacity of the folks to whom the campaign was directed. Seemingly, they contented themselves with making a grab into the soap-wrapper and box-top practice heap and depending on dollars instead of brains to make their catch-as-catch-can plan go over with a group of potential ticket buyers resentful of being asked to indulge in housemaid and kindergarten practices. Result; high expense and low returns with annoyance rather than amusement visited upon patrons. Cooperators and customers alike were repelled rather than attracted.

By contrast, the following scheme—suited for metropolitan biggies and country mites alike—illustrates how a genuine box-office magnet can be made of an interesting game (not a game of chance, but of skill) where cooperator and participant receive the ultimate in satisfaction and reward. Here's how it works:

Minimum of Paraphernalia and Accessories Required

A minimum of paraphernalia and accessories are required for conducting "Merchant's Quiz Nite." These consist of a P.A. system, participation blanks, 1-sheet in lobby carrying names of cooperating merchants (no screen trailer) and a large facsimile of the participation blank for use on stage. This last can be either black board, window shade, oil cloth or blank paper. Just make certain it's large enough to carry figures of sufficient size to be visible throughout the theatre.

Blanks are of low grade paper stock with contest title and theatre name at the top and a line of 10 perforated boxes or triangles (depending on the stock of your printer) down either side. The center lists "Question No. 1" and so on to 10, without any reference to the content of the question to be asked. The opposite side carries the names of the cooperating merchants. Above one column of perforations appears the word "Yes" and over the other "No."

Ten questions are asked each night of the contest (preferably one for each of ten cooperating merchants, but subject to graduation to conform to the number of cooperators or the number of questions they wish propounded about their business).

All participating merchants are required to contract for the entire duration of the Quiz Nite program. (Six, eight or ten weeks, whichever the theatre manager considers best for his situation.)

The cost of participation to merchants is on a per-tenth-per-week basis, according to the number of questions propounded. A merchant requesting two questions pays double, etc.

The dollar charge per week to each merchant is determined by totaling the amount set aside as a weekly award to successful contenders, the cost of presentation, accessories, etc. As an example: cost of blanks $5, cost of M.C. $15, weekly cash award $50, or a total weekly expense of $70 would place the participation cost at $7 per week per question.

If newspaper ads, radio, window cards street ballyhoo, etc., are used, the cost should be added. If the manager performs the M.C. job, the sum should be placed in the cash award pool.

The awards will, of necessity, vary, according to communities and theatres. The number of merchants participating will also be a deciding factor. However, it is advised that the former be kept as high as possible and the latter limited to 10 for most satisfactory results.

All questions propounded MUST be subject to "Yes" or "No" answers and concern some unit of merchandise appearing on the counters, in the news ads, or in the windows of the cooperating merchants. For instance: Is the red and white dress shown in Smith's window priced at $12.95? Has the center pair of baby shoes in the window of Jones' Top Shop pink bows? Did White's Hardware advertise wire fencing at 10c per lineal foot in today's paper?

These questions are gathered by the M. C. on the afternoon of the contest. He visits each cooperator and requests information about three items the merchant would like to advertise. Without telling the merchant his selection he coins a "Yes" or "No" question about one of the three items and proceeds to the next contact. In this way the only person knowing the questions and answers is the M. C., thereby eliminating all chance of cheat or fraud.

Cooperating merchants are requested to hold the items of merchandise selected for inclusion in the contest at the same price and in the same position on their counters or in their windows for 24 hours after stage completion to permit participants to check the correctness of their answers.

On the night of the contest, blanks (numbered in duplicate and stapled together) are given to all adult patrons.

To Avoid Resistance

It should be pointed out here, however, that to avoid possible resistance from law enforcement authorities, the cashier should be permitted to give blanks to any adult who requests them, whether he buys a ticket or not, and sidewalk participation should be permitted via a lobby loudspeaker.

When the contest hour arrives, the M.C. takes the stage and instructs the audience:

That only adults are permitted to participate.

That each participant must tear the perforated portion of both the original and duplicate blanks, according to his judgment about the answer being "yes" or "no."

That no awards will be given unless one of the blanks is on stage before the answers are revealed.

That the perforations of the blanks on stage must match those of the blank held by the participant when claiming reward.

That all ten questions must be answered and that partially answered entry blanks will be eliminated from the contest.

That, in order to win a prize, the contestant must comply with all rules.

He goes on to explain that all questions are subject to check by visiting the merchants listed on the back of the participation blank but that such check must be made within 24 hours. A reward is offered to the first person discovering an error and reporting same to the theatre box-office with proof of claim.

Propounds the Questions

He then unfurls the large facsimile of the participation blank and proceeds to propound the questions in numerical order. After all ten questions have been put to the audience he again asks that all blanks be examined to make sure that originals and duplicates are marked alike and cautions about conformance with other contest rules.

Members of the service staff are then requested to gather one of the two blanks held by each adult.

While the collection is being made the M. C. tells how the contest is run, how the questions are gathered from the establishment of each merchant, and the precautions against anybody having advance information. There are liberal plugs for the cooperating merchants.

When the blanks are brought to the stage he asks not once but two or three times if all who intend participating have sent up their en-

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tries. When no further response is obtained, he declares the contest closed and proceeds to read the original questions. As each is read in numerical order, the answer is given and plainly marked on the facsimile of the participation blank.

When all ten answers have been announced, he asks participants holding blanks marked correctly to identify themselves. If more than one has the correct answers, amount of the award is divided equally. If no participant has answered all ten questions, the last question is eliminated from the contest and the reward given those correctly answering the questions one to nine. The contest progresses downward until the award money is distributed.

There is opportunity for revamping here, with reductions from the weekly award entering a jackpot for future distribution, but conditions in your own community will have to dictate action on this possible phase.

It is important that the name and address of all successful participants be announced to the audience and a record kept at the theatre. It is recommended that the "error reward" be held to $10 and that merchant or theatre (whichever is responsible) be penalized to cover the expense.

Tremendous Ad Value

From perusing the above, you will quickly recognize the tremendous ad value to cooperating merchants as well as the appeal of hard cash to theatre patrons. News of the big weekly cash awards spreads quickly, and the traffic examining the merchant windows, counters, news ads, etc., will multiply times over. That this interest will reflect in added sales goes without saying.

Of extreme value is the fact that all award money is immediately given to local people for spending in local establishments, with the participating merchants holding rail position due to the appearance of their names on the reverse side of the participation blank. Add to this the fact that the lobby board remains in preferred position at the theatre day-in and day-out, and the sales plugs given from the stage during the contest becomes highly desirable to all classes of merchants. For this reason, it is advisable that you hold to an exclusive merchant pattern with only one cooperator from each line of business. In some towns Merchant's Quiz Nite has enjoyed two and three repeats, with a waiting list of merchants desiring to participate holding over from one period to another.

The "error award" has the effect of sending unsuccessful contenders on an additional visit to the merchant's establishments to check the "right" and "wrong" of their blanks and gives the merchant still another chance at their patronage.

Best Business-Getter

I've talked personally with merchants who hold places on this type of program and found each to be enthusiastic with many declaring it to be the best business-getter they ever employed and the "tops" among theatre tieups in which they have taken part.

Its ramifications are numerous with radio and newspaper support among the most promising. Its formula of operation and presentation is such as to instantly preclude any criticism or instant check of "right" and "wrong," enhances the prospects of participation and makes for audience entertainment. The duplicate blanks serve to avoid embarrassment for unsuccessful contenders, since only the successful are required to identify themselves.

In brief, Merchants Quiz Nite seems to be perfectly designed and engineered for the desirable triangle target of box-office revenue, customer amusement and cooperator satisfaction that theatres should always be shooting at. Why not give it a try in your situation?

Box-Office Slants

The Big Wheel

(Continued from Page 17)

between Thomas Mitchell and Spring Byington is schmaltzy but the average audience will probably find it pleasant. Mickey Rooney handles well a part tailored to his breezy style. Mary Hatcher is pretty and does a good job as the tomboy who suddenly becomes aware of her femininity when she falls in love with Rooney. Steve Brodie stands out as Happy, the driver whom Rooney kills. The entire cast does well with the material handed them. Picture offers good exploitation possibilities. For the action house, it's a natural.

The Story of Molly X

Univ.-Int'l **Drama** **82 mins.**

AUDIENCE SLANT: (Adult) An absorbing drama and worthy documentary film with the California Institution for Women at Tehachapi as its principal locale. Story holds the attention throughout its running time. Should please general audiences in all situations.

BOX-OFFICE SLANT: This is the kind of picture exhibitors can sink their showmanship teeth into, and it will surely have the backing of law enforcement officials wherever it plays. Smart exploitation should pay off at the box-office.

Cast: June Havoc, John Russell, Dorothy Hart, Connie Gilchrist, Cathy Lewis, Sarah Berner, Sandra Gould, Katherine Warren, Charles McGraw, Elliott Lewis, Wally Maher. **Credits:** Produced by Aaron Rosenberg. Written and directed by Crane Wilbur. Photography, Irving Glassberg. Special photography, David S. Horsley. Art direction, Bernard Herzbrun and Emrich Nicholson. Music, Milton Schwarzwald.

Plot: Sent to the California Institution for Women at Tehachapi following her conviction for a series of crimes committed in San Francisco with the aid of confederates, Molly X (June Havoc) is bothered by her conscience. She had shot one of the confederates, Rod Markle (Elliott Lewis) when he admitted killing her husband back in Kansas City because of his love for her. Molly is further harassed by Anne (Dorothy Hart), who had loved Rod and seeks to help to find the revolver which had killed him. When Molly is paroled, she learns that another confederate, Cash Brady (John Russell) has been arrested for the Markle murder. She recovers the gun from its hiding place and goes to police headquarters to give herself up. There she learns that the shot she fired hit Markle's revolver belt, knocking him out only temporarily. A little later Brady had found him and had shot him again, this time killing him. Molly is free now, completely rehabilitated.

Comment: Besides being an absorbing drama, "The Story of Molly X" is also a worthy documentary film about the California Institution for Women at Tehachapi. Filmed on actual location sites, the picture shows the progressive penal methods that have been established at the institution, and one is impressed with these methods, which should serve as models for other women's penal institutions. The story itself, which concerns a hardboiled girl who outwits the law until it catches up with her, holds the attention throughout its entire running time. The early crime scenes are melodramatic enough, while those within the C.I.W., to which the woman "gangster" has been committed, are attention-compelling for their informative documentary quality. June Havoc is excellent as Molly X. She's tough in those early crime scenes, and though she later maintains this hardboiled exterior for a while in the institution, meanwhile plagued by her conscience, she wins the audience's sympathy. When she finally does become rehabilitated, one shares with her the joy of her new-found freedom. It's an assignment which Miss Havoc carries through with flying colors. Dorothy Hart is despicable, and therefore effective as the girl who seeks revenge for the murder of her boy-friend, and Elliott Lewis scores a hit as the boy-friend who is in love with Molly. Lewis, who makes his debut in this film and is well known to radio audiences, is "rubbed out" in the early scenes of the film, but the impression of his competent performance nevertheless lingers on. Good performances are also contributed by John Russell, as one of Molly's confederates; Cathy Lewis, as her room-mate at the institution; Connie Gilchrist, Sara Berner, Sandra Gould and others. "The Story of Molly X" should find a receptive audience in most situations.

Deputy Marshal

Lippert Productions **Western** **72 mins.**

AUDIENCE SLANT: (Family) The combination of husband-and-wife team Jon Hall and Frances Langford, plus the strong western supporting cast, in an outdoor film with the required amount of western ingredients, should be found satisfactory entertainment by the fans.

BOX-OFFICE SLANT: Good product for most situations, especially where the Jon Hall and Frances Langford names have a following.

Cast: Jon Hall, Frances Langford, Dick Foran, Julie Bishop, Joe Sawyer, Russell Hayden, Clem Bevans, Vince Barnett, Mary Gordon, Kenne Duncan, Stanley Blystone, Roy Butler, Wheaton Chambers, Forrest Taylor, Tom Greenway, Ted Adams. **Credits:** Directed by William Berke. Based on the novel "Deputy Marshal" by Charles Heckelmann. Screenplay by William Berke. Photography, Carl Berger. Producer, William Stephens.

Plot: Trouble starts when a dying man turns over a railroad map with a planned right-of-way to a deputy marshal. There are quite a number of people interested in the whereabouts of this map and it takes a lot of killings and other nefarious deeds to clear the matter up.

Comment: Because it boasts the name-draw of Jon Hall and Frances Langford and includes in its running time the usual assortment and quantity of established sagebrush ingredients, this outdoor action film is one that should satisfy. Jon Hall does a good job as the Deputy Marshal who cleans up the town and Miss Langford presents two catchy tunes between riding chores. The strong supporting cast—among whom are such well-known western players as Russell Hayden, Clem Bevans and Dick Foran—add to the entertainment value of the film. Photography is especially good for a new lens has been used, one that clarifies everything in sight, taking away the usual fuzziness of backgrounds. This is known as the Garutso Balances Lens, a new optical principle which creates a three dimensional effect. Direction was by William Berke. William Stephens produced.

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

Premiere Series On 'Battleground' Start This Week

With Dore Schary, MGM vice-president in charge of production, on hand for the special activities, accompanied by George Murphy, John Hodiak and Denise Darcel, who appear in the picture, "Battleground" got off to an impressive start Wednesday evening when a preview-premiere was held at Loew's Capitol in Washington, D. C.

The special activities included a salute by the 3rd Infantry Regiment, one of the oldest in the Army, having served continuously since 1784. The color guard wore uniforms of the 1776 era. The Army Ground Force band of 100 played in front of the theatre as the distinguished guests arrived. More than 100 Army and Navy officers accepted invitations to the special performance.

Prior to the showing, Schary and the three members of the "Battleground" cast were scheduled to make a personal appearance on the stage with Major General Anthony C. McAuliffe, famous for his "Nuts!" rebuttal to a German General at Bastogne.

Schary arrived in Washington on Tuesday where he spoke before the Women's National Press Club at the Statler Hotel and then met with newspaper film critics. In the afternoon he spoke on the "Time for Defense" program at Lisner Auditorium, when General McAuliffe presented him with the Army Certificate of Merit for his outstanding contribution in producing "Battleground."

Early Wednesday morning the MGM executive conferred with Secretary of Labor Maurice Tobin at the latter's office, after which he was presented with a special plaque by the 101st Airborne Division.

For luncheon he was guest of Eric Johnston at the Motion Picture Association of America's headquarters. In the early afternoon he met with film critics from Baltimore, Harrisburg,

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SWINGING CUTOUT of Judy Garland and Van Johnson in MGM's "In the Good Old Summertime" provided an arresting lobby display at the Gillioz Theatre in Springfield, Mo. Jim Millspaugh is manager. Note the romantic young couple eyeing the display, which is suspended like a real swing.



SPECTACULAR is this display on RKO Radio's "Mighty Joe Young" at the Gaumont Marble Arch Pavilion in London's West End. And spectacular, too, is the business the picture did, as you can tell from the lineup at bottom of picture. Film also played concurrently at the Haymarket.

Butler Homecoming Spurs 'Seabiscuit' in S.F.

Homecoming of San Francisco's native son, Director David Butler, highlighted the opening of Warners' "The Story of Seabiscuit" at the Paramount Theatre in that city this week. Buildup for the film, which began when Butler met more than 75 Bay Area sports writers, columnists, radio commentators and editors on his arrival last week, was featured by the director's appearance on eight radio shows and a long distance mass interview between local sports writers and Charles S. Howard, owner of Seabiscuit. Howard was in Hawaii.

On Friday of last week Butler unveiled a plaque in memory of Seabiscuit at the 50th anniversary meeting of the Tanforan Race Track, while Mrs. Butler presented flowers to the winning jockey in the "Seabiscuit Stakes." sixth race on the day's card.

Cleveland Bow Set for 'Molly X'

Marking a "homecoming" for Dorothy Hart, one of the film's stars, Universal-International's "The Story of Molly X" will have it world premiere Nov. 17 at the Palace Theatre, Cleveland. Miss Hart, a native of Cleveland, will arrive several days in advance to participate in a round of civic events and promotional and personal appearances. John Russell, another star of the picture, is scheduled to accompany her.

On the day of the premiere Nancy Craig will originate her ABC network program, "Woman of Tomorrow," from Cleveland.

'Hidden Book' Contest

Raymond MacNamara, manager, Allyn, Hartford, Conn., used a "Hidden Book" contest, planted through local libraries as advance promotion on "The Black Book."

New Paramount Co-op Plan Based On Rent and Run

A new system of cost sharing on cooperative advertising, based upon the percentage the distributor receives for rental, was announced this week by Paramount.

The plan, as conceived by Exploitation Manager Sid (Mr. Rabbit) Mesibov, and outlined by National Advertising, Publicity and Exploitation Director Max Youngstein would apparently not confine cooperative ads to top houses in key cities and would:

1) Throw the support of Paramount behind the picture's first run in any location, regardless of its size, in order to get "the picture off to a good star," as Youngstein explains it.

2) Change the method of estimating the distributor's share of the costs. Hitherto, it was customary for Paramount to pay half of every dollar expended on a co-op campaign which went beyond the theatres' normal budget. Under the

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Rivoli Offers Bonds For Christmas Jingles

Through a tieup with the Barker Greeting Card Co. of Cincinnati, the New York Rivoli is offering U. S. Savings Bonds and other prizes for the best Christmas card jingles submitted by patrons. The contest will extend through the engagement of the current attraction, "Pinky."

Saw Church Leaders

Bill Daugherty of the Webb Playhouse, Wethersfield, Conn., contacted all town church leaders on "Come to the Stable," with the result that pulpit announcements were made on the booking.—HFD.



HELPS SELL TICKETS. This layout shows how a book promotion can help sell tickets. The displays appeared in book shops all over the New York metropolitan area during the engagement of Paramount's "The Heiress" at Radio City Music Hall. You can see how easy it is to create such a display simply by using blowups or posters, along with the books.

Chicago 'Trapped' Campaign Scores

Credit for much of the success of the Chicago opening of "Trapped" at the Roosevelt Theatre is given by Manager Jack Garber and B & K officials to the comprehensive promotion and exploitation campaign conceived and executed by B & K Ad-Publicity Chief William K. Hollander and EL Exploiteer Milton Overman.

Keynote of the campaign was centered on the "Don't Be 'Trapped'—Know Your Money" theme, which was carried through all types of cooperative tieups, displays, street ballyhoos, etc. This selling angle was touched off by a huge citywide tieup with Canadian Ace Beer, which gave the film 14x22 window cards in more than 5,000 bars and other retail outlets. Canadian Ace also was tied up for a monster citywide parade with several large bands, almost 100 lavishly bannered trucks and lots of hoop-la and excitement. Spotted throughout the parade were tieup displays for "Trapped" in addition to a large, brilliantly illuminated, animated sound truck which sold the picture for the entire duration of the parade.

Pabst Beer was tied up for exclusive use of the ""running message" space on its tremendous illuminated electric clock at the corner of Michigan Boulevard and Madison, one of the busiest corners in the world, where the sign is visible for over a mile distance. From sundown until daybreak every day the "running message" carried full credits for the picture, theatre and playdate, as well as a strong selling pitch. This is the first time in the history of Chicago that any motion picture has ever been able to tie up with this spectacular sign.

Radio tieups also plugged the "Don't Be 'Trapped'" angle, with full credits used. Actual time promoted gratis on local stations represented a total value of more than $2,000, with the plugs concentrated during most popular listening hours of the evening and weekends.

Tieup set with the Boy Scouts of America and the Girl Scouts of America resulted in the placing of 2,500 large display cards in most prominent public places. These cards were angled on the cooperation offered the Government in fighting counterfeiters by the Youth of America.

Street ballyhoos saw a bevy of lovely girls touring the most populated areas of Chicago, handing out cards reading: "Don't Be a Sucker" and carrying small cellophane-wrapped lollipops.

'Laughing' Performance To Aid Runyon Fund

A special world premiere performance of Milton Berle's new Warner Bros. picture, "Always Leave Them Laughing" will be held at the Strand Theatre, New York, on Nov. 22 for the benefit of the Damon Runyon Memorial Fund for Cancer Research. Berle will appear in person at the performance, scheduled to start at 10 P.M. The film will start its regular run on Nov. 25, the day after Thanksgiving.

Video Auditions

With a talent quest stage show set, Ben Geary and John Palfi of the Kent and Ravenna, Ohio, theatres, saved a spot for a television audition, informing citizens and rural residents of that fact. They then promoted gift certificates for prizes from three local merchants, plus theatre passes for the winners.

Extra

Newsboy Day became a big event for the paper carrying lads in a movie-wise manner in the San Francisco Bay area. In San Francisco, a preview of "Christopher Columbus" was held at the Orpheum while in Oakland's T & D Theatre the Warner Bros. film "Task Force" was shown. All theatres of the California Theatres Association carried special trailers.

U-I Continues Special Promotion on 4 Films

Decision to continue Universal-International's large-scale local and regional promotions inaugurated last March was reached last week at studio conferences in which Nate Blumberg, W. A. Scully, Leo Spitz, William Goetz, Edward Muhl, Maurice Bergman, Rufus LeMaire and David A. Lipton participated.

Top-budget advertising and promotional campaigns were set on four special features set for release during the next few months. These include "Bagdad," in Technicolor, "South Sea Sinner," "Woman in Hiding" and "Francis."

"Bagdad," set for Thanksgiving release, will be the first of the four to get concentrated attention under the plan.

U-I's National Advertising and Publicity Director Lipton said the plan was conceived "so that the full potential of these . . . pictures can be realized at the box-office. Their cost and quality, we feel, are such that nothing should be overlooked in making the public aware of them.'

Kislingbury Divides 'Sword' Campaign

When "Sword in the Desert" played at North Coast Theatres' Orpheum in San Francisco, Publicist Graham Kislingbury divided his selling campaign between two phases of the picture.

Setting up special previews for rabbis and editors of Jewish newspapers, the "message" side of the film was exploited, while newspapers and radio stressed the action element.—SF.

Ann Blyth Gets a Warm Welcome

When Ann Blyth, who co-stars with Robert Cummings in Universal-International's "Free for All," arrived in Milwaukee one day last week to make personal appearances in connection with the world premiere of the comedy at the Warner Theatre on Friday (4), a round of activities began that kept her on the go right through premiere date.

A welcoming crowd of more than 1,000 persons was at the station to meet her and, according to reports, the crowd "literally chased away the season's first frost with their warming reception." This included a speech by Acting Mayor Milton J. McGuire and a musical salute of Irish Eyes Are Smiling by the 75-piece Marquette University Band. Banners proclaimed Ann as "Marquette's Own 1949 Homecoming Queen," and a group of cheer leaders from the University of Wisconsin performed special tumbling antics (not to mention a few other guys who got their first in-person glimpse of lovely Ann). Members of the press also took time out from their chores to meet the star.

Banner-Carrying Students

A parade of cars headed by motorcycle escort and including the band and banner-carrying students made its way through downtown Milwaukee to the Schroeder Hotel and then on to a special civic luncheon at the Schlitz Brewery where Ann met press representatives, radio dignitaries, and members of the governing body of the city. Also present at the luncheon was William L. Ainsworth, president of National Allied. There were speeches.

Following these activities, Ann made a series of radio interviews on all local stations. And then next day she addressed the Wisconsin Teachers Association and headed the Marquette University Homecoming Parade that night.

Refreshed after a good night's rest, Ann was back in full swing again on premiere day making three appearances on the Warner stage and sandwiching-in several autograph parties in the lobby.

Her Milwaukee visit was only the beginning. She was scheduled for a series of tours through surrounding towns climaxed by press interviews in Chicago prior to the opening of her movie at the RKO Grand on Nov. 10.



SORKIN'S 'TASK FORCE' LOBBY DISPLAY. For the showing of Warner Bros.' "Task Force" at RKO Keith's Theatre, Syracuse, N. Y., I.M.P.S. Member Sol Sorkin, city manager, arranged for this U. S. Naval Reserve lobby display that included models of 20-MM guns, 40-MM guns, walkie-talkies, sonovision cabinet projectors, bullets, uniforms and other naval equipment.

Shemberg Display Startles Patrons

There have been many unusual campaigns at the Kum-C Theatre in Toronto, Ontario, according to Manager Joseph Shemberg, but none which stood out as prominently as a stunt utilized on RKO Radio's "The Boy With Green Hair."

It was a display "which startled the patrons but also amused them and attracted their attention." Illustrated here, the display was centered around a large papier-mache head of the boy. The hair was made from green spun glass which was illuminated from "inside the head" by several light bulbs. The head and lettering were placed on a three-sheet board over a background of black and yellow crepe paper.

Idea for the display occurred to P. Coyle who was manager of the house before being transferred. Shemberg carried it to completion, with Fred Nihda, a theatre staff member doing the actual construction work. The cost: just five dollars.



Beauty Contest Is Steinhurst Stunt

It's a little late to report this summertime stunt, but you'll forget the chilly weather reading about it, and, what's more, you still may be able to use it in your locality or adapt it later to a picture similar in theme to "The Girl from Jones Beach."

It was a Bathing Beauty Contest. Doesn't that make you feel warmer? And it was staged in Savannah, Ga., by Manager Spencer Steinhurst of the Weis Theatre. Of course you know by now the picture with which it was tied-in.

Weis made the contest the hub of his campaign. He promoted prizes from several merchants. Then he announced the contest through a special trailer and added lines in his newspaper ads.

But that's only part of it. He persuaded radio station WDAR's disc jockey, Julian Silver, to be emcee for the contest, and this resulted in much radio coverage in advance. He distributed 400 window cards and contest entry blanks throughout a 50-mile radius. This distribution was made by a soft-drink bottling company which had displays in its dealers' windows and also banners on its trucks.

"Greetings from 'The Girl from Jones Beach'" penny postcards were mailed to 500 people.

Contest details appeared in the newspaper, and the ad budget was increased. Special three-column art and story broke in the *Evening Press* on the day of the contest, and the announcement of winners appeared next day.

Steinhurst doesn't say, but we bet he had a houseful on the night of the contest.

Paramount Co-op Plan Based on Rent and Run

(*Continued from Page* 20)

new plan, the house budget is thrown out of the window and the exhibitor and the exploiteer sit down and work out together the costs of a campaign they think is needed to sell the picture. Then Paramount contributes to the costs an amount equal to the percentage it receives as rental. On a 40 per cent picture, Paramount would contribute 40 per cent of the campaign's cost from the first dollar spent. The house would contribute 60 per cent.

Mesibov reportedly worked out the plan with Paramount's distribution staff after consulting with exhibitors.

Heavy Campaign for 'Kiss' in Norfolk

Milton Kaufman, managing director of Loew's State, Norfolk, Va., went to town with a heavy all-around campaign on "That Midnight Kiss," recently. Five thousand heralds and 250 window cards were printed up specially and distributed prior to opening. All Norfolk buses carried a 11x28 three-color display card. There were three co-op ads, a stepped-up newspaper campaign, four window displays, a radio contest, extra and regular trailers, and special lobby front. Manager Kaufman reported a better than average week for his extra efforts.

Odell on Leave; Freedgood to Paramount

C. N. Odell, a member of Paramount's publicity staff since 1931, has been granted an indefinite leave of absence because of ill health, the company announced last week. At the same time it was revealed that Mort Freedgood, formerly associated with United Artists, 20th-Fox and the J. Arthur Rank Organization, has joined the home office publicity staff as head of the newly-created writing department.



COHEN'S TIEIN. Taking advantage of the current public interest in the "Kigmy," Lil Abner cartoon strip character, Manager Lou Cohen of Loew's Poli, Hartford, Conn., placed one in front of the theatre as a tiein with the showing of MGM's "The Doctor and the Girl." Idea is that those missing the picture kick the "Kigmy."

Premiere Series On 'Battleground'

(*Continued from Page* 20)

Reading and other nearby towns at the Variety Club headquarters in the Willard Hotel. This was followed by a buffet supper.

Invitational premiere of the picture was held Thursday evening at the Astor Theatre in New York—the same theatre which 25 years ago converted from legitimate shows to picture presentations with a similar premiere of "The Big Parade."

Notables on Hand

Notables from the Army, entertainment world and newspaper and publishing fields were on hand for the event. Preceding the debut, two infantry bands played in front of the theatre surrounded by 75 Wacs from Ft. Jay, Governor's Island, and a color guard. The ceremonies were televised by NBC which also made a tape recording, while WMGM covered the live radio broadcast. MGM's News of the Day also covered the opening.

George Murphy was master of ceremonies for the activities on the Astor stage. He introduced Hodiak and Mlle. Darcel, as well as Robert Pirosh, who wrote the story of "Battleground" and acted as associate producer with Schary.

On Armistice Day "Battleground" was scheduled to begin its engagement at the Astor, with four cities in the Belgian area menaced by the Germans in their Bastogne drive also slated to open with it. The cities are Liege, Antwerp and Brussels, Belgium; and Luxembourg, Luxembourg.

Methodist Clergy Supports 'Boundaries'

Wholehearted support was given "Lost Boundaries" by the Methodist clergymen in Salisbury, Md., after Manager Manny Winston of the Wicomico Theatre there had contacted the Rev. J. B. Dickinson, who is head of the Methodist church for the whole Maryland "lower shore" with 60 churches under his jurisdiction. He had read the book and was enthusiastic about it, knew a picture had been made from it, and gave Winston the names and addresses of the 60 ministers in his district, promised his personal endorsement of the picture and gave permission for the use of his name in writing to the 60 clergymen.

The fact that the endorsement of the film appearing in the press book by a Methodist clergyman, Everett W. Palmer, was a personal friend and classmate of the Rev. Mr. Dickinson was a clinching argument in winning the latter's endorsement of the film, this despite the fact that the Negro problem is a very delicate subject in Maryland's "lower shore."

Ravenna Rounds Up Roy Rogers Rooters

Chuck Henley and Paul Henry have started a Roy Rogers club for the Ravenna in Ravenna, Ohio. Before every movie with the cowboy star there will be a stage meeting with entertainment. Kids who join have already promoted 1,000 photos of their favorite from local merchants, gone 50/50 with the theatre on a 40 x 60 and are looking forward to electing officers and receiving a quarterly journal. The local newspaper was interested enough to publish, at its own expense, a three-column picture of the club.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

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ST. LOUIS

President Edward B. Arthur of the St. Louis Amusement Company stated that refusal of the board of Aldermen of Overland, Mo., to approve of rezoning for the construction of a four-screen 1,000-car drive-in will not stop its plans but that another site in the general neighborhood would be selected. St. Louis Amusements plans to build two other under-skyers with four screens and accommodating 1,000 cars, costing about $150,000 each, one in the central western part of St. Louis county and the other in the southeastern part of the county.

Twentieth Century-Fox President Spyros P. Skouras will be the special guest speaker Nov. 15 at the annual St. Louis Week dinner, conducted by the St. Louis Chamber of Commerce. . . . Timmy Tapella, assistant to Mrs. Bessie Shulter at the Columbia and Roxy theatres here, was recently released from St. John's Hospital following a hernia operation. . . . Pirtle Amusement Company President Sam Pirtle returned to his home in Jerseyville, Ill., last week and is reported making an excellent recovery from his second operation at a St. Louis hospital.

Teddy Todd is the new publicist and exploiteer for 20th-Fox in this area. . . . Columbia exchange's Rose Mary Ragusa was married Nov. 4 in University City. . . . F. R. "Bud" Moran, salesman for various film companies in this area, has joined the sales staff of Eagle Lion Manager Edward Cohen in Omaha. . . . Robert Gable, formerly of Lawrence, Kan., has succeeded Henry Seamon as Manager of Commonwealth's New Calvin, Washington, Mo., and Seamon has been transferred to Searcy, Ark., to manage the circuit's drive-in there.

Dead: Charles S. Moran, projectionist at the St. Louis Garrick, on Nov. 2. . . . Guy Faul, 72, former part-owner of the Lyric, Winchester, Ill., on Nov. 2, of a heart ailment in Jacksonville, Ill. . . . Mrs. Mary A. LaPlante, wife of Arthur LaPlante, Columbia assistant manager and St. Louis city salesman, Oct. 30, following an operation.

OMAHA

Tri-States District Manager Bill Miskell is giving a change of pace to its drive by holding district meetings outside Omaha. The first was at Grand Island with managers coming in from as far away as Sioux City. . . . Guy Griffin is remodeling the Cass at Plattsmouth. . . . Betty Lannon, daughter of West Point Exhibitor Phil Lannon, was married here. . . . Glenn Van Wey, Gothenburg (Neb.) exhibitor, is back from a checkup at the Mayo Clinic in Rochester, Minn.

Paramount Manager M. E. Anderson is vacationing in the South, Eagle Lion District Manager Harold Beecroft was here from Dallas. . . . EL Auditor John Vallin was also in town. . . . A recreation room is being built for employes in the RKO exchange. . . . Caroline Joyce of Universal was operated on at a local hospital and will not return to work for several weeks.

Mrs. Anto Polanka bought the Shelby Theatre, Shelby, Neb., from Earl Barclay and Laura Moorehead of Stromsburg, Neb. . . . E. C. Lund is building an addition to the Glud Theatre, Viborg, S. D. Part will be used for a concession stand, part for rental and in the spring the auditorium will be enlarged. . . . L. A. Bramson will shut down the State, Elk Point, S. D., for three weeks in December. He has been ill of pneumonia and wants to get away for a rest.

RKO Booker Howard Clark spent the weekend in Kansas City visiting RKO Booker Bob Kraus there. . . . Elmer Huhnke, Minne Lusa owner, and Independent Booker Oscar Hanson attended the Allied meeting in Minneapolis.

NEW ORLEANS

"Port of Entry," 20th Century-Fox production, will be filmed in New Orleans. It will be directed by Elia Kazan. Casting Director William Mayberry is expected to arrive here this month to select Louisiana actors to appear with the Hollywood cast.

A new drive-in, on the Air Line highway just 10 minutes from the heart of New Orleans, will open the first of January. Owned by Woolner Theaters, Inc., which also operates other drive-ins in New Orleans, at Memphis and Little Rock, the new 1,000-car, $200,000 drive-in will be called the Air-Line Drive-In. Bernard Woolner said it would be the largest in the South and will use first-run films. It will have a screen tower 70 x 70 feet which will withstand a 250-mile wind, Woolner said. Sound and projection equipment were specially designed. The drive-in has a promenade of 75 feet and a patio where refreshments will be served. Lawrence Woolner will be the manager.

Universal Manager Charlie Otto is off on a two weeks' vacation. . . . Paramount employes held a gala Hallowe'en party at the office.

All for One

Manta-Rose's Hammond, Inc., drive-in, according to a Chicago reports, is featuring twin film bills with buck night shows, allowing whole families in one auto to enter the drive-in for $1.

HARTFORD

Michael J. Daly has been named Connecticut sales representative for Harry Goldman and Bob Cobe, Boston theatre premium distributors. . . . Connie Sessca is the new doorman at the Hartford Center. . . . Howard Spodak, brother of the Lincoln and Crown theatres, New Haven, executive, has joined the house staff of the New England circuit's Paramount in that city. . . . Barbara Faydozzi is new on the service staff of the Hartford Crown. . . . George Prescourt and George Reese have joined the service staff of the East Hartford Eastwood. . . . State Usher Edward Salone was named chief of the service staff. . . . John Ahearne and Joe Bilack have joined the Meriden in Meriden as projectionists. . . . Peggy McCarthy, Ann Carnar and Grace Prescott are new cashiers at the State. . ..Service staff additions at the Hartford are William Orsini, Ralph Bohm, doormen; and David Fitzgibbons, Arthur Grimaldi, Robert Utterback, Don Mullane, Jerry Cutner, ushers.

New England Theatres District Manager Ben Rosenberg visited Manager Raymond McNamara and Assistant John R. Patno here. . . . William Barnett resigned from the service staff of the East Hartford Eastwood. . . . Manager Jack A. Sansone of the State, Manchester, Conn., is due back from sick leave on Nov. 15. . . . Mrs. Henry L. Needles, wife of Warner Theatres Hartford district manager, has been released from a local hospital following an operation. . . . Bill Mortensen, managing director of the Bushnell Memorial, Hartford, has been elected a director of the Pheonix State Bank and Trust of Hartford. . . . A baby daughter was born to Manager John Cordeiros of the Academy, Fall River, Mass., and his wife. . . . Manager Fred Raimo of the Circle, Manchester, Conn., and Mary Renn of that city, were married Nov. 5; John Mancini, chief of the service staff of the Hartford Strand, is relief manager during the couple's honeymoon.

Ruth Gumbelobich of the Paramount exchange in New Haven has been re-elected president of Local F-41, front office employes, in that city. Also re-elected were Republic's Caroline Marra, vice-president; Universal's Lucy Baransky, treasurer; Paramount's Theresa Poppa, secretary.

Dead: Michael Adballa, 65, for years associated with the Palace, New Britain.

TORONTO

The Motion Picture Theatres Association of Ontario gave complete endorsement to the aims of the Motion Picture Industry Council of Canada at the former organization's convention in Toronto. Chairman J. J. Fitzgibbons of the MPICC was unable to be present and his assistant, Morris Stein, presented the purposes of the Council to the convention, stating that "public relations means everything in our business." Stein also urged that the MPTAO press for relief from the 20 per cent admission tax. The Ontario Ass'n approved the national committee's move that all Canadian exhibitor bodies should apply to the government for a television license for all theatres in the Dominion.

The MPTAO elected four new directors: Ben Ulster, Broadway, Toronto; Harry Mandell, 20th Century Theatres; Stan Gosmell, manager,

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REGIONAL NEWSREEL

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Loew's Uptown, Toronto, and Ray Allen of Premiere Theatres, while at a subsequent meeting the following officers were elected: President Roy Miller, manager, the Lincoln, St. Catharine's, Ont.; Vice-President G. H. Peters of Odeon Theatres of Canada; Treasurer Stan Gosnell of the Toronto Uptown; Secretary Ben Ulster, Toronto; Executive Secretary Arc H. Jolley. Past President is H. C. D. Main. New committee members are: Membership, Raymond Allen, chairman, Lou Rosefield of Hamilton, Floyd Rumford of Forest and Morris Berlin of Ottawa; Finance, H. C. D. Main, chairman, Stan Gosnell and Morris Berlin.

Twentieth Century Theatres has opened its new Birchcliff theatre here with Maurice Weldon, formerly of the Kenwood, as manager. The four-year-old son of Mr. and Mrs. Lou Consky of the Molou, Haliburton, Ont., was rushed from their home to a Toronto hospital for treatment for serious gasoline burns. . . . Famous Players Canadian has closed its Victoria here, temporarily, it was stated, while its manager, Russell McKibben, has gone over to the Bloor in upper Toronto.

PORTLAND

Autovue drive-in Spokane, has closed for the season. . . . Seattle's new 885-seat Crest, operated by Walter and Gene Roe, had a gala opening. It cost $150,000 and features a 350-car parking area, a separate 21-seat mezzanine loge for private parties, a 14-seat "cry room" and facilities. . . . Columbia Exploitation Supervisor Sam Gilges appointed Don Hummitt as assistant in the Pacific Northwest.

Nov. 23 is the date for opening Evergreen's new State Theatre in Olympia. . . . Chilton Robinett, Seattle manager for 20th-Fox, returned from Eastern Washington. . . . Mike Barovic is hunting the elusive pheasants of Idaho. . . . Roy Brobeck of B. F. Shearer returned via air from Anchorage, Alaska.

A hunting party to Williams Lake, B. C., is composed of Exhibitor W. B. McDonald of Olympia, Harold McDonald, Paul Lowden and J. E. McDonald. . . . Hal Boehme, Monogram salesman, went from the Inland Empire to Seattle for a conference. . . . Universal Publicity Director Joe Lawler is covering the Portland and Seattle exchanges.

SAN FRANCISCO

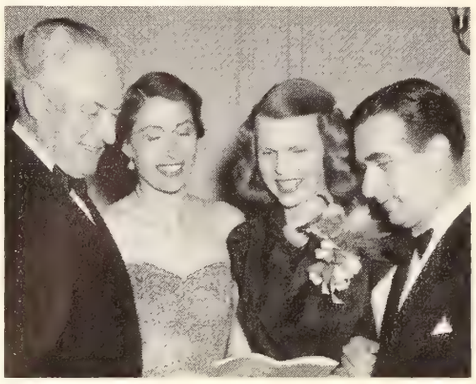
Warner Salesman Lloyd James was elected president of the local Colosseum group at its recent meeting. An active season is being prepared for. . . . Warner West Coast Division Manager Henry Hervell has returned from the San Francisco Bay area where he closed product deals with circuit heads.

H. Neal East, head of the Variety Club of Northern California's Heart Fund, addressed members of the San Francisco Film Colony Girls to explain the Club's activities. He revealed that earlier plans to build a nursery for blind babies has been altered to providing instruction for their welfare in the home. The club also aids needy blind youngsters by locating them at the already established Morning Glory Home at Palo Alto and providing funds for their maintenance.

Motion pictures from the child's point of view were discussed by the Berkeley Motion Picture Council meeting in the Berkeley City Council chambers, with President Mrs. Waldo Nielsen presiding. Denis Sherry, theatre manager, answered questions. Mrs. Wanda Ramey, radio representative of the public information committee of the National Safety Council, was the guest speaker.

California Theatre Owners' President Roy Cooper will provide the dedication address for the placing of a plaque at the site where the first theatre in San Francisco was esatblished 100 years ago—the famous Jenny Lind Theatre near Portsmouth Square. Plaque will be presented during an appropriate ceremony Nov. 14 under the sponsorship of the Centennial Commission.

Oakland, which formerly was one of the poorest show towns in the country for vaudeville, returned to the live-act policy at the Orpheum this week with eight acts of vaudeville.



READS ABOUT 'EM. The big accomplishments, that is, of the Baltimore Variety Club. Doing the reading is R. J. (Bob) O'Donnell, International Chief Barker of Variety Clubs, and assisting him (l-r) are Mrs. J. C. Grant, Mrs. O'Donnell, and Chief Barker Joseph C. Grant of Baltimore. Scene was the Baltimore Tent's 11th Annual Dinner-Dance.

VANCOUVER

Eagle Lion Shipper Hugh Kavanagh and MGM Secretary Alice Budd are married. . . . International Cinema Assistant Manager Earl Barlow and June Martinson of Vancouver are engaged; no wedding date announced. . . . Frank Hodd of the Windsor Theatre is hospitalized. . . . Lorne Bailey, son of veteran showman Tom Bailey of the Cinema Theatre, is a patient at the Tranquille Sanitarium near Kamloops where he is reported on the road to recovery.

Empire-Universal Fieldman Ray Wheatley is here from Toronto checking E-U and Sovereign film exchanges. . . . Manager Kelly Hayter of the Salmar, Salmon Arms, B. C., here booking, reported business tops in that interior fruit town. . . . Frank Troy, who replaced Kevin Fitzgibbons as British Columbia manager for Theatre Confections, is a happy man—he has obtained an apartment and settled his family here. . . . United Artists Canadian General Manager Charlie Chaplin was here on a routine visit. . . . Paramount Manager Bob Murphy went to Toronto to attend a sales meeting.

The 800-seat second-run Strand at Calgary has become a first-run house operated by Famous Players in partnership with Ken Leach. This gives FP three downtown first-runs there to Odeon's one, the Grand. Leach will re-open the old Empress in Calgary shortly and rename it the Hitching Post as a first-run for western and action films. John Cardell, who resigned as Warner booker, will be in charge of the new Hitching Post.

Dead: Mrs. Margaret de Carlo, 71, of Vancouver, grandmother of movie actress, Yvonne de Carlo. . . . The 22-year-old son of Jack Donnelly of the Dominion Theatre. . . . Mrs. Whitley, 67, sister of three area theatremen—Famous Players District Manager Frank Gow; Mel Gow, manager of the Capitol Theatre, Nanaimo, and Frank Gow, Jr., manager of the Broadway, Vancouver.

COLUMBUS

Lester Miller has been promoted by Loew's Theatres from second assistant manager of Loew's Penn in Pittsburgh, Pa., to first assistant manager of the circuit's Ohio in Columbus. He had previously been on the staffs of Loew theatres in Akron and Canton, Ohio, the latter being his home town. . . . Miles closed its Scioto drive-in for the season on Nov. 1 and its East Main and West Broad under-skyers on Nov. 6. . . . Herman Stoffel of RKO Theatres is attending speech classes in the mornings at Ohio State University. . . . A daughter was born recently to Mrs. Robert Wagner, former publicity head for Academy Theatres, and her husband, a WBNS announcer.

Independent Theatre Owners of Ohio President Martin Smith of Toledo is recovering from an emergency appendectomy at Toledo Hospital. . . . Lee Waldschmidt is on the job after a long illness. . . . Bill Contants was scheduled for an operation. . . . Joe Griggs and family are home from an Ozark vacation and Bill Goodman from Hot Springs. . . . Jean Gaston, former Hallmark Productions west coast manager, is returning to Los Angeles after an extended visit here with her parents. . . . Jack Crouthers, former Hallmark office manager at Wilmington, is managing a theatre at Rarrodsburg, Ky.

Dead: Walter James Gossenz, former dancer, circus clown, vaudevillian and theatre manager, of a heart attack at his home here. . . . Otto Paige, 53, bicycle acrobat and vaudeville performer, was killed when the station wagon he was driving to New York, where he had an engagement at the RKO Palace, side-swiped a tractor-trailer on Route 22 near Cadiz, Ohio. His wife and daughter were in another car.

INDIANAPOLIS

MGM Salesman Val Klaiber and Monogram Office Manager Don McLeod will be the hunting companions of V. E. Burkle, operator of the Rialto, at Fortville, Ind., on Armistice Day. . . . Republic Division Manager Walter Titus was a visitor. . . . William Starling, RKO assistant shipper, is confined at home by influenza. . . . Comedian Bob Hope and Movie Columnist Jimmie Fidler will be here Nov. 18 for the premiere of "Johnny Holiday," the picture that was made at the Indiana Boys School at Plainfield, Ind., last summer. . . . Milton Krueger joined the Realart sales staff on Nov. 7.

Warner Manager Claude McKean called at the office of Maurice White, Cincinnati, Ohio, to arrange the booking for the Mary Anderson, Louisville, Ky. . . . Kenneth Law, Argos, Ind., is remodeling his Cozy, installing a new glass front, changing the box-office from the center of the lobby to the side, and placing the popcorn machine in the center.

Vincent McKilski, formerly with the Cantor and Marcus Circuits, has been named assistant manager at the Circle, and Clyde Barnet has been moved from the Circle to the same spot at the Indiana, and the new assistant at the

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Lyric is Dallas Schuler, recently with the Sconce Circuit.

While Charles Mitchell, Bicknell, Ind., manager, was away from his home Wednesday, thieves carted off his belongings in a truck. Missing, he said, are four dresses, a jacket, raincoat, and other clothing, a rifle, two 12-gauge shotguns, three fly rods and reels, a wrist watch, two electric razors and other articles.

MILWAUKEE

Ben Katz, former Warner exploiteer, now Universal exploitation manager, was in Milwaukee last week. . . . Also Joe Klauzer, former Fox circuit district manager, but now operating the Tivoli, Uptown and Lido theatres in Michigan City for the Manta-Rose circuit. . . . Visiting film row and the local Variety Club was Jules Gorelick, former Paramount salesman here, now with Auto Accessories in Omaha. . . . Ann Puree, once secretary to Paramount Milwaukee Manager Allen Usher, now running an infants' wear show in New York, flew in for a visit here.

Jim Gallagher of the Gallagher Film Service came in from Green Bay for the state teachers' convention Nov. 5. . . . Telenews Manager Thurston Wayner was in Chicago for the opening of the second Telenews Theatre there. . . . Xavier Cugat and his orchestra appeared last week on the stage of the local Riverside. . . . Ann Blythe, star of "Free for All," now at the Warner, made a p.a. opening night and attended a press luncheon.

Angelo Provinzano, operator of the Mozart and Alamamo theatres, and Fox-Wisconsin Amusement President Harold Fitzgerald, both locally prominent civic leaders, are cooperating on plans for the new Arena, which, when completed and added to the present Auditorium, will make it one of the largest of its kind in the country. . . . St. Cloud Amusement Corporation offered 10 cartoons and a Roy Rogers western at three widely-separated theatres here—Towne, Oriental and Zenith—at kiddie matinees last week, carrying out its policy of giving the youngsters good entertainment.

LOS ANGELES

Harry Dickerman, of the Baseline Drive-in Theatre, at Highland, California, was in town booking and buying. . . . Also, on the row was Bill Peck, operator of the Lamoda at Atascadero, Calif., who was in for a buying and booking conference with Sid Lehman and Harry Rackin of Exhibitors Service. Betty Held, pretty telephone operator, was recently added to the Exhibitors Service staff. . . . Film row attorney, Ezra Stern, has just returned from New York, where he attended the Variety Clubs' winter meeting as delegate of local Variety Tent No. 25.

The local film row is wishing a speedy recovery to RKO Booker Lew Largey who is in the Hollywood Presbyterian Hospital for surgery. . . . RKO Portland, Ore., Manager Dick Lange visited the Los Angeles exchange last week. . . . W. P. Wickersham of the Mesa Drive-in at Yuma, Ariz., found the Los Angeles heat too much for him. He hurried through his business here and rushed back to Yuma to cool off. . . . Columbia Booker Art Hallen, who suffered a broken leg on the first day of his vacation last August, is back at his post, but still obliged to use crutches.

At Santa Ana The State, Walker's Yost, and Princess theatres, previously owned by the Walker family, have been sold to Milton Arthur of Cabart Theatres.

Died: Father of Selvin Levinson of Lamont and Newhall. . . . Father of Mrs. George Page, wife of the Arroyo Grande and Moro Bay theatreman, who died here. . . . George Topper, 64, Fox West Coast Treasurer, last Wednesday night at the Santa Monica Hospital from a heart attack. Funeral was held here Nov. 7 with interment at the Holy Cross Cemetery, Inglewood. His widow and two sons survive.

Took No Chances

When Cliff Giessemen, divisional manager of North Coast Theatres, Inc. of San Francisco, invited his office force to dinner at his home, the gang pulled a stunt which nearly stopped the genial Cliff. Each member showed up at the dining table carrying his own rations (sandwich, apple, tiny bottle of wine) in a paper bag. However, they still ate the lavish dinner he provided.

ATLANTA

News has just leaked out Mary Cole and John Jarvis of the Kay Exchanges local office were married on Oct. 2. . . . A baby girl was born recently to Mrs. Helen Hardy, secretary to William R. Jenkins of Theatres of Georgia. . . . Jack Grayson, former theatre manager at Bartow, Fla., has been moved over to manager of the Grand, Winter Haven, Fla., where he succeeds Al Starbird, resigned. . . . Jack Austlet, former Dixie Film Exchange owner in New Orleans, has closed a deal with Stevens Pictures in Atlanta to handle its 16-mm. pictures in New Orleans.

Owner Roy Miller has sold his Newton Theatre, Mansfield, Ga., to Boswell and Reynolds, owners of a circuit in Union Point, Ga. . . . Mr. and Mrs. Bob Pinson, owners of Astor Pictures and Madison Pictures in Charlotte, N. C., visited the local branch of the two companies. . . .

Crescent Amusements President R. E. Baulch has returned to his Nashville, Tenn., headquarters after a visit to Washington, D. C. . . . Stevens Pictures President Ed Stevens is back from a Florida fishing trip. . . . Dixie Drive-In Theatres' Dusty Rhodes, Roy Edmonson and Harris Robinson have returned from an inspection trip to the firm's Georgia theatres. . . . J. A. Dorman, Jr., is the new manager of the Waters' Avon in Birmingham, Ala. . . . T. G. Solomon and L. C. Montgomery of New Orleans have opened the 400-car drive-in, town's second one, at Mobile, Ala. . . . Monogram Southern President Arthur C. Bromberg is back from attending the exhibitors' convention in Charlotte, N. C.

RKO has promoted former booker, sales and office manager, Ira Stone, to manager of its local office, replacing Hubert Lyons who resigned after 23 years with the company. . . . Ralph Peckham, who managed several exchanges here and in Dallas, Jacksonville and Charlotte, has been appointed office manager of Neil Agnew's N-P-S Corporation which is moving its New Orleans office to Atlanta. . . . E. M. Marks, formerly with Wilby-Kincey theatres in Charlotte, is now managing H. B. Meiselman's Center in that city.

Tom Jones of Exhibitors Service local office is back at his office after a hospital checkup. . . . Melba Wooten has resigned from Screen Guild. . . . Ernie Sands is the new Warner booker in Jacksonville, being transferred there from Des Moines. . . . S. E. Tutor is the new manager of the Strand, Owensville, N. C. . . . Manager L. E. Boyd has moved from the Pix to the Dixie in Jacksonville.

DENVER

Fox Intermountain Theaters President Frank H. Ricketson Jr. has been re-elected president of the Central City Opera House Association, and his assistant, Robert Selig, has again been named to the board of directors. The association sponsors the summer drama and opera revivals at the 71-year-old Opera House in Central City, Colo. . . . In St. Joseph's Hospital undergoing treatment is 20th-Fox Manager James Dugan. Matters at the exchange are being looked after by Western Division Manager Herman Wobber, who came in with Eddie Yarbrough exploitation man.

Robert Smith, partner in the Chief, Steamboat Springs, Colo., is attending the International Lions clubs' convention in Chicago.

The Rocky Mountain Screen club will complete its affiliation with Variety Clubs Nov. 15, without ceremony. At a later date Robert J. O'Donnell will come to Denver to present the charter at which time a banquet and celebration will be held. Nomination of officers for Variety Tent No. 37 will be held the first week in December with induction taking place in January. The club has postponed its car giveaway to Dec. 2.

BOSTON

Variety Club officials last week conferred with Cort Hincken, Boston fair manager, on the possibility of his staging a gigantic benefit show for the club's crippled children fund. . . . The Publicity Club of Boston is now holding its weekly luncheons at the Towne House on Warrenton Street in the heart of the film district.

RKO Theatres' Terry Turner is due here soon on a roadshow engagement. . . . Exploiteer Joe Mansfield is back in town after a road trip. . . . William Ervine was here from Universal New York headquarters visiting friends on film row. . . . Washington, D. C., publicists in Boston last week included Bob Test, Jack Mankey and Walter Bellson. . . . Broadway Producer Anthony Farrell gave a party for local drama critics at the Hotel Touraine last week.

Dec. 17 has been set as the date for the marriage of Helen Shribman, daughter of the late Charles Shribman, well-known booker here, to Prof. Clyde Curran of Suffolk University. . . . Lillian Tribby, former ice skating star who is

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headed for a film career, was overcome here by escaping gas, but will recover. . . . Astor Theatre Manager Louis Krasnow and Publicist Art Margolian were hosts last week at a preview for local newspapermen.

Robert Laurens, a French publicity man in Paris, visited local film theatres the past week and met many members of the press at a luncheon at the Hotel Statler where he told those present that Paris is again a good market for American films. . . Sigmund Cohen motored to Newport, R. I., last weekend for a visit with friends. . . . RKO Theatres Local Publicist Red King reports the new Keith Memorial policy of showing 60 minutes of news and shorts instead of a second feature is proving highly successful.

A fire last Sunday night in a Main Street bowling alley in Littleton, N. H., destroyed the Premiere Theatre, the only theatre within 30 miles, causing an estimated damage of $250,000. The two-story 25-year-old brick theatre was owned by John Eames.

WASHINGTON

Secretary of Defense Louis Johnson will present to Al Jolson on Nov. 14 Washington Variety Club's "Personality of the Year" award at the Hotel Statler on the occasion of the club's fourteenth annual-dinner-dance. Award was voted to Jolson by Tent No. 11's committee, consisting of present and past chief barkers as the first show business personality to inaugurate its "Hall of Fame." . . . The Variety Club held a general meeting of its members on Nov. 10 to discuss important matters on its welfare drive program. Next ladies' luncheon of the club will be held Tueday, Dec. 10. Its board of governors met last Monday night.

Eric Johnston was host on Nov. 9 at a luncheon in the Motion Picture Association's offices, for MGM Production Vice-President Dore Schary. . . . The Warner Club held its annual Halloween costume dance at the Coral Hall on Nov. 4 . . . E. E. Hinchy of Warner Bros. New York office was a recent Washington visitor. . . . Mrs. Sara S. Young, 20th Century-Fox booker, won a $25 bond in the Fox Dynamo Club drawing. . . . MGM star Peter Lawford made a P. A. at the Capitol.

NEW YORK

Randforce Amusement won first prize awarded by the State Insurance Fund for the best accident and safety record in the theatres' division. In addition, the citation made to Treasurer Emanuel Frisch at a dinner last week, Randforce received a bronze trophy for winning the safety rating for its third time. . . . Cecil B. DeMille will be the fall guy for the Circus Saints and Sinners at its annual affair to be held Nov. 25 in the Grand Ballroom of the Waldorf Astoria. The Motion Picture Bookers Club will hold its annual event next year on May 28 at the Hotel Waldorf Astoria. Its latest members are Filmrowites Stanley Yentes and Eugene Newman.

Berk and Krumgold, real estate agents, have sold a plot owned by Mutual Life to Sigmund Dornbush for the erection of a 1800-seater. The plot is opposite Carnegie Hall. . . . Prudential has opened the 1,000-seat Brookhaven at Pt. Jefferson, Long Island. . . . Sidney and Mildred Dreir have taken over the Brooklyn Parkside. . . . Ted Krasner has resigned as buyer-booker for the Doc Brown circuit whose Lakewood, N. J., Palm and Strand, Freehold Liberty, New York and Brooklyn houses are now booking through Ligget-Florin. . . . Nat Harris, booker and buyer for the Island circuit, is to join Prudential after Jan. 1. . . . Charles Blum, former theatre supervisor for Dave Snaper, is expecting to be a grandfather soon.

At a recent meeting of New York Variety Club's joint board and membership committee 27 leading writers on New York newspaper and film trade journals were elected to membership. Also installed, from the entertainment world, were Tommy Dorsey, Phil Brito, "Senator" Ford, Joe Laurie, Jr., Peter Donald, Harry Hershfield and Eddie Miller.

Father James Keller, M.M., leader of the Christophers and an author, will deliver the invocation at the tenth anniversary dinner of the Motion Picture Pioneers at the Starlight Roof of the Waldorf-Astoria on Nov. 16. The "Pioneer of the Year" award will be presented to Cecil B. DeMille at the dinner.

Two-Way Benefit

Three hours of rip-roarin' stage shows of the old west is scheduled for two performances each at the San Francisco Civic Auditorium on Nov. 19 and at the Oakland Memorial Arena on Nov. 20 when the Northern California Variety Club Tent 32 presents the Western Hall of Fame "hoss opera" on a 50-50 basis, the proceeds being split between the summer camp for boys maintained by the participating western stars and the Variety Club's service for blind babies. The western stars who will perform are Roy Rogers, Dale Evans, Allen "Rocky" Lane, Leo Carrillo, Johnny Mack Brown and Andy Devine. General chairman for the Variety Club is Ellis Levy with Charles Shutt in charge of publicity, Oakland co-chairmen are Allen Warshauer and Johnny Parsons.

Heading various Variety Club committees are: Ira Blue, radio; Leslie Jacobs and N. P. Jacobs, tickets; Ed Sonney, Harry Farros, collection; Paul Spier, program; Mattie Mateo, tickets; Samuel C. Levin, S. F. auditorium manager; Hugh Jones, Warren Peckner, Oakland managers; Roy Cooper, finance; Sam Miller, concessions; Louis R. Lurie and Jesse Levin, in charge of orphange guests; Ed Shapiro, transportation; Rotus Harvey, reception; Oakland Boys Club, Sunday banquet; Gerald Karski, trailers.

DES MOINES

Colin Miller, producer of "A Kiss for Corliss," is here for its world premiere on Nov. 17 at the Des Moines and Roosevelt theatres. Howard Waugh of United Artists is accompanying Miller along with publicity men Bill Blowitz and Paul Rayden.

The G. Ralph Brantons are busy with parties and pre-wedding preparations for their daughter, Nancy, who will be married Nov. 12. Branton is general manager of Tri-States Theatre Corporation.

A. H. Blank, head of Tri-States Theatre Corporation, has returned from a New York business trip. . . . Jimmy Ricketts, Jr., has returned from Denver, Colo., to become a salesman for Monogram. . . . Ludy Boston, Muscatine theatre owner, is recovering from an operation performed at a Davenport hospital.

Harold Rood of Dows, Ia., has purchased the Princess at Humeston, Ia., from Bob Hoadley who has been operating the house since the death of his father. . . . The Midwest Drive-in Theatre Corporation has filed articles of incorporation at Waterloo, Ia., with authorized capital stock of $75,000. Philip E. Winslow is president.

LOUISVILLE

Mr. and Mrs. Robert Nalley of Springfield, Ky., announced the engagement of their daughter, Martha Lee, to Alexander Hamilton Robertson, manager of the Majestic theatre there. . . . W. E. Carrell II of the Falls City Theatre Equipment Company attended the annual homecoming at Centre College in Danville. . . . Andy Anderson has opened his new Mary Anderson Theatre, named after his sister, in Hodgenville, Ky. His sister is reported as having been appointed manager of the house. . . . Area drive-ins are reported contemplating remaining open till Thanksgiving, some prehaps even longer.

Cardinal Theatre Service, Inc., has been established, with main offices in Danville, by A. R. Milby and W. S. Gabhart for the purpose of operating a film trucking service out of Cincinnati and serving theatres in the Kentucky territory. The two men also head Cardinal Theatres which controls the Hodgenville Cardinal and the Adairville Adair. . . . Local area exhibitors, equipment dealers and others in the film industry plan to attend the fall convention of Associated Theatre Owners of Indiana at the Hotel Lincoln in Indianapolis Nov. 15 and 16.

The Skyway, Parkway and Theatair Twin Drive-In theatres here have instituted "Buck Night" on Monday nights, admitting a car and all its occupants for $1, as a projected means of perking up business on normally slow nights.

SALT LAKE CITY

A daughter was born recently to Beverly Fartorie Rose of the Center Theatre personnel . . . Star Manager Andy Floor has joined the host of pheasant hunters in the nearby hills, and Tommy Floor is pinch-hitting for him at the Star . . . Fred Weimer, formerly of National Screen Service office, succeeds Gordon Le Sueur as local manager for Favorite Films. Le Sueur leaves for Los Angeles . . . 20th-Fox Western Division Manager Herman Wobber was here from San Francisco, returning later to the coast. Traveling Auditor Harry Wood from New York also visited the local 20th-Fox office.

MGM Manager Carl Nedley will be in Europe until about Dec. 1 on the trip he won with other MGM executives. During his absence supervision of MGM operations here will be under District Manager Sam Gardner, who at one time was manager of the Salt Lake branch. . . . Bernie Gold, booker and office manager for Republic Branch Manager Thomas McMahon, is vacationing in Denver and Colorado Springs. . . . Donald Harris is the new assistant to Manager Nevin McCord at the

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Capitol. Harris was formerly assistant manager at the Provo Paramount.

International Alliance of Theatrical Stage Employes, Local 250 (AFL) will hold a district meeting here on Dec. 3 to discuss varied problems confronting the organization. George W. Grayfield of Denver, secretary of the district union, will be one of the speakers along with some international officers. Union Financial Secretary Harold G. Crose is working on the program. Some 20 delegates from Utah, Wyoming and Colorado are expected to attend.

Dead: John J. Gillette, former president of the Intermountain Theatre Owners Association, a former mayor of Tooele, Utah, and a state representative, at his home in Arcadia, Calif., where he had lived for 10 years, following a long illness. Burial will take place at Tooele.

OKLAHOMA CITY

Ed Thorne, manager of the Capitol Theatre, left last week for a pheasant hunt in northwestern Nebraska. His wife and two sons, Tommy and Geary, accompanied him.

John Wayne, and his wife, movie stars, were in Oklahoma City, this week. With them were Grant Withers and Jim Arrington, Stillwater, state chairman of the Democratic party. The four started out on a state hunting trip on the Salt Plains, in northwest Oklahoma, Lake Carl Blackwell near Stillwater and the A. M. Wright lake east of Oklahoma City.

The Liberty Theatre had on the stage Nov. 4, "Whip Wilson" and his western band, plus a dual screen bill. . . . No-Kan Theatres, Inc., of Delaware has been granted a charter at Austin, Tex., for a 10-year term to handle theatrical acts with home office in Dallas, Tex. J. Harold Harris is its Texas agent.

CLEVELAND

M-G-M Manager Jack Sogg is back from a home office conference. . . . Herbert Ochs, Drive-In circuit owner, has sold the Canadian Port Arthur Orive-In in Canada and the Hamilton Drive-In, to Famous Players Canadian. On the other hand, Ochs has started construction of two new out door theatres at Sarnia, Ontario, and near Jamestown, N. Y. . . . . The Genevieve Akers Memorial Fund prevue last Tuesday at the Heights Theatre and contributions from members of the industry netted $6,000 which has been placed in a trust fund which will provide Mrs. Akers, mother of two daughters lost in the S.S. Noronic disaster, with a stipulated monthly income.

Irwin Shenker of Berlo Vending Company was elected chief barker of the Variety Club at a general meeting held Saturday (5). He succeeds 20th-Fox manager I. J. Schmertz. Other officers elected are: first vice-president, Sanford Leavitt; second vice-president, Oscar Ruby; secretary, Justin Spiegle; treasurer, Louis Ratener; sergeants-at-arms, Leonard Greenberger and Marshall Fine. Named to the board of directors are Irwin Pollard, Ted Minsky, Raymond Schmertz and Al Sunshine.

Howard Reif of the Essick and Reif Circuit is in Florida with his mother opening their winter home in Miami. . . . Frank Slavik, Mount Gilead exhibitor, is sufficiently recovered from a recent automobile accident to be back on the job. . . . . Jack Sahlman, formerly of Brooklyn, has been named managing director of the Guild (formerly Strand) Theatre, Toledo, which is now an art theatre operated by Marverne Inc. . . . Rufus Young is remodeling his Strand Theatre, Maumee, closed for four years, for an early opening. Herman Frankel, co-owner with his brother Marvin of the theatres in Elyria, and Mrs. Frankel last week celebrated their first wedding anniversary.

RKO District Manager Morris Lefko has been in Cincinnati taking charge of the office there during the illness of Manager Stanley Jacques. . . . Welber Haartge, president of the Detroit Nightingale Motion Picture Operators Bowling League, and Mrs. Haartge were in town visiting members of the Cleveland Operators' Bowling League.

Snow Birds?

Wolfberg Theatres of Denver and Lionel Semon, Pueblo, Colo., are experimenting to see how long folks will go to the drive-ins in the winter. The Wolfberg circuit is keeping two of its four Denver drive-ins open as long as possible, and Semon is doing likewise with one of his two at Pueblo.

PITTSBURGH

Lois Meinbresse, of the 20th Century-Fox exchange, has resigned as of December 1 when she will leave for California to be married. . . . Norman Mervis, head of the Mervis Theatre Circuit, and Tema Schutzman, of this city, will be married on Nov. 30, and the newlyweds will take a South American cruise for a honeymoon.

At a meeting of employes held last Monday, Rosalie Miller, Film Row's most popular cashier, was elected President of the 20th Century-Fox Family Club for 1950. . . . Charles Truman, Jr., son of the veteran Meadville, Pa., showman, has joined National Screen Service.

Dead: Louis Gilbert, manager for the past 10 years of the local Warner Theatre, in Sarasota, Fla., after a ling illness. His widow survives. Funeral services and burial took place in Sarasota. Born in Boston, Mass.. Gilbert had been in theatre business most of his life. Prior to 1924 he had managed legitimate theatres in New York and New Jersey; was company manager for road shows, and for many famous stars. In 1924 he joined the Stanley-Fabian Theatre Circuit in New York, where he remained when that organization was taken over by Warner Brothers.

New Theatres

New York—Sigmund Dornbusch and associates, a 1800-seat theatre and office building at 56th St. and 7th Ave., New York City.

Buffalo—Hornell Drive-In Theatre Corp., a drive-in along the Hornell-Arkport Highway.

Waynesboro, Pa.—H. C. Bondurant, an 800-car ozoner to cost about $100,000 near here.

Electra, Tex.—Home Theatre Company, a 400 to 500-car under-skyer a mile from here on the Vernon Highway.

Independence, Kan.—William H. Wagner and Theatre Enterprises, Inc., a drive-in on West Laurel St.

Quincy, Ill.—W. J. Logan, an 800-car outdoor theatre on 36th St., between Maine and State Streets.

Denver—Max Storey, a 350-car under-skyer to cost $50,000 at Montrose, Colo.; Tom Knight, a 500-seater at Riverton, Colo.

Atlanta—Georgia Theatres, a new theatre at Dade City, Fla., and a $100,000 drive-in at Chamblee, Fla.; Wilby-Kincey Theatres, a new $1,000,000 theatre at Knoxville, Tenn.

Bridgewater, Mass.—Ogden White, a 650-to-1,000-car drive-in here at North Gaston Ave. and Route 29.

Daly City, Calif.—Mission Amusement Co., an $80,000 under-skyer here.

Sunbury, Pa.—Comerford Circuit, a new theatre here at Neff and Market Streets.

Half Moon Bay, Calif.—Alvin S. and Harvey R. Hatch, a 500-seat theatre, the Patio, to cost $100,000 at Miramontes and Main Streets.

St. Louis—St. Louis Amusement Co., three four-screen, 1000-car under-skyers to cost about $150,000 each in St. Louis county.

Minneapolis—Black Hills circuit, a $77,000 theatre, the Sturgis, at Sturgis, S. D.; Volk circuit, a 1,200-seater and market center at suburban Robbinsdale; Sheldon Grengs, a 1,100 seater in St. Paul suburb, Hazel Park.

Oklahoma City—Griffith Theatres, a 400-car ozoner at Wellington, Tex.

Salt Lake City—C. Kenneth Hicken and J. Marcan Nercessian, a $125,000 drive-in at 21st St. and Wasatch Boulevard in Salt Lake City.

ALBANY

Schine's Palace Theatre and eight story office building at Watertown, N. Y., has been sold by New York theatre realty specialists, Berk and Krumgold, to Gerald Frankel of Chicago, who has arranged to lease it to Richmore Amusement Enterprises, Ind., headed by Richard P. Morgan of New York. The deal awaits approval of Federal Judge John Knight in Buffalo under terms of the Schine consent decree issued June 24, 1949.

The Rochester Memorial Post 1418, Veterans of Foreign Wars, received a complete set of colors and the guidon presented to it by Monroe County VFW Commander Leonard I. Schieffelim at a post luncheon and dance. Post Commander Richard J. Hughes accepted the colors which were sponsored by Michael J. Mungovan, representative of Local 25, International Alliance of Theatrical Stage Employes. General committee in charge of the presentation included Richard J. Binnert, Roger W. Noldt, Glen Hartwell, William J. Kelly, Edward Shields and Walter Beisheim.

KANSAS CITY

Fox Midwest last week purchased the building which houses its 1,000-seat first-run Kennedy Theatre in Kirksville, Mo. The move was part of the current proceedings in settling the Kennedy estate. Earl Hayes is city manager. . . . Vaudeville apparently has found a ready market in Kansas City. The third Palace bill routed over the RKO circuit last week boosted the house take considerably, although the week's gross was somewhat under that of the first two Palace bills to play the Missouri Theatre.

Fox Midwest president, Elmer Rhoden left last week for a European trip with "Rick" Ricketson, and Charles Skouras. Jim Long, manager of Fox Midwest's Missouri-Iowa division, also is vacationing in Europe—London, Paris and Rome, with an audience with the Pope. Returning, Long will meet the Rhoden-Ricketson-Skouras for a London luncheon.

Park College at Parkville, Mo., this fall began its student project of operating a theatre as a feature of its study of the motion picture industry, a part of its student work problem. Policy of this Presbyterian college includes part-time jobs for the students and the operation of the theatre will help the students employed in it to earn part of their tuition. Mrs. William Yingling, wife of the president is super-

(Continued on Page 28)

REGIONAL NEWSREEL

(*Continued from Page 27*)

visor of student industries. The season opened with "Rope" followed by "Hellzapoppin." The manager is Phil Jacoby of Corning, N. Y., who spent last summer at a drive-in learning the managerial ropes. Other students assist him selling tickets, ushering, manning the booth, etc. Admission, open also to the public, is 25 cents in the 175-seat theatre. At the end of each week of operation, a critique is held among student workers and the supervisors. Theatre will operate according to plans, for about 30 week-ends, under supervision of a student committee. The town of Parkville has no theatre.

MINNEAPOLIS

Gross income from film rentals at the 20th-Fox exchange is at an all-time high, according to manager M. A. Levy. . . . Settlement of a non-buying situation against Paramount product by The Theatre Associates, buying combine, was reported near an end. Paramount manager Ben Blotcky said that "negotiations are under way but not yet completed."

Sheldon Grengs, Wisconsin exhibitor, sold his interests in the Stardust drive-in, Sheboygan, Wis., to L. F. Gran of Standard Theatres. He also sold his interest in the outdoor stand at Wausau, Wis., to Ben Berger and associates of Minneapolis, and interests in drive-ins at Stevens Point, Green Bay and Janesville, Wis., to Ted Karatz' Badger Outdoor Theatres.

Charles Rubenstein, part owner of the Faust and Dale, St. Paul, the Hollywood, Minneapolis, and the Skyview drive-in, Duluth, has purchased the Alhambra, Minneapolis neighborhooder, from the Donald Guttman-Ted Mann group. After disposing of the local Northtown, Mann is expected to transfer his theatre activities to California where he and Guttman operate drive-ins.

American Seating Co., distributing through branches of National Theatre Supply Co., but maintaining its own sales personnel, has broken with the supply distributing outlet, and opened offices at 73½ Glenwood Avenue. . . . Altec Service has moved its office to the same address.

Arnold Mayer opened the Mayer, Hebron, N. D., and Grant Roseth the new Rose, Underwood, N. D. . . . Hugh F. Annett has purchased theatres at Gonvick and Clearbrook, Minn., from Leo Schuck. . . . The Miner circuit will rename the modernized Orpheum at Menominee, Wis., the Stout. . . . Ernest D. Hanson is the new owner of the Portal, Portal, N. D. . . . Ed McMillan has purchased the Sauk, Sauk Rapids, Minn. . . . Lloyd E. Bellefeulle is the new owner of the Roxy, Argyle, Minn. . . . A. B. Muller opened his new 550-seat Monticello at Monticello, Minn.

BUFFALO

Eagle Lion Manager Al Herman and wife will spend Thanksgiving with her parents in Boston. . . . Robert T. Murphy general manager of the 20th Century Theatre, will resume vaudeville starting Nov. 20. . . . Sally Bifarella, former secretary to Paramount Managers Manny Brown and Mike Simon, and now aiding her father at the new Joylan Theatre in Springville, visited friends here. . . . Mr. and Mrs. Ben Belinson received a congratulatory cablegram from J. Arthur Rank on the occasion of the 20th anniversary of their Rochester Little Theatre. . . . Manny Brown, former Paramount manager here, is manager for Film Classics in Omaha, with the Des Moines area also under his supervision.

Fire damaged the Lockport Rialto to the extent of $2,000 to $3,000 last Sunday afternoon. Blaze, discovered by Doorman William Levalley, consumed the curtain, screen and other equipment. Auditorium was empty at the time. . . . Paramount Theare Manager Joseph H. Clements plans a vacation trip to Portland, Ore., at the month's end. . . . Arthur Adler is student assistant manager at Schine's Palace, Syracuse. . . . Ray Whitford, after 10 years in the Navy, is familiarizing himself with Loew theatre management at the State, Syracuse, and then goes to San Francisco to manage a Loew house there.

Batavia Mancuso Manager Frank McCann reports Batavia theatre business good but adversely affected by the recent harness racing season there. . . . The Local Erlanger has become a movie house for two weeks with "Quartet." . . . Vaudeville is being added to Shea's theatres in Jamestown, N. Y., Bradford, Pa., and other houses in the Jamestown Amusement circuit. . . . Elmer C. Winegar, one of the operators of the Vogue and long prominent in Buffalo exhibition circles, is chairman of the vaudeville quiz show to be staged in Memorial Auditorium by local Shriners, Nov. 28 and 29. Alan Carney will emcee with Jerry Colonna as headliner.

Dead: The brother-in-law of William Graham of 20th Century-Fox, in New York City.

Segregation

Separation of popcorn and non-popcorn eaters in theatres was suggested in an editorial recently in the Des Moines Tribune. The newspaper said that "the thinking manager should divide his theatre (main floor only) with a partition of glass—soundproof, of course. Pro-popcorn would occupy one side of the theatre while anti-popcorners could enjoy the movie fully and the pro-popcorners could "drive no one crazy but themselves," the editorial said. The paper added that the balcony should be left for the young ones in love whether popcorn eaters or not.

CINCINNATI

Manny Trautenberg has been elected president of the Colosseum of Motion Picture Salesmen. Other officers include Ross Williams, first vice-president; Morton Perlman, second vice-president; Frank Schreiber, secretary; Manny Naegele, treasurer. Gil Shepherd, Bob Bums, Charles Palmer, and Johnny Eifert will serve as board of directors, in addition to the officers. Delegates to the convention in Kansas City Nov. 26-27, are: Manny Trautenberg, Ross Williams, Johnny Eifert, delegates, and Gil Shepherd, alternate.

Variety Club members' wives have organized a ladies auxiliary, to support the various functions and purposes of the Variety Club. Mrs. Alan Moritz, wife of the chief barker, has been elected head. The wives plan to raise funds for the annual Christmas party given for the orphans.

Jay M. Goldberg has succeeded Robert Law as local Realart office manager; Geraldine Dick has been promoted to booker, and Harriet Wolf joined as secretary for Lee L. Goldburg. . . . Paramount West Virginia Salesman William A. Meier was married Nov. 5 to Virginia Hesseler. . . . Paramount Picture Report Girl, Mrs. Catharine Krebs is home after a spinal operation. . . . Universal Contract Clerk Beverly Luckinbill is on the job again following hospitalization for a kidney ailment. . . . Eagle Lion City Salesman Harold Hellman is recuperating at home following a major operation. . . . 20th-Fox Kentucky Salesman Sam Weiss, hospitalized for a kidney ailment, is expected back on the job next week.

Marty Shear and Vernon Berg have opened the Art Guild Theatre in Toledo. . . . MGM exchange girls, Florence Herman and Ruth Beck, gave a luncheon and showe- for bookkeeping machine operator, Ruth Yuengling, who plans to marry in November. . . . William Onie is local manager for Lippert Pictures, Sam Haber salesman and Margaret Woodruff, booker. . . . 20th-Fox's Mrs. Ritz Grau is resigning to help her husband in his business, being replaced by Mary Kotzbauer.

Theatre Owners Corporation Secretary Helen Honnert is engaged to marry Johnny Leisgang, University of Detroit student. . . . Altec Service Inspector S. K. Brown has returned to his former territory—West Virginia—and Frank Riffle has rejoined as service man in South Carolina. . . . Eagle Lion front office employes will receive retroactive pay increases following the signing of a union agreement. . . . Vera Dellatosta is Film Classics' new contract and availability clerk.

Managerial Changes In Jamestown Circuit

Following the resignations of John Woodward, Dover, O., Duke Prince, Conneaut, O., and Neil O'Brien, Westfield, Mass., managerial changes were announced last week by E. C. Grainger of the Jamestown Amusement Co.

Jack Baumgardt transfers from Geneva, O., to succeed O'Briend at Westfield; Bob Cannon leaves Amherst, Mass., to replace Prince at Conneaut, while Tom Turley, formerly assistant manager of the Palace in Manchester, N. Y., pulls up stakes there to succeed Woodward in Dover.

Other changes announced by Grainger: Dale McCoy, from McKees Rocks, Pa., to Amherst, Mass.; Bob Limbaugh, former assistant manager, from New Philadelphia, O., to Geneva, O.; Armand Pepin, from Shea's Penn, Pittsburgh, to Orpheum, McKees Rocks; Eddie Mason, former assistant manager, from Amherst to Shea's Penn, Pittsburgh; James Hayes, assistant manager, from Dover to Ashtabula, O., same post; Jack Gates, former chief of staff, from Colonial, Akron, to assistant manager, New Philadelphia, O.

Boyle's 'Kiss' Contest

Manager Joseph S. Boyle, Loew's Poli Broadway, Norwich, Conn., used a contest on "That Midnight Kiss." Contestants were asked to submit short letters on songs with the word "Kiss."

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

Producer Sam Engel will handle the production reins on 20th Century-Fox's "The Jackpot" and "Spare the Rod." These two additions bring to a total of ten the story properties which Engel is now preparing on his 1949-50 slate.

* * *

Anson Bond announced the signing of Robert Florey to direct "The Vicious Years," new Emerald production for Film Classics. With Tommy Cook, Sybil Merritt and Paul Livermore already set for the leading roles, the picture starts this month.

* * *

Warner Baxter, who starred for Columbia earlier this year in the title role of "Prison Warden," returns to the studio for a second prison story, "Leavenworth," in which he will be seen as a convict, instead of an honest man.

* * *

"A Moment of Fear," an original story by Oscar Boetticher, was purchased by Monogram Producer Lindsley Parsons as a starring vehicle for Lucille Bremer. The picture will be filmed in La Paz, Mexico, early in 1950, with Edward Norris, Jan Clayton, Charles Lang and Helen Parrish in top roles. Boetticher is also set to direct.

* * *

"The Richest Girl in Jail," an original comedy by Michael Fessier, was purchased by RKO as a starring vehicle for Jane Greer. Robert Sparks is to produce, with filming slated to start soon after the first of the year.

* * *

Felix Feist has been signed to direct "Murder, Inc.," which Milton Sperling's United States Production company will produce for Warner Bros. Feist checks into the studio the latter part of this month to begin preparatory work on the film. No cast has been selected.

* * *

Jonathan Latimer, Paramount writer, was assigned to do the screenplay for "Jack of Diamonds," the Ray Milland starrer. Richard Haydn is due to direct, with Joseph Sistrom as producer.

* * *

Joan Leslie gets the leading feminine role in "The Skipper Surprised His Wife," the first for her at MGM. With Robert Walker set for the starring role, the pictures goes before the cameras late this month, with Elliott Nugent directing. Production is the third this year for William H. Wright.

* * *

Eddie Bracken, well-known comedian, was signed by Howard Hughes to an exclusive long-term starring contract at RKO. He reports to the studio after the first of the year.

* * *

Doris Day will co-star with Ginger Rogers in Warner Bros.' "Storm Center." Miss Day has been assigned a straight dramatic role in the film, under Stuart Heisler's direction, with Jerry Wald producing.

* * *

Producer-Director Clarence Brown has launched pre-production activity on "To Please a Lady," which will be his next for MGM. Brown just returned from Sacramento where he arranged for several professional race drivers to appear in the picture, which will star Clark Gable.

Showmanship Cure for Box-Office Ills—Wyler



William Wyler

Showmanship is the solution for our box-office ills, declares Producer-Director William Wyler, holder of two Academy Awards and presently under contract to Paramount. Wyler has a consistent record of turning out product that makes money, and reports show that his latest picture, the critically acclaimed "The Heiress," upholds that record. Naturally, then, his opinions and ideas carry considerable weight.

"When an exhibitor uses showmanship to sell a good picture," he mused, "his patrons learn to depend on him. He is building his theatre into an institution in the town. He can, over a period of time, develop the movie habit in people who do not ordinarily attend, and so is able to count on their support for the better films. If the full potential from good product isn't realized by securing the longest possible run and the greatest possible attendance, the showman is losing money, because the opportunity to get this extra income doesn't come every day. The great picture is the exception, rather than the rule."

Analyzing the returns on a film, Wyler said: "I am not interested in how many seats were filled but in how many were empty. I want to know this: did they get everybody in town to the theatre? People don't buy cars they never heard of, neither do they go to movies they never heard of. Tell them about it. They'll thank you."

What about the charge that many Hollywood films are poor?

"I don't believe that's true. Many movies are poor but there are endless gradations in the quality of films, same as there are in any art form. I would say that in any art there are bound to be lapses, and the great examples are far outnumbered by the commonplace. However, I think that what I have said contains the solution to the problem of poor pictures. If the exhibitor, by proper exploitation, would make the outstanding productions the main source of his income, and let the poor ones slip by there would be more good pictures made."

"The Heiress" is doing remarkable business in the metropolitan areas, and the producer-director expects the same in smaller communities. It's about simple people, their conflicts, their hopes and their defeats. These things are timeless and universal. It is the perfect example of a picture that should be sold.

Council Honors Wyler For 'The Heiress'

The Southern California Motion Picture Council at its monthly meeting last week cited Producer-Director William Wyler for his production of "The Heiress," which the Council declared "a picture of unusual and outstanding merit." In accepting the scroll, Wyler paid tribute to the Council and urged its members to continue their constructive work. He briefly discussed the industry's responsibility to the public, pointing out his belief that adult pictures should be made as well as those suitable for children.

The Council, headed by Mrs. William A. Burk, is made up of representatives from 48 women's and other organizations. Their recommendations are sent to these groups, libraries, schools, colleges and other organizations throughout the country.

New Lasky Film Project For Paramount Release

"Valley of the Mists," a Technicolor adventure film to be made by Jesse L. Lasky in Central America, will be distributed by Paramount, it was learned last week. Lasky has assembled a production unit with his son, William, as associate producer. His other son, Jesse, Jr., will write the screenplay from an original story by Willis O'Brien and Charles Palmer.

Goldwyn Signs Keith For 'Edge of Doom'

Samuel Goldwyn has signed Robert Keith, until recently the doctor in "Mr. Roberts" on Broadway, for the role of Detective Mandel in "Edge of Doom." Keith also appeared in Goldwyn's "My Foolish Heart," returned to Broadway, then came back to Hollywood for a role in "The Redhead and the Reformer" at MGM.

'Jet Pilot' First for Von Sternberg at RKO

First assignment for Josef Von Sternberg at RKO Radio will be "Jet Pilot," which will be produced in Technicolor by Jules Furthman with John Wayne and Janet Leigh co-starring. Von Sternberg was signed to a term contract last week by Howard Hughes.

'Rear Guard' Bought As Gary Cooper Vehicle

"Rear Guard," a new novel by James Warner Bellah, has been purchased by Warner Bros. as a possible starring vehicle for Gary Cooper. Anthony Veiller will produce. Story is laid against the background of the Indian wars in the southwest.

North Signed

Edmund H. North has been signed to write the screenplay of "Bureau of Missing Persons," which Louis F. Edelman will produce for Warner Bros.

Studio Roundup

The troupes of Paramount's "September," and Universal-International's "Deported" completed filming outdoor scenes and background in Italy and arrived home last week. Interior shots got underway immediately on the Hollywood sound stages, where the two pictures could be given the advantage of superior technical treatment.

At Columbia, Director Gordon Douglas started principals Louis Hayward and Patricia Medina to work in "Fortunes of Captain Blood," from the Rafael Sabatini novel. Hayward, already an experienced swordsman, is taking a brush-up course in fencing to perfect the Spanish method used during the period of the story.

Now It's 'Mule Train'

"Beyond the Purple Hills" rolled at Autry Productions. Director John English, again puts Gene Autry and Pat Buttram through their paces. Oops! There goes that title. Autry and his producer, Armand Schaefer, purchased the current song hit, Mule Train, and so now "Mule Train" is the film's new title.

The Lippert production, "Crooked River," starring James Ellison, completes the list of new pictures started last week, which, strangely enough, adds to only three; the smallest number in a long time. Thomas Carr has the direction assignment on the Lippert picture.

Thirty-two paraplegic veterans from Birmingham Veterans Hospital were signed for speaking roles in "The Men," Stanley Kramer's filming of the story of the permanently paralyzed veterans of the last war. The first group of 19 were being given pre-production instructions by Director Fred Zinnemann at Motion Picture Center.

Fifteen professional acrobats and top stunt men have been signed for work in the hazardous action sequences in Warner Bros.' "The Hawk and the Arrow." However, star Burt Lancaster will perform all his own stunts.

Bulova to Manufacture 'Academy Award' Watch

Board of Governors of the Academy of Motion Picture Arts and Sciences has approved a contract licensing Bulova Watch Company to manufacture a watch to be known as "Academy Award," it has been announced by Charles Brackett, Academy president.

According to Brackett, the Academy will receive a minimum of $125,000 over a four-year period from Bulova in return for the use of the phrase, "Academy Award," and the exclusive right to reproduce the Academy's Award of Merit ("Oscar") statuette in all advertising pertaining to this particular series of watches. The Board has voted to loan the money to the Academy Building Corp. to reduce the indebtedness on the Academy Award theatre building.

Williams, King's Men To Stay On at U-I

Universal-International has signed Tex Williams and his Western Caravan for a third series of eight three-reel musical westerns to be made next year.

At the same time the studio signed The King's Men, popular vocal group, to appear in the 1950-51 series of "Sing and Be Happy" shorts.

LONDON OBSERVATIONS

French, BFPA Director, Lays Film Employe Salary Cuts and Picture-Making Drop to High Production Costs and Wages

By JOCK MacGREGOR

For the first time since his appointment over three years ago, Sir Henry French, director general of the British Film Producers Association, revealed a defeatist attitude at his November press conference. The subject under discussion was the salary cuts inflicted on British film employes, and he frankly admitted that production was decreasing annually as the pictures were not realizing the money to put into new features.



Jock MacGregor

The blame is placed on high production costs and salaries. Personally, in view of the position held at the end of the war, I am regretfully bound to add mismanagement and put the responsibility on those few individuals who neglect the public and box-office alike.

These offenders have been content to sit in their offices, read reports and blast the theatremen when a film has not come up to expectations instead of going out and getting first-hand knowledge of conditions. In the lust to create the perfect machine they have scorned the human factor and personal showmanship.

The misuse of stars and technicians and poor selection of subjects have combined with the Quota Act, independent exhibitor resistance and the strange choice of American releases to accelerate the British crisis. The scorching summer was but the final blow.

It is no secret that the Korda British Lion group would have been unable to continue its program without Film Finance Corporation aid and there is speculation as to what will happen when the loans are exhausted.

Rank's program becomes less ambitious with each announcement and it is rumored that at the year's end only Pinewood will be operating. Meanwhile, ACT are referring their dispute over the proposed salary cuts to the Board of Trade. The boys do not believe this measure will save the day so long as certain individuals remain in command.

* * *

Among the economies recommended to London Films by the government-sponsored FFC is the closing down of the central publicity department, and this has been put into immediate effect. Future photographs of J. H. Lawrie visiting the studios will in consequence be sent by unit publicity representatives direct to the trade press.

Ingram Fraser, the publicity chief, has gone to Films of France, a new company which has been formed to look after the interests of the leading French producers in this country, and has leased the Rialto Cinema.

* * *

The Italians are also looking with eager eyes at the British market, and passing through London on his way to New York recently was Dr. Renato Gualino, of Lux Films and president of their Film Producers Association. He spoke optimistically of dubbing their offerings into both English and American and hopes to get good returns for his efforts.

I am afraid I provided a wet blanket to the proceedings, for I cannot see "dubbed" films succeeding in this market. There is a surfeit of properly recorded pictures with artists whom the public knows, and I believe the style and tempo of the Italian films endears them more to the discriminating patron, who prefers a sub-title anyway, than to the general run. Maybe if the dollar shortage continues we shall just have to get used to them.

* * *

Paramount's Plaza Theatre is now planning to introduce stage acts to bring the crowds back to the West End where business continues to be far from brisk. Odd phenomenon is the success of "Third Man" which is still playing to near capacity at the Carlton after some 100 bookings in the suburbs. This certainly proves that the current short premiere run and general suburban release is inadequate for a good film.

Incidentally, I took a second look at this winner the other night and reckon that its zither musical accompaniment has created one of the finest word-of-mouth publicity campaigns in years. This tricky, tantalizing little tune which is hard to hum yet fascinates all who hear it is the film's strongest selling angle.

* * *

Phil Gersdorf, who came over to handle the American publicity for Walt Disney's "Treasure Island," has found many friends in this country and has made a gesture which will long be remembered with pleasure. Before leaving on the Mauretania, he was host at a small lunch for those national, American and trade pressmen who had given him particular assistance, and it was a really delightful function. Here's hoping that Phil and Beulah, his charming wife, will return before long.

Mexican Locales Set For 'Death on Side St.'

With James Mason and Marta Toren in the top roles, Universal-International's "Death on a Side Street" will start shooting in Cuernavaca, Mexico, on Dec. 1. From there shooting will be transferred to Mexico City. Locations were chosen last week by Producer Leonard Goldstein and Director Hugo Fregonese.

Broidy Names Schwalb Monogram Cost Supervisor

Ben Schwalb, veteran motion picture executive, has been named cost supervisor of all Monogram and Allied Artists forthcoming product by President Steve Broidy. Schwalb will work directly under the supervision of Broidy and will serve as liaison between the producers and the president.

MGM to Make 'Ivanhoe'

"Ivanhoe," Sir Walter Scott's immortal classic of romance and adventure, will be produced in 1950 by MGM in England, as one of the studio's most spectacular Technicolor films. Production has been assigned to Pandro S. Berman.

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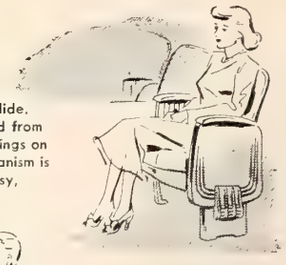
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The Service Paper of the Motion Picture Industry

November 12, 1949

Aaron Nadell, *Technical Editor*

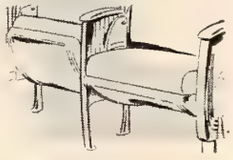




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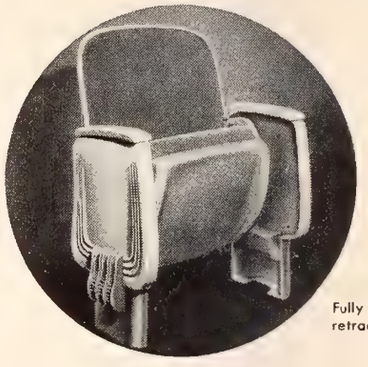


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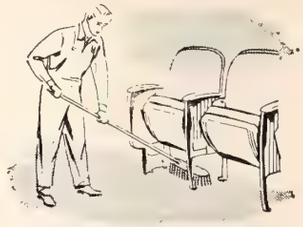
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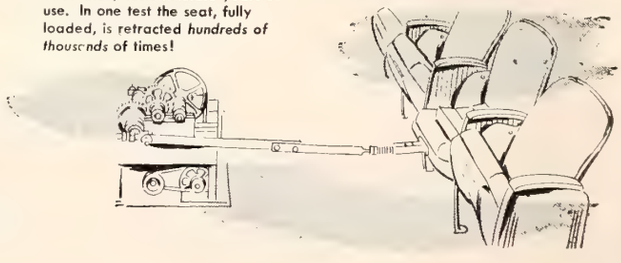


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Only Wagner letters can be stacked without warping—only Wagner letters are pressure-adjustable from easy slide to hurricane-proof. BY A SIMPLE ADJUSTMENT OF THE BARS, WAGNER LETTERS CAN BE LOCKED IN PLACE SO THAT THEY WILL NOT SLIDE NOR BLOW OFF THE BOARD.

ALUMINUM LETTERS

The world's largest range of sizes, styles and colors. Patented slotted method of mounting prevents freezing to sign.

SINGLE PANEL FRAMES ANY SIZE

Because of their stronger construction, Wagner Window-Type frames can be built in larger sections than is possible with any other design. Vitally important with drive-ins. More economical to maintain. Lamps, neon and glass replaced in any section without disturbing other portions and WITHOUT REMOVING FRAMES—a Wagner exclusive.

LUMINOUS COLOR-LITE PLASTIC LETTERS

4" and 6" sizes in lively flaming red. Present a brilliant neon-like appearance with no special illumination.

USE COUPON TO REQUEST CATALOG ON EFFECTIVE SHOW-SELLING EQUIPMENT

WAGNER SIGN SERVICE, INC.
218 S. Hoyne Ave., Chicago 12, Ill.

Please send BIG free catalog on Wagner theatre display equipment, the largest line in the world.

NAME _____
THEATRE _____
STREET _____
CITY & STATE _____

Lorraine carbons

LEAD IN SCREEN LIGHT

TRIPLE ECONOMY

MOISTURE-PROOF PACKED

Lorraine Carbons lead in Screen Light brilliance. The light is evenly distributed to every corner of the screen.

Economy 1 . . . LAMP MAINTENANCE— New copper-coating process now designed to eliminate pitting of mirrors. The copper coating does not strip back but recedes in minute bead form. Hence, mirror replacement and re-surfacing costs become negligible.

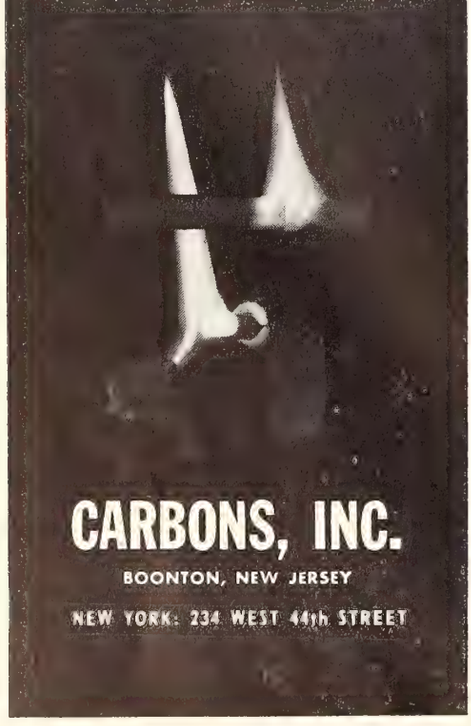
Economy 2 . . . SAVING IN CARBONS— Lorraine Carbons burn at a slower rate, giving a steadier, more even light distribution on the screen.

Economy 3 . CURRENT CONSUMPTION Lorraine Carbons produce more light at lower amperages.

Lorraine Carbons are now cellophane-packed to insure an air-tight moisture-proof product.

FOR ANY LAMP . . . ANY SIZE THEATRE OR DRIVE-IN

Lorraine Carbons are world renowned. Write for distribution data.



CARBONS, INC.

BOONTON, NEW JERSEY

NEW YORK: 234 WEST 44th STREET

Maintenance Memos for *Managers*

DECEMBER, 1949

1. Are any important keys missing as a result of employe turnover? If so, do you take the precaution of having locks changed from time to time just to make sure you are safe?
2. At this time of the year, when most patrons are wearing heavy Winter clothing, projectionists should run sound about one point higher because of the increased absorption.
3. Are you getting full value from the lighting current you pay for or is part of it wasted because of dusty bulbs or tubes, or accumulated dirt on reflecting surfaces?
4. If you have penny scales in restrooms or elsewhere in your theatre do you have their accuracy checked periodically? False readings annoy patrons and earn you ill will.
5. Time now to overhaul your reserve stock of candy and other refreshments and place orders with suppliers for types that are in special demand during Christmas season.
6. Have you been careful to avoid inflammables in your planned Christmas decorations, or if not to have them flame-proofed? Take no chances on fire or panic.
7. If any flaws in your heating arrangements have turned up to date, have you arranged for the necessary repairs or adjustments to keep patrons comfortable? Colder weather is coming.
8. If you are having a television antenna installed above your theatre, be certain that the installation is effectively protected against lightning—demand guarantee on this.
9. Does theatre air feel stale when you enter after having spent some time in the open? You don't want to waste heat by excessive ventilation, but you don't want it to smell musty, either.
10. Have you chosen a satisfactorily cool place to store reserves of candy, etc., where furnace or steam pipes will not spoil its palatability, appearance or salability?
11. Have you revised your candy, refreshment and beverage displays for winter season appeal? Are your counters and machines now stocked with winter merchandise?
12. Any untidiness of staff uniforms is sure to give patrons an unfavorable impression of your theatre. Do you insist on neatness at all times and hold staff inspections periodically?
13. Is your sound volume under observation at all times—is the projection room signalled promptly to raise or lower volume whenever size of audience changes materially?
14. Take time out now for a thorough last-minute re-check of all your planned arrangements for handling crowds safely throughout the coming holiday week.
15. Check the theatre's reserve supplies of lamp bulbs, and tubes, fuses, tickets, confections, sanitary requirements, etc., to make sure all are ample for holiday week.
16. Are your Christmas tree and/or other holiday lighting and wiring arrangements perfectly safe and fool-proof electrically? Are wires located where patrons cannot trip on them?
17. Have you had the plugs of all electrical extension cords inspected for broken casings, poor connection, loose prongs, frayed insulation and other electrical fire hazards?
18. Have you made absolutely certain that no seasonal decorations are located where they can hide any exit sign from any angle, or even slightly impede use of any exit?
19. Have you supplied your box office with holiday price signs, and have cashiers, doormen and ushers been thoroughly instructed on details of holiday price schedules?
20. Have you gone over your 1949 records and report forms thoroughly to try to find ways of improving operation, maintenance and general efficiency during 1950?
21. Do you plan to introduce any new (or revised) bookkeeping, record or report forms for use during 1950? If so, have you ordered the new forms printed? Little time is left.
22. Have you re-checked on your 1950 insurance policies and arrangements to make certain coverage will be complete, and in ample amount, to protect you in ALL contingencies?
23. Have you gone back thoroughly through 1949 telephone bills and long distance charges to see if there is any opportunity there to reduce unnecessary expenses?
24. Do not take the continued effectiveness of your heating system for granted; visit every part of the theatre occasionally, both when it is nearly empty and when it is crowded.
25. Check up on your fuel consumption to date, compare it with anticipated consumption and supply on hand. Change your fuel delivery schedule if necessary to make sure of ample supply.
26. Have you installed a positive and foolproof routine to make certain adequate amounts of ashes or sand will be spread whenever exit alleys or sidewalks are covered with ice?
27. Has experience this winter proved that your check room facilities are adequate for caring for patrons' coats, umbrellas, overshoes—or do they need some improvement?
28. Is the staff keeping the theatre, including rest rooms, tidy and attractive at all times, and particularly just after breaks, in spite of heavy holiday patronage?
29. Have holiday crowds depleted your supply of popcorn, candy or other refreshments? Take no chance of running short and losing sales, order additional supplies now.
30. If a heavy storm should suddenly cut off all power would you be in danger of panic in your theatre for lack of emergency lighting arrangements? If so, put them in at once.
31. Do you check with your local fire and safety authorities now and then and ask their recommendations? If you follow their advice faithfully you can never be called negligent.

IDEAL CHAIRS



SLIDE-BACK

- *Modern Seating*
- *Better Looking*
- *Longer Lasting*
- *Greater Comfort*
- *Better Values*



CHIEF



MERCURY



CHALLENGER



PLYWOOD

IDEAL SEATING COMPANY
517 Ann St., N.W. Grand Rapids, Michigan

- ☐ Please send literature on Ideal Slide-Back Chairs.
- ☐ Please send literature on the Chief, Challenger and Mercury Ideal Streamliner Chairs.
- ☐ Please send literature on Ideal Plywood Chairs.
- ☐ I am planning on reseating my theatre.
- ☐ I am building a new theatre.

NAME_____
THEATRE_____
STREET_____
CITY AND STATE_____

A chair for every situation, every floor condition, every budget

Year's Best Buy—

Griggs' 30-line Chair!



The *newest* in the Griggs line of comfortable seating. It has the self-rising seat!

The new luxury chair with automatic self-rising seat has long, steel back-plate which protects upholstery *both* at top and back of seat. Deep, luxurious 12 or 16 coil springs go into its fabrication. Greater leg room is provided! A chair of comfort, economy and beauty.

Call, Write or Wire:

GRIGGS EQUIPMENT COMPANY

★ Manufacturers of fine Theatre Seating

BELTON • TEXAS

Offices: *Dallas*, 2008 Jackson; *Memphis*, 410 S. Second; *Shreveport*, Box 213, Cedar Grove Station; *Oklahoma City*, 708 W. Grand, and *New York City*, 1560 Broadway.

THESE FLASHY CARTONS BOOST YOUR POP CORN SALES



FREE SAMPLE

Use "Showmanship" in your pop corn business, too! Dress up your pop corn in the nation's most colorful, most attractive cartons ever designed. Acclaimed by thousands of operators as dynamic sales booster. Works like magic. Get FREE SAMPLE, low prices on all supplies for a money-making pop corn business. No obligation. Write today to HOWARD C. SMITH, President.

AMERICAN POP CORN CO. SIOUX CITY 6, IOWA

KEEP ABREAST OF THE TIMES
Read
SHOWMEN'S TRADE REVIEW

Maintenance Memos for *Projectionists*

DECEMBER, 1949

1. Have you a regular program for listening to or otherwise checking each individual loudspeaker unit for its individual volume, quality, and freedom from noisy operation?
2. Time for another check on steadiness of power line voltage. Read it every two hours during show time, report any variations greater than plus or minus 3 per cent.
3. Are you keeping yourself in close touch with the latest developments of theatre television and its equipment? No one knows how soon you may be called on to operate it.
4. How long since you checked your motor-generator for increase in vibration or noise? If either is growing worse have needed repairs made without expensive delay.
5. Is it ever necessary for you to take carbon tetrachloride from a fire extinguisher for cleaning purposes? Order an extra supply; don't risk depleting the extinguisher.
6. If your arc lamp reflectors are becoming badly enough pitted to need replacement soon, order new ones well in advance of actual need for them, so quality of show won't suffer.
7. Have you checked recently on the performance of new projection and sound apparatus? If your own is old and no longer in good shape, have you recommended timely replacements?
8. Is vibration of either projector increasing? If so, go over whole mechanism carefully to find the cause, and ask for the indicated repairs or replacements without delay.
9. When changes are made in projection room wiring do you always recommend oversize wires or conduit and extra pairs, to minimize the cost of the next change?
10. Do you have on hand sufficient supplies of every type of lubricating oil and grease you need? Don't let good equipment suffer through your failure to place orders in time.
11. If you are not allowed advance time for proper inspection and repair of all prints before running them, ask for it and explain why it is vital to safety.
12. Does someone periodically check the buzzer and phone to the floor and to the manager's office to keep them in perfect working order? If not, why don't you?
13. Is maintenance of the theatre's public address system a part of your responsibility? If so, have you set up a regular, periodic schedule for doing this work?
14. How long since lamphouse exhaust flues were last cleaned out? Partially clogged exhausts will increase the concentration of dangerous fumes in the projection room air.
15. How long since projection room ventilating ducts were cleaned out? Make sure they are not partially clogged—protect your one and only pair of lungs.
16. Court plaster can be used to tag wires when making repairs. Cut it into small squares and stick one on each wire. Write information on the back of each square.
17. Have you checked over your 1949 records and report forms looking for ways to improve operation, maintenance and efficiency in 1950? If not, why not?
18. Do you feel that you want to introduce any new record or report forms for use during 1950? If so, have them sent to the printer now so they will be ready in time.
19. Do you feel that you want to suggest to your manager or company any new, improved operating practices to be followed in 1950? Do it now, when other plans are also being made.
20. Time for year-end inventory of projection room equipment, supplies, spare parts, printed forms, tools. Order whatever is found needed to start new year fair and square.
21. Spare parts, supplies, service may not be too easy to get during coming holiday week-ends. Have you everything you need for insurance against possible breakdown?
22. Have projection ventilating arrangements proved adequate during cold weather thus far? If not, ask for improvements; colder weather will be coming.
23. Is maintenance of hearing aid amplifiers and headphones part of your responsibility? If so, do you test and inspect them regularly without waiting for faults and complaints?
24. Time for year-end inventory of projection room maintenance data and diagrams, switch and fuse panel data, and wiring diagrams, so both you and relief men will have full information.
25. Is a complete list of your theatre's fire and other emergency rules and procedures permanently posted in your projection room for guidance of relief projectionists?
26. Will a relief projectionist know where to find, without delay, all tools, supplies and spare parts he may need? If not, why not post list or mark all drawers and cabinets.
27. If you use reel-end alarms are they still in good condition and not damaging to film? Check and see; make adjustments or repairs or order replacements as necessary.
28. Do heating arrangements cause any item of apparatus to operate at more than its allowable temperature rise? Move it to cooler place or give it more ventilation.
29. Have you adjusted your customary volume control settings to allow for the increased sound absorption of heavier clothing worn by patrons at this time of year?
30. If your equipment is such that lamphouse and projector optical centers can get out of alignment, have you set up a regular schedule for checking them in this respect?
31. Have you set up a regular schedule for periodic check-up of change-over mechanisms, hand and motor-driven rewinders, splicers, and other auxiliary items?

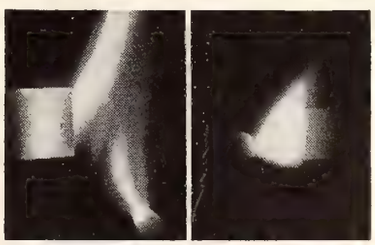
Change dim screen TO bright screen

SQUINT SPARKLE





Use "NATIONAL" High Intensity Projector Carbons and make box office BOOM!



When you buy projector carbons —BUY "NATIONAL"!

The term "National" is a registered trade-mark of

NATIONAL CARBON COMPANY, INC.

Unit of Union Carbide and Carbon Corporation

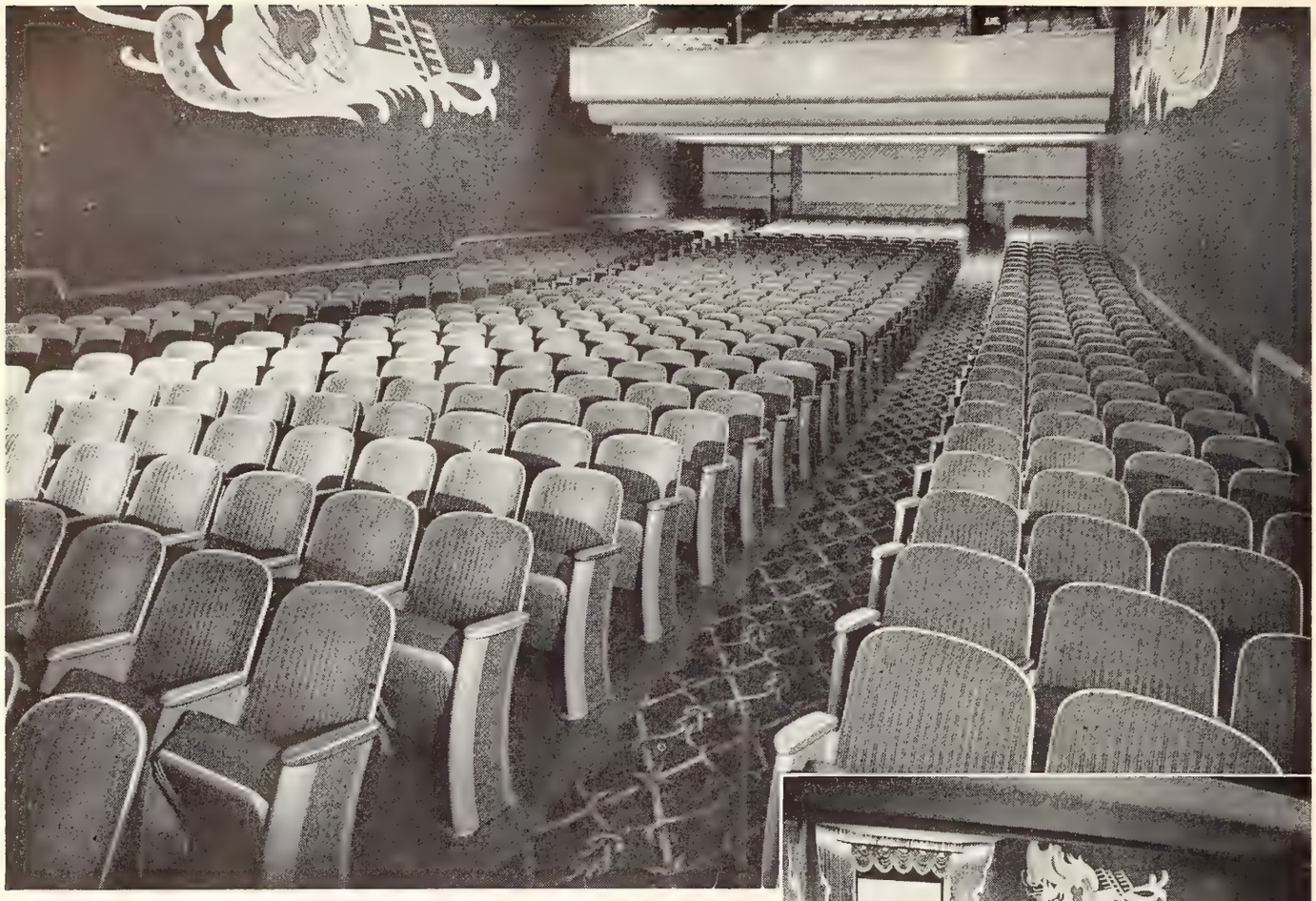
UCC

30 East 42nd St., New York 17, N. Y.

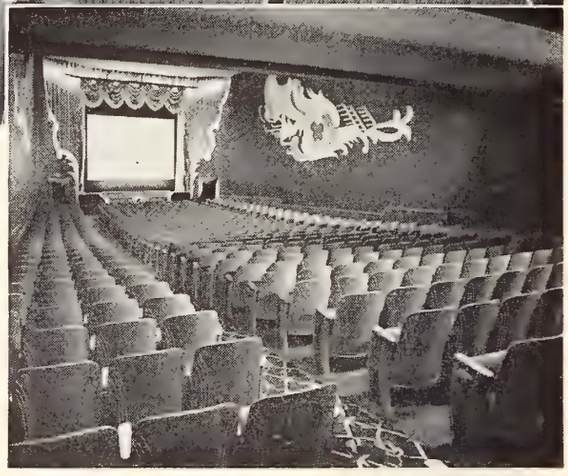
Division Sales Offices:

Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco





"Screen's eye" view of new DeKalb, Illinois, theatre shows comfortable appearance of Heywood-Wakefield chairs.

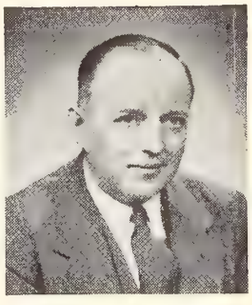


Note how smart lines of "Encore" Model TC700 chairs complement the DeKalb's modern decor.

Successful Chain Selects Heywood-Wakefield Comfort For New DEKALB

YES, THERE'S plenty of successful experience back of this newest (and twelfth) unit of the expanding Anderson Theatre Corporation. And a nation-wide record of experience proves that Heywood-Wakefield seating is a dependable aid to profitable operation. First, because *comfort* is designed into every line and detail. Second, because time-tested construction methods, and the use of special quality steels for coil springs, standards, seat and back-pans assure the kind of durability that keeps maintenance costs consistently low.

See for yourself how the handsome appearance and downright comfort of Heywood-Wakefield seating can make patrons *want* to come back—and learn at first hand the many money-saving advantages of Heywood-Wakefield construction features. Call your nearest Heywood-Wakefield distributor or one of our sales offices in Baltimore, Boston, Chicago or New York.



"Heywood-Wakefield chairs," says A. J. Claesson, of Anderson Theatre Corporation, "make life easier for an interior decorator in two important ways. Their good looks harmonize with decorating plans—and their proved *comfort helps assure continuing patronage."*

HEYWOOD-WAKEFIELD
EST. 1826

Theatre Seating Division
MENOMINEE, MICHIGAN



Unique Design Sells Theatre Tickets

Two months after the opening of the new Baldwin Theatre on South LaBrea Avenue in Los Angeles people are still coming from as far away as Alaska to look at it, Manager Burt Jones reveals, while word-of-mouth advertising of its exceptionally clear sound, comfort and beauty builds repeat business.

Elderly patrons, especially, exclaim to Manager Jones about the clarity of the acoustics, and state that they have never before been able to hear a picture completely. Architects, builders and exhibitors have constituted a temporary substantial patronage, often paying their way in see if the Baldwin Theatre is as exceptional inside as out. The 1,000-car parking lot (for a theatre seating 1,800) also draws patronage, Manager Jones believes. For his own part, he stresses service to patrons to keep the business the theatre attracts, and thus to convert it into a steady clien-

The unusual oval-arch, laminated-wood construction of the Baldwin, and its novel design features, provide an important cost advantage in addition to their eye appeal, their contribution to sound quality and—as will be noted later—better ventilation.

Cost Only $150.00 Per Seat

They have reduced the theatre's first cost by a significant percentage. Current theatre construction in the Los Angeles area runs from $200 to $250 per seat, according to figures cited by "Southwest Builder and Contractor" magazine on July 22. The Baldwin, opened September 9th, was erected at a cost of only $150 per seat. Furnishings and equipment came to an additional $42 per seat for a total cost of $192 in all exclusive of real estate.

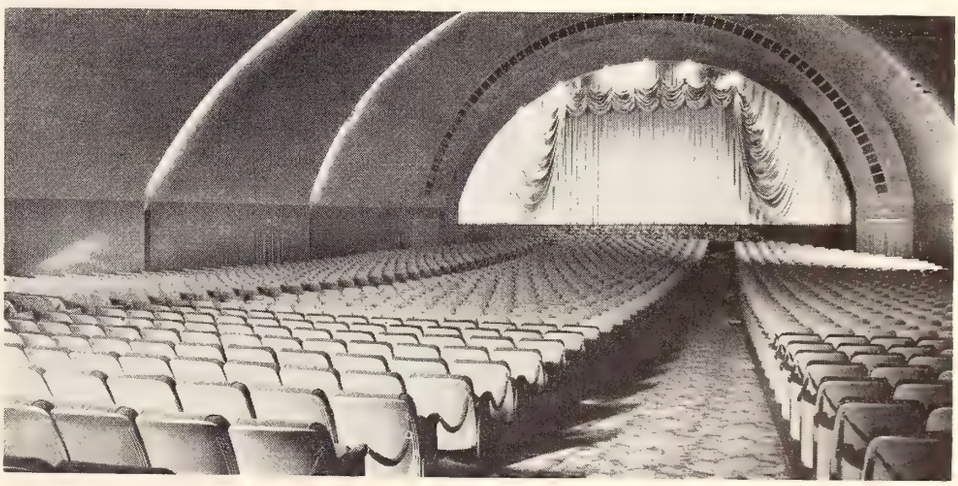
Architect Lewis E. Wilson of Los Angeles attributes this low cost primarily to the arch type construction which minimizes the quantity of material needed to wall and roof the theatre area; and secondly to the peculiar and varying shape of the nine arches. His method of procedure was first to lay down the ideal seating plan; and then plan an oval or elliptical arch to cover only as much cubic capacity as needed at that particular part of the theatre. Thus the arches are higher and narrower—more nearly circular—in the vicinity of the screen, and wider and flatter toward the rear of the theatre.

Arches Replace Facade

There is no facade at all in the conventional sense. To provide an eye-catching entrance way, and a structure to support the name sign, attraction boards and marquee, two broad, low arches of laminated wood timbers were built across the whole front of the theatre and linked to it with wooden side and roof lattice-work. In the outdoor lobby thus created a garden atmosphere is maintained by living plants, including palms growing through the overhead openings. This note is repeated by potted, live trees and shrubs inside the carpeted foyer, which is separated from the lobby-garden only by walls and doors of clear glass. Completely opaque plastic doors separate the foyer from the auditorium. Men's and women's rooms open off one end of the foyer, on the same level.

The auditorium side walls (above the

(*Continued on Page E-10*)





Theatre (top of page) is built of arches of varying size and curvature. Other arches linked to theatre proper by lattice-work form the "facade." Foyer is separated from outdoor lobby by glass only. Auditorium has exceptional acoustics and ventilation, unusually broad aisles, chairs 36" wide.

Drive-In Signs Planned for Fast Reading

Need for Greater Visual Range Increases Demand for Towering Displays and Changeable Letters

He who rides must read (and hasn't much time to do it) when the drive-in theatre advertises to passing motorists. Here pictured are three late 1949 examples of drive-in exploitation designed to catch the eye, and complete delivery of the message, all in a very few seconds.

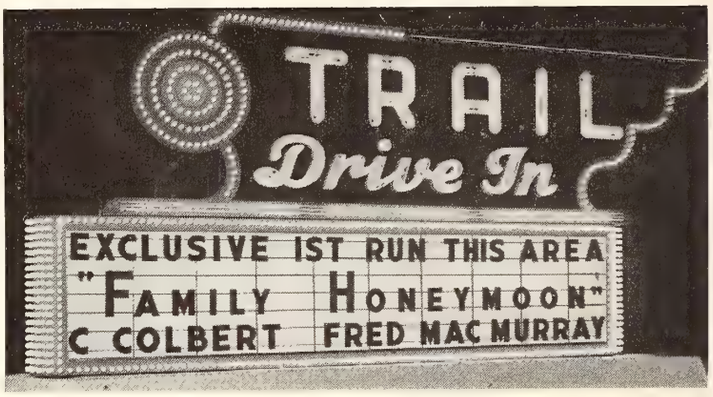
It will be noted that the name signs are not only large, but also designed to be grasped at a glance and remembered afterward.

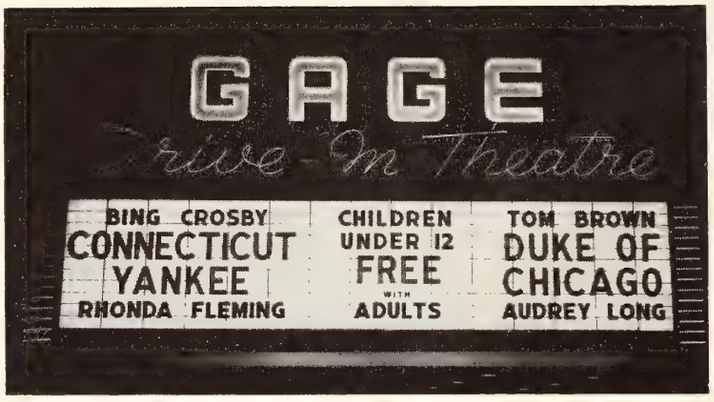
Changeable letters advertising the current program are, in the first place, large. Two of the three attraction boards here pictured present letters up to 17 inches in height, the largest made today. Additionally, color is used lavishly in these letters to break up the message in such way as to convey every part of it separately and without confusion while the eye passes once across the attraction board. Red, blue, black and green plastic and opaque letters are used in these signs.

Make the Billing Big

So far as the driver of the passing car is concerned, the only time he has to receive the theatre's message is when he takes his eyes off the road, and how long he is willing to do that will depend on traffic; so far as other occupants of the car are concerned it is all a matter of where they are seated with reference to the car's windows and the location of the theatre signs. In every case both name sign and program advertising must be planned for extremely rapid reading and the easiest possible remembrance.







One glance at this sign and the passing motorist will know and not easily forget the name of the Ranch Drive-In, (see photo above) recently completed on Highway 30 near Ames, Ia. Animation and huge letters advertise the Trail Theatre (upper left) near Sarasota, Fla. Attraction boards measure 4x20 feet. Wagner changeable letters are 17" red and 10" black plastic. Exceptionally broad and thin letters stress name of Gage Drive-In, Bell Gardens, Calif. 30x6½-foot attraction panels use 17", 10" and 4" Wagner letters in various colors.

Drive-In Shopping Center Combination Planned

Walter Reade Circuit, whose latest drive-in, the Lawrence, is illustrated on the opposite page, and whose earlier ventures in outdoor theatres during 1949 are recounted in STR for May 28th (Page E-16) and July 23rd (Page E-12) has announced plans for a combination drive-in shopping center, entertainment center, and (eventually) indoor theatre—all on the same grounds.

The new enterprise will occupy a 15-acre site on the traffic circle at Eatontown, Monmouth County, New Jersey. Popularity of its shopping center will be enhanced, Reade interests believe, by the recent installation of parking meters in nearby towns such as Asbury Park.

Leon Einhorn, of Einhorn and O'Toole, member of STR's Advisory Council, has been retained to draw up the detailed design. Opening is scheduled for next spring. Capacity of the drive-in is to be 1,020 cars. It will be completely paved, will have exceptionally wide aisles, and its centrally located concession and rest-room building will be accessible from all ramps by way of paved paths. Children's playground area will be fitted with slides, swings, sand boxes and park benches. Decorative drives, summer houses, shade trees and flower beds are to be included in the landscaping, according to present plans.

Baldwin Theatre

(*Continued from Page E-9*)

high wainscot) and its ceiling are all the same arching structure. Areas of junction between arches carry the lighting coves and break the curving wall-ceiling into four sections each painted in a different shade of green. This is deepest at the front section, palest at the rear. Carpeting is a Wilton weave of greens, and chair upholstery rust-colored. Lighting throughout the entire theatre is extremely simple —flesh-white and canary-yellow neon, with auxiliary downlights and spots.

The shape of the auditorium, and the blown-on asbestos-base insulating and sound-absorbing material with which its entire interior is coated, are one factor making for the very superior sound quality claimed for the Baldwin. Another, however, would certainly by the use of sound equipment of 150 watts output power (Research Council specifications for a theatre of 1,800 seats call for only 40 watts—thus the Baldwin's amplifiers never even approach the point of being overdriven into harshness).

The shape of the auditorium, moreover, is also credited with providing very unusual ventilating comfort. Fresh air enters the theatre through a series of grilles running completely around the screen opening, and thence proceeds at large volume, low velocity and without draft throughout the length of the auditorium to exhaust via the foyer. Heating is provided, but not refrigeration.



Twin box-offices at the entrance (top) serve four lines of cars simultaneously. Private road beyond them is paved, lighted, and fenced with rustic fencing; and serves as a holding area when theatre is filled. Admissions are 60-65 cents for adults, depending on time of week; 12-20 cents for children between ages of 6 and 12 years; children under 6 always free. Immediately above, view of parking area.

Built for Patron Comfort and Family Trade

Walter Reade's Latest, Near Trenton, New Jersey, Accommodates 850 Cars

Fully paved, hard-surfaced grounds, insect-repellent lamps, and complete fencing to keep out road lights and car lights are among the features built into this latest Walter Reade drive-in theatre for audience comfort. Trees found on the property were so far as possible retained to reserve the appearance of a pleasant, park-like area. The play area is open to the public during the day for use as a free community center.

Advertising stresses family appeal. "It's for the entire family," says a folder. "They remain intact as a group while being entertained in the confines and comforts of their car. All can come, including the elderly who need face no stairs or crowds."

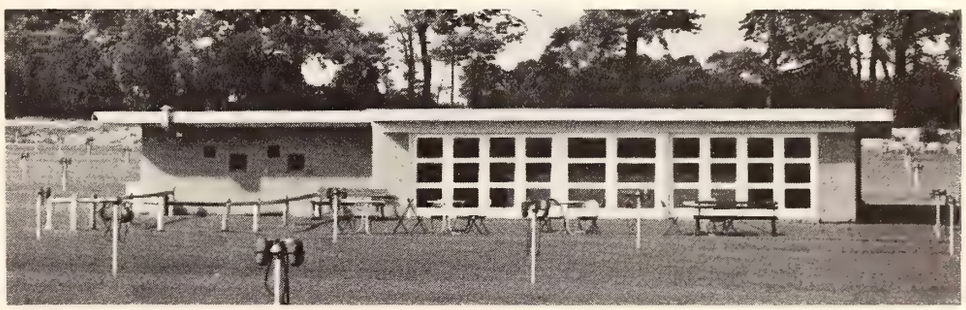
The new drive-in covers 16½ acres, and accommodates 850 cars. It is known as the Lawrence, and is located in Lawrence Township near Trenton, New Jersey, on U. S. Highway No. 1. The name tower, 40 feet high, and lamped with flashing neons, is visible for long distances in both directions because the highway is both straight and flat. The changeable letter attraction board is two-sided, arranged like a letter 'V.'

Cars enter the theatre at the far side of the name sign as seen in this picture, and exit at the near side. Ticket booths can serve four lines of cars at once. The long road between ticket booths and theatre proper is paved, fenced and lighted, and serves as a holding area when the theatre is filled.

Screen image is 60 feet wide, and projection throw 300 feet. Projection room, refreshment room and rest rooms are all located in the same cinder-block building. Tables, chairs and benches are placed immediately in front of the refreshment room, doors of which swing upward to leave its entire face wide open. Refreshments sold include popcorn, soft drinks, hot coffee, ice cream and candy. A center aisle running the full depth of the parking area facilitates access afoot to rest rooms, refreshment counter and play area.

Policy calls for three changes of program—on Sundays, Tuesdays and Thursdays. Admission prices inclusive of taxes are 60 cents for adults, 12 cents for children between the ages of 6 and 12, from Monday to Thursday; and 65 cents for adults, 20 cents for children.

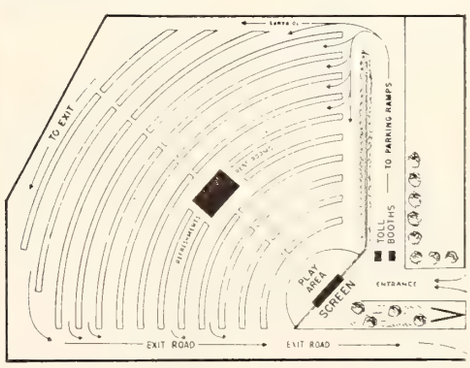
W. W. Smith of Camden, New Jersey, and Melvin Fox of Philadelphia were associated with Walter Reade in construction of the drive-in.



Tables, chairs and benches are set out before this refreshment room, doors of which swing up to leave its entire face open. Popcorn, hot coffee, soft drinks, frankfurters, ice cream and candy are among refreshments sold. Projection room is at left of same cinder-block building, and rest rooms in the rear behind the refreshment room.



Cars enter theatre at the far side of this name tower and exit at the near side. Name sign, lighted in flashing neon, is 40 feet high and is visible for long distances in both directions. Changeable letter attraction board is two-sided, V-shaped.



Landscaping surrounds entrance area and completely separates theatre from highway. Additional rustic fencing all around protects patrons against road and car lights. Fence in turn is surrounded by trees that were carefully preserved during construction.

The Progressive Encyclopedia Of Theatre Operation

A Compendium of Conclusions on All Phases of Theatre Design, Construction, Maintenance and Operation, Developed at Monthly Discussions By Members of the Architects, Projection and Theatre Advisory Councils.

ABBREVIATIONS USED

AC—Architects Council; PC—Projection Council; TC—Theatre Council; UO—Unanimous Opinion; MO — Majority Opinion; PO — Plurality Opinion.

The compendium that follows comprises the conclusions of three different Councils; and represents either unanimous, majority or plurality opinion of each body. To keep the reader informed just which Council or Councils offered the opinion cited, and just how closely the members of that body themselves are agreed concerning it, the above abbreviations are used throughout.

Council conclusions are often unanimous on technical matters, as the reader will find on glancing through these pages. In fact, two different Councils may agree, even by unanimous votes of each body, on many technical details of theatre operation. But factors of taste—as for example, in decoration—may be involved, as well as of technology; and therein agreement is naturally not to be expected. On some purely technical points also, especially in matters in which industrial practice is still rapidly evolving, agreement does not always exist. In each case, however, the initialed abbreviations (such as AC—MO, etc.) that follow each conclusion or opinion reported, will accurately inform you as to which Council's conclusion is cited and to what degree the members themselves concurred in it. These abbreviations—as well as the index appearing on this page—are necessary both for your own convenience and for economy of space, because the ground covered by the Councils, in the years in which they have been advising you in these pages, covers an enormous scope.

Design and Construction

Architects' Services. An architect experienced in *theatre* work can effect economies to many times his fee—and no theatre should be built or remodeled except under such supervision.—TC, MO.

Drive-In Theatres, at current building costs, may be a better investment than a conventional house. They have become a permanent part of the industry.—AC and TC, MO.

Screen towers and buildings should be architecturally treated for impressiveness, glamor and beauty; grounds should be landscaped (this is not seriously expensive); rest rooms, employes quarters, manager's office, etc., should not all be grouped in the same building with projection equipment, but some built into the screen tower or scattered among other structures built to house them.—AC, MO.

Refreshment sales building should have large picture windows so patrons will not be deterred from buying refreshments by unwillingness to miss part of the show.—AC, MO.

Best drive-in location is on a main highway, with screen located back to road. (TC, MO, AC, PO.) Illumination, except for aisle marker lights, is undesirable during the show (TC, PO), but artificial moonlight during the show is desirable (AC, MO). Deep wells are best for water supply, and septic tanks for sewage disposal.—TC, MO.

Projection and sound quality in a drive-in should be fully as good as in a conventional theatre. Projection room safety provisions should be equally complete, since panic among an automobile audience could prove even more disastrous than in an indoor theatre. (PC, UO). Best screen width for drive-ins is 40-50 feet; best projection distance 120-220 feet. PC, MO.

Drive-in screen should tilt forward to minimize keystone effect. (AC, PC and TC, MO). Individual in-car speakers are more desirable than a powerful central-speaker arrangement.—PC, MO; TC, UO.

Admission scale should be such that individual drive-in patron pays as much as, or more than, the local rate for indoor theatres.—TC, PO.

Prefabricated and Quonset Theatres. Their use can be expected to increase in the future (AC, PO) but at present they are desirable for some locations only, as

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for example where a long lease cannot be obtained.—AC and TC, MO.

Exterior or Facade Design. The box office belongs on the sidewalk line. (AC and TC, MO). Exterior design should exploit refreshment sales as well as picture advertising; a refreshment counter opening on the street will earn more revenue for the theatre than a poster case occupying the same wall space. (TC, MO; AC, PO). The facade should be functional in design, with little or no ornamentation, except where some special style is needed to keep it in harmony with exceptional surroundings, as in the case of a Colonial facade in a Colonial neighborhood. (AC, MO). Ornate, elaborate decoration has no place on the facade of any modern theatre.—AC, UO.

Design for Exploitation

Exterior Exploitation. Both marquee and name sign should be built-in as integral parts of the theatre structure, not treated as additions to be hung on after construction is completed.—AC, MO.

The marquee should provide *large* attraction boards for changeable letters. Variety of marquee display is important; monotonous appearance should be avoided. Even visibility should be sacrificed if necessary to avoid monotonous appearance. White space is important; and even information should be sacrificed if necessary to provide adequate white space.

White space should be left around all the margins of the copy and between all lines of copy; and either one or two letters of space between words on the same line. Letters should be of different sizes and colors. Red and green translucent letters are the preferred colors. Colored translucent letters may be used either alone or in association with opaque letters; but where more than one color translucent letter is used in the same copy it is not desirable to add opaque letters also. Attraction board background lighting should be white not tinted.—TC, MO.

In general tone, the outdoor advertising display should harmonize with the overall design and color scheme of the facade and catch attention, not by clashing with the facade, but by being more brilliantly illuminated.

Bottom of the marquee attraction boards should be 9-11 feet above the sidewalk. Outdoor 40x60" poster cases should be mounted with their centers from 4'3" to 4'8" above the sidewalk. Poster cases should not be crowded too closely together, but reasonably well spaced.—AC, MO.

Cellars and Roofs. Putting a cellar under a theatre is a needles expense. (AC, MO). There should be no steps or ramps in the path of patron traffic; the ground site should be graded accordingly before the theatre is built.—TC, MO.

A flat, sloping "lean-to" roof is best for theatres. Tar-and-gravel is the best roofing material.—AC, MO.

Interior Design. Indoor poster cases should be reasonably well spaced, not crowded too closely together. (AC, MO). The 40x60" size should be mounted with centers 4½' above the floor.—AC, PO.

Animated displays in the lobby or under the marquee are helpful, but only on occasion, not for every program. Lobby tripods, loudspeakers under the marquee and sound trucks are helpful, wherever the law allows their use, but again only on occasion and not for every show. The entrance-way may be designed accordingly.—TC, MO.

The reverse slope floor, which slants downward in the rear of the orchestra but slightly upward in the front of the house, is desirable. TC, MO. It is desirable only in some theatres, such as long and narrow ones, or theatres with balconies, or where its use will effect an economy in grading. (AC, PO). A proscenium arch is unnecessary in a motion picture theatre. (AC, MO).

In general, single-floor seating is best, stadium-type seating next best, and orchestra-and-balcony least desirable. (AC and TC, MO); but in theatres planned for live entertainment the orchestra-and-balcony arrangement becomes preferable.—AC, MO.

Hanging ceilings are the most economical form because they provide an inexpensive and accessible location for ducts, pipes and wiring.—AC, MO.

Every theatre of over 400 seats should have an exit or exits near the screen in addition to whatever other modes of egress may exist. (AC, UO). In fact, every theatre, regardless of size, should have one or more exits at its screen end. (AC, MO). There should be at least one exit for each 250 seats in addition to means of egress through the lobby.—AC, PO.

Where possible, keep the downward projection angle to less than 12 degrees, as recommended by the SMPE. Locate the projection room squarely in front of the center of the screen if at all possible; avoid any side angle of projection whatever if avoidable. Follow the SMPE recommendation calling for a picture width equal to approximately one-sixth the distance from screen to the last row of seats. In planning sight lines, remember that it is more tolerable to look downward at the screen than upward at it; the downward viewing angle may be as much as one-third steeper than the maximum upward viewing angle. (AC, PC and TC, MO). Distance from screen to front row of seats should be not less than 0.87 feet for each foot of screen width. (AC, PC and TC, MO). It should not be necessary to increase projection light because smoking is permitted, but ventilation should be increased in such cases.—PC, MO.

The Projection Room

Projection Room Design. For general layout of the projection suite, the recommendations and blueprints of the Society of Motion Picture Engineers should be followed as closely as possible; they have proved successful and practical in actual use. (PC, UO). Ample floor and wall space should be left in the projection room for future changes and additions, including addition of a third projector if only two are installed originally; space for public address equipment and space for unpredictable contingencies. (PC, MO). Also, extra front wall space should be provided for additional spotlight parts to accommodate a possible future policy of live entertainment. (TC, MO). Power lines from meter to projection room should be oversize to take care of possible future requirements. (PC, UO). For the same reason, conduit, switchboards and fuse

(*Continued on Next Page*)

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The Progressive Encyclopedia of Theatre Operation

(*Continued from Preceding Page*)

boards should be larger than needed at the moment.—PC, MO.

Interior Construction. Preferred material for interior walls: hollow tile. For surfacing lobby, foyer and lounge walls: plaster. For surfacing auditorium walls: acoustical plaster. For toilet room walls: tile. (AC, PO). For floors that rest directly on the ground the best material is concrete properly waterproofed, and laid over gravel for drainage, or over gravel plus drainage tile. Lobby entrance doors should be of the all-glass type.—AC, MO.

Projection Room Construction. Electrical conduit should be buried in the projection room walls, not mounted on their surface. But building sound amplifiers or other apparatus into a partition wall (so as to be able to get at the back of it from the adjoining rewind room, etc.) is now no longer desirable.—PC, MO.

Finishing

Interior Finishing and Maintenance. Copper tubing is the best plumbing. For carrying electrical wires rigid conduit is better than metal channel. (AC, MO). The theatre should not do its own painting but allot such work to a reliable contractor who will furnish all materials, tools and labor. For most theatre surfaces conventional oil paints are best. For special purposes, as in boiler rooms, or over acoustical plaster, casein paint is preferable. Water colors also can be used on acoustical surfaces. (TC, MO). Paint should never be applied to an unsuitable surface without first preparing that surface by washing, wire-brushing, scraping, etc.—TC, UO.

Frequency with which different theatre surfaces will need painting naturally varies according to location, cleanliness of air, type of patronage, and other factors. The following opinions on this matter, by the Theatre Advisory Council, are not cited by majorities or pluralities but by averages and extremes:

Auditorium floor: average 2¼ years, extremes ½ year, 5 years; *Auditorium walls and ceiling*: average 9 years, extremes 3 years, 15 years; *Facade*: average 2½ years, extremes yearly, never; *Foyer*: average 4¼ years, extremes 1 year, 10 years; *Inner doors*: average 1½ years, extremes 1 year, 5 years; *Lobby*: average 3¼ years extremes 1 year, 10 years, *Lounges and Rest Rooms*: average 2 years, extremes ½ year, 5 years; *Marquee*: average 2 years, extremes 1 year, 10 years; *Offices*: average 3½ years, extremes 1 year, 10 years; *Outer doors*: average 1¾ years, extremes 1 year, 5 years; *Projection room*: average 3 years, extremes 1 year, 10 years.

Decorating

Interior Decoration. Auditorium decoration should be simple, not highly ornate. (AC and TC, MO). However, the screen opening should be very ornately ornamented (TC, MO)— no, the screen area treatment also should be simple (AC, MO). Only a few settees, chairs, etc., should be provided in foyers and lounges, and these should be chosen more for appearance than for comfort. Furnishings of the manager's office should be practical and business-like, not planned for impressiveness. Equip women's powder rooms simply and economically; elaborate decorations and fittings in that location turn out to be a constant expense.—AC and TC, MO.

Acoustics

Acoustical Treatment. Acoustical control by means of permanently-attached surface materials that absorb sound is preferable to use of draperies, and preferable to special acoustical shaping of auditorium walls and ceiling. (AC and TC, MO). Acoustical treatment, if needed, is a "must" in which cost cannot be allowed to count against the necessity of having it. Amateur advice should be avoided in planning acoustical treatment—only qualified experts should be consulted in this matter. Dusting, vacuuming and painting (with water color preferably—never with oil paint) are the approved methods of keeping acoustical surfaces presentable. (TC, MO). Acoustic treatment of the projection room is essential.—PC, MO.

Lighting

Indoor Lighting. First consideration in lighting the interior of the theatre is *safety*—and all other factors must be subordinated to that.—PC and TC, MO.

Lighting should taper down progressively in intensity from maximum brightness under the marquee in minimum at the front of the auditorium. (AC and TC, MO). There is no clear agreement as to what intensities to use; the following represents the range of opinions of the members, stated in footcandles:

Under marquee, 100-20 fc; outer lobby, 30-10 fc; inner lobby or foyer, 10-0.2 fc; auditorium rear, 5-0.1 fc; auditorium front, 2-0.1 fc; lounges, 10-5 fc; stairs 3-1 fc. (AC and TC).

Indirect lighting should be used in the auditorium (AC, PC and TC, MO) preferably from ceiling troughs; and there should be no exposed lighting fixtures in the auditorium. (AC and TC, MO). Blue or green are the best colors for running lights.—PC, MO.

For general indoor lighting colors should be chosen that are harmonious with the colors of the decorations. "Black light" murals are advantageous. (AC, MO). Fluorescent murals, if used, should not be placed where they can distract attention away from the screen. (TC, MO). The proposed semi-illuminated screen border is not desirable (TC, MO) but it may have possibilities worthy of further experiment.—AC and PC, MO.

Installing oversize or extra conduit, switchboards and fuseboard when a theatre is built costs very much less than making changes at a later date (AC, UO) —subsequent addition of larger facilities will cost 117½ per cent more (average of all AC estimates). The following provisions for possible future changes should therefore be made in building a new theatre: oversize switchboards and fuse boards (AC, MO)—20-25 per cent oversize. (AC, PO). Oversize conduit should be run to stage area, to outdoor lighting areas, and to locations where refreshment facilities may subsequently be installed (or enlarged). It is not worth-while, however, to pull in spare wires at the time of construction.—AC, MO.

In building or remodeling a theatre today, provisions should be made for possible future need to light live entertainment. Such provisions should include: extra space in wings for stage switchboard; space above screen for overhead lights and alongside screen for border or bunch lights. Heavier main switchboard, fuse board conduit and wiring in anticipation of future requirements for stage lighting; but not actual conduit, wiring or fixtures to or at the stage for that purpose. Enough ports in projection room front wall for spotting stage shows, and conduit and wiring capable of carrying at least 75 amperes to each spot location.

Lighting Live Entertainment

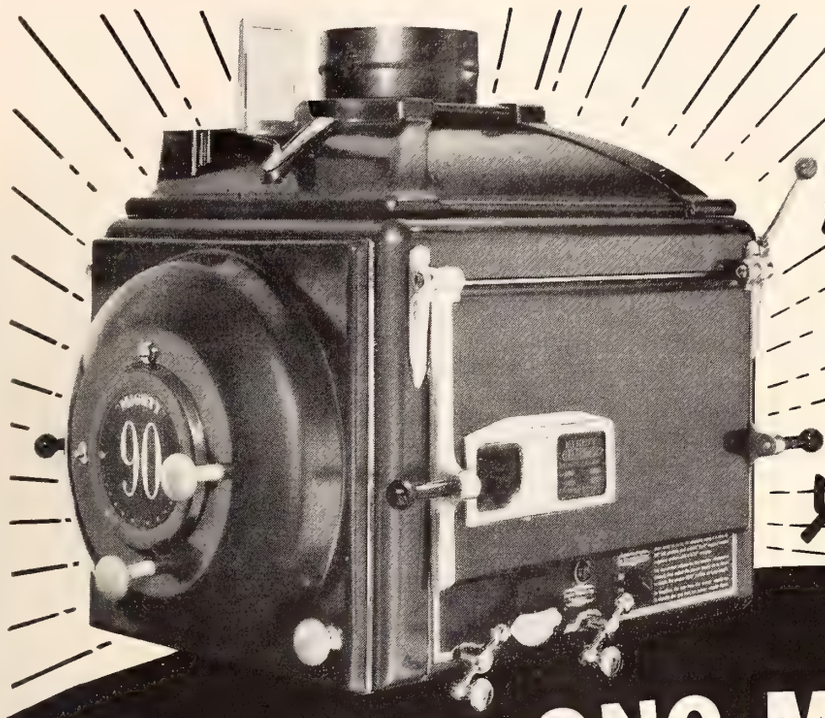
Change in policy to incorporate live entertainment will not require any changes in auditorium or outdoor lighting. (TC, MO). The average theatre today will, however need more spot equipment, plus modernization if not replacement of existing equipment, for adequate spotting of live entertainment.—PC, MO.

Lighting Economy. Individual members of the Theatre Advisory Committee offer the following suggestions for lighting economy:

Reduce outdoor and lobby lighting as much as 80 per cent after box office closes for the evening. Vary outdoor lighting carefully according to season. Use neon where practicable. Select lamps of makes and types that give best economy in terms of overall lighting costs, as demonstrated by tests. Prolong lamp life by protecting them against vibration. Prolong lamp life by using incandescents of slightly higher rated voltage than that of the theatre's power line. Replace blackened lamps; they are inefficient. Keep lamps, fixtures and reflectors clean. Control inventory to prevent employe pilfering. Recheck with power company for best possible rates and meter connections.

Carpets, Etc.

Floor Coverings. Should not be the same in all parts of the theatre. For the lobby: tile or terrazzo. (AC and TC, MO). Rubber mats or runners should be used to get water and dirt off shoes before patrons reach carpeted areas. (TC, UO). Auditorium aisles should be carpeted. (AC, MO; TC, UO). In carpet the best and most expensive quality is the most economical. Velvet is the most suitable weave. Carpet should have underpadding. (AC, MO). The floor should be recessed to receive carpet wherever it does not run from wall to wall. (AC and TC, MO). Wooden strips, preferably but not necessarily embedded in the concrete, are best for fastening carpet to concrete floors; wooden strips embedded in the concrete where the riser meets the step below are



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best for fastening carpet to stairs. Carpet should be cleaned in place only by vacuuming; taken up if shampooing is needed.—TC, MO.

Climate Control

Air Conditioning and Heating. No theatre should be built without some form of air conditioning; the money saved by leaving this out will be more than lost at the box office. (AC, MO). Refrigeration requirements are: one ton for every 12-20 patrons, depending on climate. (AC and TC, MO). Economy requires insulating the theatre. (TC, MO). Costs of insulating a new theatre, or adding insulation to an old one, are justified in terms of fuel saved. (AC and TC, MO). Absorptive insulating materials such as rock wool or expanded mica are better than reflective types such as metal foil.—AC, MO. (Regardless of type, on which there is no agreement) *some* type of air freshener, sterilizer or deodorizer should be included in the air conditioning set-up. (TC, MO). Conditioning equipment should be serviced by outside experts, not by theatre personnel. (TC, UO). Warm air heating is the best for theatres of any size. (AC, MO). Cost of a new theatre can be reduced approximately 4 per cent by combining heating and air conditioning, as compared with putting in two completely independent systems. (This figure represents the average of the median estimates submitted by members of the Architects Advisory Council on this matter.)

Gas is the most efficient fuel in terms of labor and attendance needed.—AC and TC, MO. It is the most efficient fuel when all considerations are taken into account, but not in all areas of the country.—AC and TC, MO.

Air conditioning equipment should be put into operation long enough before opening so that the very first patron to enter finds a completely conditioned theatra. (AC and TC, MO). The system should not be taken out of operation until after the last patron has left. (AC and TC, PO). Theatre dry bulb temperature should not be maintained at any absolute level but varied according to outdoor weather—in summer, from 5 to 20 degrees below the outside temperature. (AC and TC, MO). In winter, however, indoor temperature should be kept at a fixed level and not varied with changes in outdoor weather. (AC and TC, MO). Relative humidity should be held to some set value at all times, between 30 and 60 per cent.—AC and TC, PO.

Dry bulb thermometers should be located in several parts of the theatre, and read hourly. (AC and TC, MO). The engineer or other employe who has charge of the conditioning equipment is the one to be assigned to taking dry bulb and humidity readings.—AC and TC, PO.

Patron Comfort

Seating. No aisle should run down the center of the seating area. (AC and TC, UO). Aisles, not seats, should be placed next to side walls. Cross aisles are not desirable and should be avoided unless required by law.—AC and TC, MO.

In all seating plans, the primary consideration is patron comfort. (TC, MO)—Recommended spacing between rows, 34". (TC, PO). Recommended chair width, 20-21" wide as of October, 1946, 20-22" wide as of July, 1949.—TC, MO.

Sponge rubber, either alone or in combination with springs, makes the best chair upholstery. (AC and TC, MO). Fabric is the best covering for the back of the chair. (AC, MO; TC, UO). Best covering material for seat of chair is plastic or leather (AC, MO) or leatherette (TC, MO).

Slip covers are not advisable; flameproof or flame-treated upholstery is. Chairs should be anchored with expansion bolts. Spare chairs should be kept on hand so that damaged ones need not be sent for repair individually but can be accumulated and repaired in groups.—TC, MO.

Chairs should be inspected daily.—TC, MO.

Draperies are desirable.—(AC and TC, MO). They should be used around the screen area, and in lounges. Fabric wall coverings are desirable.—AC, MO.

Hearings Aids. The permanently wired system, connected to the sound amplifier, is preferred. Less than 2 per cent of the total number of seats need be so equipped. Hearing aids are handed to patrons as they enter; the employe who passes them out should be responsible for their return. Both lorgnette and headset types should be available to the patron.—TC, MO.

Selling Refreshments

Refreshment Sales—The extra revenue they yield abundantly justifies the expense and trouble they involve. Theatre refreshment business is still growing and has not nearly reached its peak. (As of January, 1949.) It is more profitable for the theatre to handle its own refreshment business than to lease out the concession. For the primary sales outlet use an attended counter; the increased business will more than justify the salary of the attendant. (TC, MO). However, one attended counter is enough for any theatre; supplementary sales points should always be equipped with automatic machines only. (TC, MO; AC, PO). Popcorn, soft drink and candy machines are desirable. Except in large houses, corn should be popped in the sight of the patrons. Correct storage of popcorn has a vital bearing on profits from its sale. Vending machines should be serviced by outside experts, not the theatre's staff. Circuits should centralize the buying of refreshment merchandise; very important discounts are possible.—TC, MO.

The primary refreshment stand should be located in the path of patron traffic, but accessible also from the street for sales to passersby, and likewise from the theatre for re-sales to patrons. (AC and TC, MO). Accessibility from the theatre should be via the lobby, so the noise associated with a snack bar will not interfere with enjoyment of the picture. (AC, MO). Drive-in refreshment rooms should have large picture windows facing the screen so patrons can buy and consume refreshments without losing track of the continuity of the show.—AC, MO.

When a theatre is being built or remodeled, and there is any possibility that additional refreshment sales locations may be needed some time in the future, niches or other spaces should be provided for such future use. Moreover, facilities that may be neded in the future such as water pipes, drain pipes and adequate electrical wiring should be run in to those locations at the time of building or remodeling, because it is so very much cheaper to do it then than to add facilities later.—AC and TC, MO.

The refreshment stand, machines and merchandise should be well lighted. This requirement does not conflict with the desirability of maintaining a gradually diminishing intensity of lighting inward from box office to auditorium, since it is the merchandise not the area that needs to be illuminated; hooded lights, indirect lighting, light baffles, etc., can be used to reconcile the two requirements.—AC and TC, MO.

(For fire precautions associated with popcorn oil and popcorn and candy wrappers, see "Safety.")

A Good Show

Projection and Sound Quality. Even the smallest theatre can afford to give patrons the best quality in projection and sound and will profit by doing so. (PC, MO). Projection and sound equipment should be bought for top performance and price considered only as between items that will all give equally good performance.—PC, MO.

Regardless of cost, the screen image must be large enough for comfortable viewing. Whatever expense this involves in the way of larger screen, more powerful arc lamps, or more electricity must be regarded as unavoidable expense.—TC, UO.

And whatever may or may not be done about television in the theatre, competition of home television will definitely compel the theatre industry to make still further improvements in the quality of its projection and sound.—PC, MO.

Projection Economy. Keep effective records. Get competitive bids. Insist on guarantees. Order replacements in advance of actual need. Create a projection department and Supervisor of Projection if the circuit is larger than 10-25 theatres.—PC, MO.

Individual members of the Projection Advisory Council also offer these suggestions for economy.

Take into account the reliability of the supplier; consult with a trustworthy supplier, other theatremen, the larger circuits, your own projectionists. Form a buying pool with other theatres or circuits; consult larger circuits as to prices and discounts to expect on such quantity purchases; buy on a cash basis, pay bills promptly; overhaul equipment regularly, don't wait for trouble to appear; fix small troubles promptly, don't wait for them to grow larger; keep in touch with the advice of the Projection Advisory Council as printed in SHOWMEN'S TRADE REVIEW.

(For projection safety, see under "Safety.")

The Projection Room

Projection Room Fittings. Battleship linoleum (where permitted) is the best floor covering. Green is the best color for the walls. Lighting should be indirect or by shaded drop-lights. Clothing lockers and toilet facilities are essential.—PC, MO.

All projection rooms should have: cabinets for spare parts, fuses and tools;

(*Continued on Page E-20*)



Goes on FAST.. Holds FAST.. in Any Wind!

New 17" ADLER "Lok-Lip" (Trade-Mark)

SAFETY LETTER

"THIRD DIMENSION" 2-TONE PLASTIC (Trade-Mark)

Not "gone with the wind", but locked securely in the sign, safe against falling off or blowing off under any wind or weather conditions . . . that's the new 17" ADLER "*Lok-Lip*" SAFETY LETTER.

Because of the unique design and integrally molded construction, this letter is automatically SELF-LOCKING on the frames, *yet is easily and quickly handled in and out for changing.*

For big, bold headline display, this modern Adler 17", 2-Tone PLASTIC "Third Dimension" letter with the safety locking feature, is a "must" for any marquee or Drive-In sign. Furnished in brilliant red, green and blue fast colors and used interchangeably with 10" Plastic and 8"-10"-12"-16"-24" Cast Aluminum letters, all on the same frames. Write for sample 17" "*Lok-Lip*" SAFETY LETTER and judge for yourself.



Odeon Hyland Theatre, Toronto, Canada, a modern, novel program display, 8 lines high showing 3 sizes of Adler "Third Dimension" letters used interchangeably on "Remova-Panel" Frames.

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THEATRE EQUIPMENT GUIDE

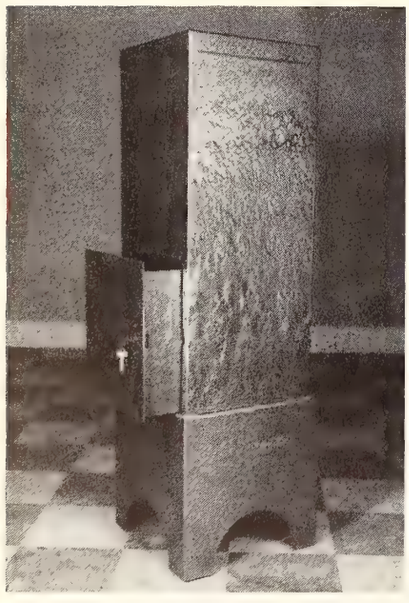
Current Information for the Buyers of Theatre Equipment and Accessories

Drive-In Refreshment Vendors



"Buffeteria," pushed by hand facilitates sale of wide variety of refreshments to drive-in patrons. This cart has both hot and cold compartments, pre-heated or pre-cooled, which retain their temperature over substantial periods of time by reason of insulated construction. Sterno "canned" heaters and one electrical heater are furnished with the carts. Sign plates can be changed according to types of merchandise offered. Plastic display sign at top of rod is lighted from within by means of batteries. "Walky Fountain" on top of cart in this picture dispenses iced orange drink; another can be substituted (or added at other side of cart) for vending hot coffee. These "Walky Fountains" are also available separately, fitted with straps so vendor can carry one strapped around his or her shoulders. Manufacturer is Walky Service Co. (#1)

Ticket Box Designed by Theatreman



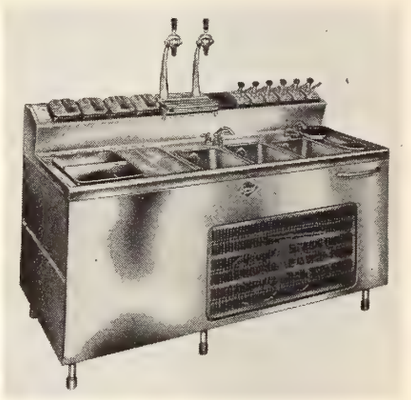
W. H. Hoffman, owner of the Lamar Theatre at Arthur, Illinois, designed this ticket box, which is available in crinkle finish of gold, silver, copper or bronze at $21.87, F.O.B., Arthur, Ill., or in any other color at $1.25 extra. Theatreman Hoffman designed the box when one department of a local factory slowed down, and he wanted to keep the payroll going full strength "because it helps me when they are working steadily." Box is made of 20-gauge steel, weighs 43 pounds, and measures 12″x12″x43″. There is no bin in the bottom drawer that stubs can miss; they all fall into the drawer. Apparent flare at top of the ticket box is a photographic illusion; actually the sides are perfectly vertical. (#2)

Plastic Wall Covering



Here pictured is one of the many patterns in which Varlar Stainproof Wall Covering is manufactured for theatre and other uses. The material, product of United Wallpaper, Inc., is available in either paper backing or cloth backing, and is designed to be applied like wallpaper. Grease and oil spots, pencil and crayon marks, ink stains and other common forms of soil are readily removed, the makers assert, without any damage to the wall covering. The material is described as mildew-proof, non-supporting to vermin, and resistant to water, steam, abrasion, and common cleansing agents. Varlar wall covering can be obtained in plain tints as well as in color patterns containing as many as 13 separate colors. (#3)

Soda Fountain Unit

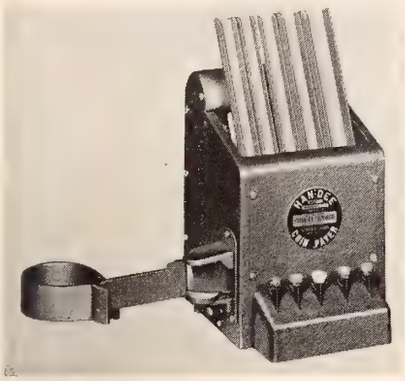


Latest product of the Soda Fountain Division of Liquid Carbonic Corporation, this 5′6″ Bobtail stresses sanitation especially. Stainless steel and round-corner construction, cold storage compartment without seams in which food can lodge, base six inches from the floor for easier mopping, are among its features in this respect. Wide choice of merchandise, and convenience and flexibility in operation, are incorporated by means of six syrup jars, four crushed fruit jars, sliding chipped-ice pan and shelves in the cold storage compartment. (#4)

Aluminum Safety Ladders

Built of light-weight aluminum alloy, and insulated against slippage and electricity by rubber pads ¾-inch deep at the bottom of each leg, two styles of step-ladders produced by O'Connor Company are available in heights ranging from 3 to 12 feet. Principal difference between the two styles is that one has steps on both sides and no pail rack while the other has a pail rack and steps on only one side. Both styles are available in heights of 3, 4, 5, 6, 7, and 8 feet; and the double-step ladder in heights of 10 and 12 feet also. (#5)

Compact Coin Changer



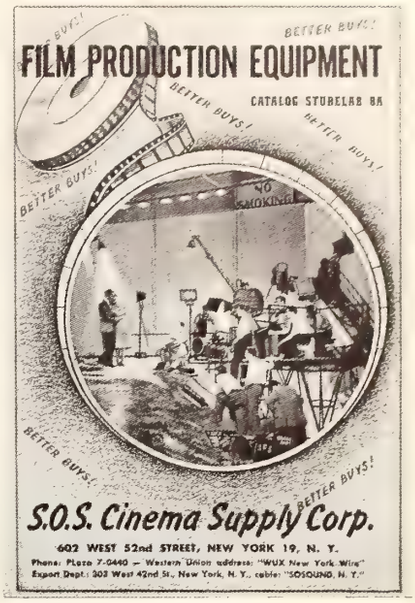
In production and available for immediate delivery, this new and highly compact coin-changer has only five keys, and measures only 12 by 8½ by 6½ inches. The penny key, with a plastic cap of lighter color, is the center of the five. The other four keys are arranged in order of value from left to right: 5, 10, 25 and 50 cents. The fact that there are only five keys, and that their order is so obvious and easy to learn, minimizes possibilities of error. Device is known as Handee, and is a product of Coinometer Corporation. It carries a factory guarantee for two years. (#6)

Aerosol Wax



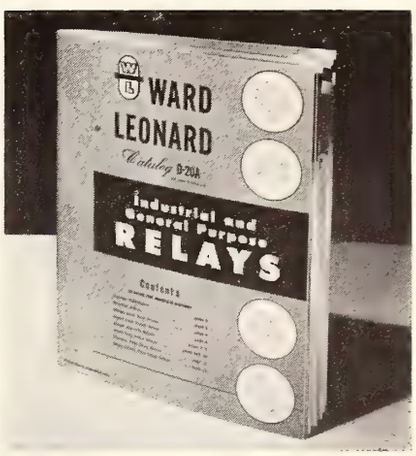
Maintenance of surfaces is said to be greatly simplified by use of this "household" wax on wood, linoleum and other waxable surfaces because it is applied by simple spraying. The principle is the same as in the case of aerosol insecticides—pressure, put into the can at the factory, produces a spray when the valve is released. The seal, however, is hermetic, according to Bostwick Laboratories, the manufacturers, who state that no spontaneous evaporation or drying of the contents of the can will take place even over a period of years. The manufacturers further assert that the wax coating applied to surfaces by this spray will not chip, peel, gum up or water-spot; and that neither rubbing nor polishing is necessary. For metal-enamel surfaces, as often used in modern lobbies and entrance-ways, the same company offers a companion product called Bostwick Automobile Spray Wax, which has a Carnauba base, and is wiped lightly to dryness after being sprayed on. Both the choice of ingredients in these compounds, and their packaging in pressure cans, operate to effect material reduction in the labor cost of maintaining large areas of surface. (#7)

Television and Studio Equipment



Television and studio equipment, including 35-mm. projection and sound apparatus — a total of about 1,600 items altogether—can be found listed at prices said to be 25-40 per cent below the market, in this new catalog just issued by S.O.S. Cinema Supply Corp. The catalog is coded "Sturelab 8A." It covers 88 pages. Two hundred of the 1,600 items listed are illustrated. Equipment is grouped into sections according to its nature, while a convenient cross-index facilitates finding any item. New, used, and rebuilt apparatus items are included in this quasi-encyclopedia of technical aids. (#8)

For Sound Systems, Oil Burners, Flashers, Etc.



Sound systems, oil burners, flashers, public address systems, air conditioning equipment, and many other appliances indispensable to the theatre use relays, some of which wear out from time to time while others could be replaced to advantage, in some instance, by better types. Complete specifications and prices on relays of many different kinds are contained in this Catalog D-20A, just issued by Ward Leonard Electric Company. Midget and Heavy Duty, Magnetic and Motor Driven, Time Delay and Thermal relays are among the types listed and described in this catalog. (#9)

How to Use the Guide Service

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If you desire additional information on the products described in this issue, merely fill in the blank at right with the key number, designated by the numeral in the final line of the description, sign your name and mail to this publication.

•

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#1.... #2....#3.... #4....#5.... #6....#7.... #8....#9...

Name..... Theatre.....

Street Address.....City.....State.....

The Progressive Encyclopedia of Theatre Operation

(*Continued from Page E-16*)

mechanical film splicers, mechanical picture changeover, telephone connection to the manager, and projection reels so the picture need not be run on shipping reels. —PC, UO.

(For projection room ventilation arrangements, see under "safety.")

Projection Equipment

All projection rooms should be equipped with both hand and automatic rewinds where legally permitted and with mechanical cue markers, and necessary tools. —PC, UO.

The theatre, not the projectionists, should supply needed tools. Tools should be kept under lock and key. Keys should be entrusted to the projectionists, but tools should be inventoried periodically and the manager should do it himself.—PC, MO.

Following is a list of the tools the majority of the Projection Advisory Council thinks the theatre should supply:

Screwdrivers of various sizes, pliers of various sizes, cutting pliers, open-end wrenches of various sizes, soldering iron (not torch), projector-lamphouse alignrod, trouble lamps, rubber tape, friction tape, allen wrenches, test phones, tube puller.

Life of Projection Equipment. In the experience of the members of the Projection Advisory Council sound and projection equipment *properly maintained* has the following life expectancy:

Arc Rectifiers, tube type: 10 years to indifinitely, *Arc Rectifiers, stack types* 5 years to indefinitely. *Motor-driven Rewinds*: 5 years to indefinitely. *Projector Mechanisms*: 10 years to indefinitely if overhauled every 18 months to 5 years depending on severity of service. *Sound Systems*: 10-15 years.

Projection Standards

Operating Standards. Inspect all equipment before each day's show. Inspect every reel before running it for the first time. Repair all faults in film or equipment without delay. (PC, UO). Have sound and projection equipment serviced by outside experts. (PC and TC, UO). No matter how small the theatre or how limited its budget it cannot afford to give patrons less than the best in sound and picture quality at all times.—PC, UO.

Rewind by hand (where permitted and practical). Follow SMPE screen brightness, power line voltage variation, projection angle and viewing port standards. Exceed Academy sound power standards. Keep flutter distortion to not more than 0.15 per cent.—PC, MO.

In modernizing speakers do not put new units on old baffles, replace the entire speaker system. Do not add modernized speakers to old-type sound systems—modernize throughout. It is no longer necessary to stock spare speaker units in the theatre.—PC, MO.

Don't continue old-fashioned low-intensity arcs in operation, they are uneconomical. Replace them.—PC, MO.

Don't fail to complain about poor prints, and don't let the projectionist do it. Complaints should be made by the person who does the booking.—PC, MO.

Theatre circuits larger than 10 to 25 theatres (according to local circumstances) will benefit economically and in efficiency by retaining the services of a competent Supervisor of Projection.—PC, MO.

Projectionists' Inspection Routine. The following schedule for inspections by projectionists is recommended:

Inspect Daily: Exciter lamps, lamphouse reflectors, power line voltage (this depends on location; where voltage is well regulated inspections as infrequent as once a month may be adequate), projector fire shutters, projector lenses, smoothness of take-up action, tube readings (with built-in meters), and volume and quality of each loudspeaker unit.

Inspect Weekly: fuses, motor-generator brushes and commutators, non-synch condition and turntable speed (or leave this to the service inspector) port safety shutter action, projector and soundhead gears, rectifier tube filaments, reserve of carbons, sound track alignments, spare parts supply, tube readings requiring portable test meter (or leave this to the service inspector).

Inspect Monthly: backstage speaker connections, condition of power switch blades, condition of screen, flutter or wows in sound, lamphouse asbestos leads, projector and soundhead sprocket teeth, soundhead frequency response, amplifier frequency response, and sound system ground connections.—PC, MO.

Projection Room Maintenance

Projection Room Cleanliness. The projection room and its fittings should be on a continuous clean-up program, not given a "spring cleaning" once in a while. Sweeping and mopping the projection room floor, however, should be the responsibility of the janitors and not of the projectionists.

Projectionists should clean the following items *daily*: lenses, lamphouse mirror or condenser, lamphouse interior, film compartments of projectors and soundheads. *Weekly* or oftener: projection and viewing port glass. *Monthly*: clear dust out of interior of rectifiers and amplifiers. *Semi-annually*: drain and change motor-generator lubricant.—PC, MO.

Where the projector mechanism is one that has an oil sump and automatic spray or splash system, lubricant should be drained and changed monthly.—PC, PO.

Projection room walls and ceiling should be painted every two years. Projection room floor (unless covered with linoleum, which is not permitted everywhere) should be repainted as often as paint wears thin.—PC, MO.

Safety

Safety. In planning a new theatre or remodeling an old one, keep ramps and steps out of the path of patron traffic if at all possible. Ask local fire authorities for their safety suggestions and adhere to them—this reduces not only the chance of accidents but also the chance that the manager can ever be accused of negligence. Flame-treat all curtains and draperies, repeat the treatment as often as necessary (usually yearly). Hold regular and repeated fire and panic drills for all employes. For the cigarette hazard: train employes to watch for lit stubs at all times and particularly on closing; flame-treat all flammable materials in sections where smoking is permitted; provide enough sand urns, extinguishers, and ash trays with mats under them. For the popcorn oil and candy wrapping hazard: train the staff to pick up packages and bags as fast as dropped; provide plenty of waste cans for such trash; store only a minimum of popcorn or candy outside a fireproof storeroom; train the operator of the popcorn machine carefully.—TC, MO.

Protect Audience

Keep the auditorium as bright as safety requires. (PC and TC, MO). If that is too bright for the picture, put in more powerful projection lamps.—PC, MO.

Inspect chairs daily; repair all faults promptly. Carry the fullest and broadest possible liability insurance. Provide adequate emergency lighting (not necessarily consisting of full normal lighting) with duplicate controls; locate one set of emergency light controls in the projection room.—TC, MO.

Provide the theatre with a first-aid kit. (TC, UO). Train all employes in its use. —TC, PO.

Projection Safety. Adhere to Underwriters recommendations; they have proved in practice to be adequate and not excessive. (PC, MO). Scrupulously follow all officially required safety measures regardless of what the competition may do —these measures are not so expensive as to justify taking risks with human lives. —PC, UO.

Severely discipline or dismiss any projectionist who violates a safety rule. There is no labor union local in the I.A. that will ever object.—PC, UO.

Protect Employes

All lamphouses must be vented to outdoors; arc lamp fumes are dangerous to health. (PC, UO). Ventilating provisions that will automatically exhaust smoke and fumes out-of-doors in case of projection room fire are indispensable.

Adequate projection room ventilation is essential for prolonging the life of projection and sound equipment by avoiding undesirable temperature rise in operation (PC, MO) and it is also essential to the health of the projectionists. (PC, UO).

In air conditioned theatres, conditioned air should be supplied to the projection suite through suitable ducts and whatever safety shutters, etc., in the ducts local regulations may require—not from the auditorium. Air from the projection room, however, should not be re-circulated back to the conditioning system, but vented out-of-doors.—PC, MO.

In non-conditioned theatres, air should be supplied to the projection suite from outdoors; and the projection rooms supplied with radiators or other heating facilities for winter months.—PC, MO.

Where to Buy THEATRE EQUIPMENT Directory

Published Twice a Year

Classified Listing of Theatre Equipment Manufacturers

Manufacturers of Merchandising Supplies and Equipment

Equipment Dealers Classified by Film Exchange Centers

Directory of Theatre Equipment Trade and Brand Names

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Equipment Manufacturers

Classified Listing of Manufacturers of Products for Theatre Building, Equipment, Furnishing, Maintenance and Operation

1 PROJECTION

Arc Lamps

C. S. Ashcraft Mfg. Co., 36-32 38th St., Long Island City, N. Y.
Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
Brenkert Light Projection Co., 6545 St. Antoine Ave., Detroit, Mich.
*Forest Mfg. Corp., 9 W. Park St., Newark 2, N. J.
Kliegl Bros., 321 W. 50th St., New York, N. Y.
J. E. McAuley Mfg. Co., 552 W. Adams St., Chicago, Ill.
Morelite Co., Inc., 600 W. 57th St., New York, N. Y.
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*J. E. Robin, Inc., 330 West 42nd St., New York, N. Y.
*Strong Electric Corp., 87 City Park Avenue, Toledo, O.

Effect Projectors

Best Devices Co., 10516 Western Avenue Cleveland, O.
Display Lighting, Inc., 417 E. 61st St., New York, N. Y.
Gale Dorothea Mechanisms, 37-61 85th St., Jackson Heights, L. I.
Kleigl Bros., 321 W. 50th St., New York, N. Y.

Generators

Automatic Devices Co., 116 N. 8th St., Allentown, Pa.
Hertner Electric Co., 12690 Elmwood Ave., N. W., Cleveland 11, O.
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.

Lenses

Bache, Semon & Co., 640 Greenwich St., New York, N. Y.
Bausch & Lomb Optical Co., 739 St. Paul St., Rochester, N. Y.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Display Lighting, Inc., 417 E. 61st St., New York, N. Y.
Gundlach Manufacturing Corp., Fairport, N. Y.
Kleigl Bros., 321 W. 50th St., New York, N. Y.
*Kollmorgen Optical Co., 2 Franklin Avenue, Brooklyn 11, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Projection Optics Co., Inc., 330 Lyell Avenue, Rochester, N. Y.
Raytone Screen Corp., 165 Clermont Avenue, Brooklyn 5, N. Y.

Projectors

Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
Brenkert Light Projection Co., 6545 St. Antoine Ave., Detroit, Mich.
*Century Projector Corp., 729 7th Ave., New York, N. Y.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Gale Dorothea, 3761 85th St., Jackson Heights, L. I. (slide projectors)
*International Projector Corp., 55 LaFrance Ave., Bloomfield, N. J.
Kleigl Bros., 321 W. 50th St., New York, N. Y.
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Weber Machine Corp., 59 Rutter St., Rochester, N. Y.
*Wenzel Projector Co., 2505 S. State St., Chicago 16, Ill.

Rectifiers

C. S. Ashcraft Mfg. Co., 36-32 38th St., Long Island City, N. Y.
Baldor Electric Co., 4353 Duncan Ave., St. Louis, Mo.
Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
*Forest Mfg. Corp., 9 W. Park St., Newark 2, N. J.
General Electric Co., 1 River Road, Schenectady, N. Y.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Kneisley Electric Co., 2509 Lagrange St., Toledo 3, Ohio
McColpin-Christie Corp., 4922 S. Figueroa St., Los Angeles, Calif.
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.
Sorensen & Co., Inc., 375 Fairfield Ave., Stamford, Conn.
*Strong Electric Corp., 87 City Park Avenue, Toledo, O.

Reflectors

C. S. Ashcraft Mfg. Co., 36-32 38th St., Long Island City, N. Y.
Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
Bausch & Lomb Optical Co., 739 St. Paul Street, Rochester, N. Y.
Brenkert Light Projection Co., 6545 St. Antoine Ave., Detroit, Mich.
Heyer-Shultz, Inc., Cedar Grove, N. J.
Kneisley Electric Corp., 2509 Lagrange St., Toledo 3, Ohio
Mirror-Guard Co., 837 11th Ave., New York, N. Y. (also mirror guards)
Morelite Co., Inc., 600 W. 57th St., New York, N. Y.
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Sorensen & Co., Inc., 375 Fairfield Ave., Stamford, Conn.
*Strong Electric Corp., 87 City Park Avenue, Toledo, O.

Screens

Da-Lite Screen Co., Inc., 2723 N. Pulaski Rd., Chicago 39, Ill. (16 mm.)
*Forest Mfg. Corp., 9 W. Park St., Newark 2, N. J.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*Nu-Screen Corp., 1501 Broadway, New York, N. Y.
Petrick Bros., Inc., 1938 N. Springfield St., Chicago, Ill.
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.
Raven Screen Corp., 314 E. 35th St., New York, N. Y.
Raytone Screen Corp., 165 Clermont Avenue, Brooklyn 5, N. Y.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Textile Leather Corp., The, 607 Madison Ave., Toledo, Ohio
Vocalite Screen Corp., 19 Debevoise Avenue, Roosevelt, N. Y.
Walker American Corp., 800 Beaumont Street, St. Louis 6, Mo.

1a PROJECTION ACCESSORIES

A.C. Voltage Regulators

Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee, Wis.
General Electric Co., Schenectady, N. Y.
General Radio Co., 275 Massachusetts Ave., Cambridge, Mass.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Raytheon Mfg. Co., Foundry Ave., Waltham, Mass.
Sola Electric Co., 2525 Claybourne Ave., Chicago 14, Ill.
Sorensen & Co., Inc., 375 Fairfield Avenue, Stamford, Conn.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Superior Electric Co., 83 Laurel St., Bristol, Conn.
United Transformer Co., 150 Varick St., New York, N. Y.
Westinghouse Electric Corp., East Pittsburgh, Pa.

Ballast Rheostats

Automatic Devices Co., 116 N. 8th St., Allentown, Pa.
Hertner Electric Co., 12690 Elmwood Ave., N.W., Cleveland 11, Ohio
*J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.

Carbons

*Carbons, Inc., Boonton, N. J.
*Forest Mfg. Corp., 9 W. Park St., Newark 2, N. J.
Kleigl Bros., 321 W. 50th St., New York, N. Y.
*National Carbon Co., Inc., 30 E. 42nd St., New York 17, N. Y.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.

Carbon Cabinets

GoldE Mfg. Co., 1214 W. Madison St., Chicago, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Neumade Products Corp., 427 W. 42nd Street, New York, N. Y.

Carbon Savers

Best Devices Co., Inc., 10516 Western Avenue, Cleveland, O.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Phillips Carbon Saver Co., P.O. Box 788, Charleston 23, W. Va.
Raytone Screen Corp., 165 Clermont Avenue, Brooklyn 5, N. Y.
*Wenzel Projector Corp., 2505 S. State Street, Chicago, Ill.

Changeovers

Brenkert Light Projection Co., 6545 St. Antoine Ave., Detroit, Mich.
Control Engineering Corp., 1069 Market St., San Francisco 3, Calif. (Synchronized Projection and Sound Changeovers.)
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*J. E. Robin, Inc., 330 West 42nd Street, New York, N. Y.

Condensers, Arc Lamp

Bausch & Lomb Optical Co., 739 St. Paul Street, Rochester, N. Y.
Brenkert Light Projection Co., 6545 St. Antoine Ave., Detroit, Mich.

Cueing Devices

Ace Electric Mfg. Co., 1458 Shakespeare Ave., New York 52, N. Y.
Motion Picture Machine Co., 116 E. Walnut St., Milwaukee, Wis.
Neumade Products Corp., 427 W. 42nd Street, New York 18, N. Y.

Film Cabinets

Goldberg Bros., Box 448, Denver 1, Colo.
*National Theatre Supply, 92 Gold St., N. Y., N. Y.
Neumade Products Corp., 427 W. 42nd St., New York, N. Y.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
*Wenzel Projector Co., 2505 So. State Street, Chicago 16, Ill.
Edw. H. Wolk, 1241 S. Wabash Ave., Chicago, Ill.

Film Cement (Universal type, for both nitrate and acetate films)

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill.
Eastman Kodak Co., Rochester, N. Y.
Fisher Mfg. Co., 525 Merchants Rd., Rochester 9, N. Y.
Motion Picture Machine Co., 116 E. Walnut St., Milwaukee, Wis.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Neumade Products Corp., 427 W. 42nd Street, New York, N. Y.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn 1, N. Y.

Film Cleaning Fluid

Barco Chemical Products Co., 701 S. LaSalle St., Chicago, Ill.
Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Neumade, Products Corp., 427 W. 42nd Street, New York 18, N. Y.
Roscoe Laboratories, 367 Hudson Avenue, Brooklyn 1, N. Y.

Film Splicers

Ace Electric Mfg. Co., 1458 Shakespeare Ave., New York 52, N. Y. (film scraper)
Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill. (35 and 16 mm.)
*National Theatre Supply, 92 Gold St., New York, N. Y.
Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y. (35 and 16 mm.)
*Wenzel Projector Co., 2505 S. State St., Chicago 16, Ill.

Fire Shutters and Safety Devices

Best Devices Co., Inc., 10516 Western Avenue, Cleveland, O.
*S.O.S. Cinema Supply Corp., 602 W. 52nd Street, New York 19, N. Y.

Incandescent Lamps (for Projection)

DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Display Lighting, Inc., 417 E. 61st St., New York, N. Y.
General Electric Co., Nela Park, Cleveland, O.
Kleigl Bros., 321 W. 50th St., New York, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.
Sylvania Electric Products, Inc., 500 Fifth Ave., New York 18, N. Y.
*Wenzel Projector Co., 2505 S. State St., Chicago 16, Ill.
Westinghouse Electric Corp., Lamp Division, Bloomfield, N. J.

Projector Parts (Including Magazines and Pedestals)

Ace Electric Co., 1458 Shakespear Ave., New York 52, N. Y. (magazine doorstop)
*Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill.
Brenkert Light Projection Co., 6545 St. Antoine Ave., Detroit, Mich.
*Century Projector Corp., 729 7th Ave., New York, N. Y.
Control Engineering Corp., 1069 Market Street, San Francisco, Calif. (Fire Prevention Sprocket for Projector.)
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Gale Dorothea, 37-61 85th Street, Jackson Heights, L. I. (slide projector parts)
*International Projector Corp., 55 LaFrance Ave., Bloomfield, N. J.
La Vezzi Machine Works, 4635 W. Lake Street, Chicago 44, Ill.
*Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
Motion Picture Machine Co., 116 E. Walnut St., Milwaukee, Wis.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Weber Machine Corp., 59 Rutter St., Rochester 6, N. Y.
*Wenzel Projector Co., 2505 S. State St., Chicago 16, Ill.

Rectifier Tubes

Baldor Electric Co., 4353 Duncan Avenue, St. Louis, Mo.
Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
*Forest Mfg. Corp., 9 W. Park St., Newark 2, N. J.
Gordos Corp., 86 Shipman St., Newark, N. J.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.
*S.O.S. Cinema Supply Corp., 602 West 52nd St., New York 19, N. Y.
Westinghouse Electric Corp., Lamp Division, Bloomfield, N. J.

Reels

Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Ill.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Goldberg Bros., Box 448, Denver 1, Colo.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y.
*Wenzel Projector Co., 2505 S. State St., Chicago 16, Ill.

Reel Bands (Permanent)

Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y.
Pro-Tex Reel Band Co., 9005 Marshall Avenue, Cleveland 4, O.

Reel End Alarms

Ace Electric Mfg. 1458 Shakespeare Avenue, New York 52, N. Y.
E. W. Hulett Mfg. Co., 4602 Finley Ave., Los Angeles, Calif.
*National Theatre Supply, 92 Gold St., New York, N. Y.

Rewinders, Film

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill.
*Century Projector Corp., 729 Seventh Ave., New York, N. Y.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Goldberg Bros., Box 448, Denver 1, Colo.
GoldE Mfg. Co., 1214 W. Madison St., Chicago, Ill.
*International Projector Corp., 55 LaFrance Ave., Bloomfield, N. J.
Lakewood Automatic Switch Co., 1298 Hathaway Ave., Lakewood, O. (Automatic rewind switch)
*National Theatre Supply, 92 Gold St., New York, N. Y.
Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
*Wenzel Projector Co., 2505 S. State St., Chicago, Ill. (35 and 16 mm.)

Stereopticons

Bausch & Lomb Optical Co., 739 St. Paul Street, Rochester, N. Y.
Best Devices Co., Inc., 10516 Western Avenue, Cleveland, O.
GoldE Mfg. Co., 1214 W. Madison St., Chicago, Ill.
Kliegl Bros., 321 W. 50th St., New York, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*S.O.S. Cinema Supply Corp., 602 West 52nd St., New York 19, N. Y.

Test Reels (Projection)

Motion Picture Research Council, Inc., 1421 N. Western Ave., Hollywood 27, Calif.
Society of Motion Picture Engineers, 342 Madison Ave., New York 17, N. Y.
*S.O.S. Cinema Supply Corp., 602 West 52nd St., New York 19, N. Y.

1b 16mm PROJECTION EQUIPMENT

16mm Arc Lamps

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill.
Eastman Kodak Co., Rochester, New York.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
*Strong Electric Corp., 87 City Park Avenue, Toledo, O.

16mm Projectors (sound)

Ampro Corp., 2835 N. Western Ave., Chicago, Ill.
Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill.
DeVry Corp., 1111 Armitage Avenue, Chicago 14, Ill.
Eastman Kodak Co., Rochester 4, N. Y.
Forway Corp., 245 W. 55th St., New York, N. Y.
Great American Industries, Inc., Connecticut Tele. & Elec. Div., 70 Brittania St., Meriden, Conn.
*R.C.A. Service Co., Inc., Camden, N. J.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Victor Animatograph Corp., Davenport, Ia.

16mm Reels

Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Ill.

16mm Rewinders

*Wenzel Projector Co., 2505 S. State St., Chicago 16, Ill.

16mm Screens

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill.
Da-Lite Screen Co., Inc., 2723 N. Pulaski, Chicago 39, Ill.
Petrick Bros. Co., 1938 N. Springfield St., Chicago, Ill.
Radiant Mfg. Co., 2627 W. Roosevelt Rd., Chicago 8, Ill.
Raven Screen, 314 E. 35th St., New York, N. Y.
*S O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.

16mm Splicers

Ace Electric Co., 1458 Shakespeare Ave., New York 52, N. Y.
Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill.
Neumade Products Corp., 427 W. 42nd St., New York, N. Y.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.

1c TELEVISION EQUIPMENT

Large Screen

Paramount Pictures, Inc., Television Div., 1501 Broadway, New York 18, N. Y.
*R.C.A. Service Co., Inc., Camden, N. J.

Lobby

*J. R. Clancy, Inc., Syracuse, N. Y. (Television-Studio Stage Equipment)
Colonial Television Corp., 780-800 East 137th St., New York 54, N. Y.
Mitus, Inc., 624 Dickens St., P.O. Box 50, Westbury, Long Island, N. Y.
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.
*R.C.A. Service Co., Inc., Camden, N. J.
*S.O.S. Cinema Supply Corp., 602 West 52nd St., New York 19, N. Y.
Telecoin Corp., 12 E. 44th Street, New York, N. Y.
Tradio, Inc., Asbury Park, N. J.

Lobby Television Multiple Viewers

Tayburn Equipment Co., 120 Greenwich Street, New York, N. Y.
Trans-Vue Corp., 20 East Jackson Blvd., Chicago 4, Ill.

1d PROJECTION ROOM SERVICE

*Altec Service Corp., 161 Avenue of the Americas, New York, N. Y.
Projection Equipment Service Co., 11 Winchester St., Boston, Mass. (Porjector repairs)
*R.C.A. Service Co., Inc., Camden, N. J.
Sound Engineering Service, 12 Winchester St., Boston 16, Mass.

2 SOUND

Amplifiers

Altec Lansing Corp., 1161 N. Vine Street, Holly-Wood, Calif.
Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
Bell Sound Systems, Inc., 555 Marion Avenue, Columbus 7, Ohio
*Century Projector Corp., 729 Seventh Ave., New York, N. Y.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Gale Dorothea Mechanisms, 37-61 85th St., Jackson Heights, L. I.
General Electric Co., 1 River Rd., Schenectady, N. Y.
*International Projector Corp., 55 LaFrance Ave., Bloomfield, N. J.
Harvey Radio Co., 103 W. 43rd St., New York, N. Y.
*Motiograph, Inc., 4431 W. Lake Street, Chicago 24, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Operadio Mfg. Co., St. Charles, Ill.
*R.C.A. Service Co., Inc., Camden, N. J.
*J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.
Mark Simpson Mfg. Co., 32-28 49th Street, Long Island City 3, N. Y.
*S.O.S. Cinema Supply Corp., 602 West 52nd St., New York 19, N. Y.
Stromberg Carlson Co., 208 Mill Street, Rochester, 3, N. Y.
Weber Machine Corp., Rochester 6, N. Y.
Webster Elec. Co., Racine, Wisc.
*Wenzel Projector Co., 2505 S. State St., Chicago I6, Ill.

Exciter Lamps

Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill.
*Century Projector Corp., 729 Seventh Ave., New York, N. Y.
DeVry Corp., 111 Armitage Ave., Chicago, Ill.
General Electric Co., Nela Park, Cleveland, O.
*Motiograph, Inc., 4431 W. Lake Street, Chicago 24, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*R.C.A. Service Co., Inc., Camden, N. J.
*J. E. Robin, Inc., 330 W. 42nd St., New York, N. Y.
*Wenzel Projector Co., 2505 S. State St., Chicago, Ill.
Westinghouse Electric Corp., Lamp Division, Bloomfield, N. J.

Hearing Aids (Group)

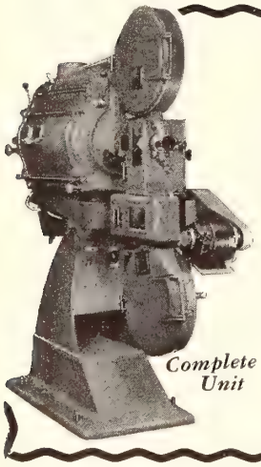
Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
*Century Projector Corp., 729 Seventh Ave., New York, N. Y.
Dictograph Sales Corp., 580 Fifth Ave., New York, N. Y.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York, N. Y.
*Motiograph, Inc., 4431 W. Lake Street, Chicago 24, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*R.C.A. Service Co., Inc., Camden, N. J.
Sanotone Corp., Box 200, Elmsford, N. Y.
Telesonic Theatrephone Corp., 3 East 48th St., New York, N. Y.
Trutonophone, Inc., 241 E. 59th Street, New York, N. Y.
Western Electric Co., 195 Broadway, New York, N. Y.

Intercommunication Systems

Bell Sound Systems, Inc., 555 Marion Ave., Coliumbus 7, Ohio
Dictograph Sales Corp., 580 Fifth Avenue, New York, N. Y.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Great American Industries, Inc., Connecticut Tele. & Elec. Div., 70 Britannia St., Meriden, Conn.
Operadio Mfg. Co., St. Charles, Ill.
*RCA Service Co., Inc., Camden, N. J.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Mark Simpson Mfg. Co., 32-38 49th St., Long Island City 3, N. Y.
Talk-A-Phone Co., 1514 S. Pulaski Road, Chicago 23, Ill.
Webster Electric Co., Racine, Wisc.
Wheeler Insulated Wire Co., Inc., 150 E. Aurora St., Waterbury 91, Conn.

Lens Assemblies

Bausch & Lomb Optical Co., 739 St. Paul Street, Rochester, N. Y.
*Century Projector Corp., 729 Seventh Ave., New York, N. Y.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
*Kollmorgen Optical Corp., 2 Franklin Avenue, Brooklyn, N. Y.
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*RCA Service Co., Inc., Camden, N. J.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.



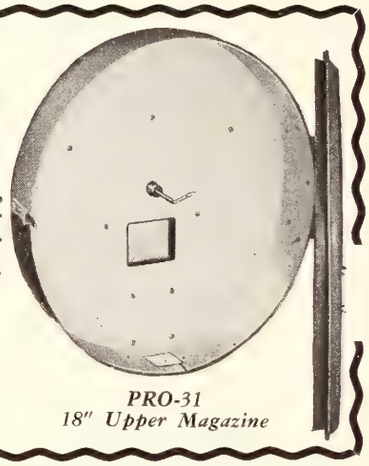
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Chicago 16, Ill.

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- Super Metal Shod Tool keeps air conditioning units free of dirt. You can clean 100 air filters in 10 minutes with a Super.
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National Super Service Company of Canada
Toronto, Ont. Vancouver, B. C.

National Super Service Company, Inc.
1951 N. 13th St., Toledo 2, Ohio

Photoelectric Cells

*Century Projector Corp., 729 Seventh Avenue, New York, N. Y.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
General Electric Co., Schenectady, N. Y.
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
*RCA Service Co., Inc., Camden, N. J.
*J. E. Robin, Inc., 330 W. 42nd St., New York, N. Y.
*S.O.S. Cinema Supply Corp., 602 West 52nd St., New York 19, N. Y.
*Wenzel Projector Co., 2505 So. State St., Chicago 16, Ill.
Westinghouse Electric Corp., Lamp Division, Bloomfield, N. J.

Soundheads

Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
*Century Projector Corp., 729 Seventh Ave., New York, N. Y.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
*International Projector Corp., 55 LaFrance Ave., Bloomfield, N. J.
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*RCA Service Co., Inc., Camden, N. J.
*J. E. Robin, Inc., 330 W. 42nd St., New York, N. Y.
*S.O.S. Cinema Supply Corp., 602 West 52nd St., New York 19, N. Y.
Weber Machine Corp., 59 Rutter St., Rochester, N. Y.
*Wenzel Projector Co., 2505 S. State St., Chicago, Ill.

Sound Systems

Altec Lansing Corp., 1161 N. Vine St., Hollywood, Calif.
Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
Bausch & Lomb Optical Co., 739 St. Paul St., Rochester, N. Y.
Bell Sound Systems, Inc., 555 Marion Road, Columbus 7, Ohio
*Century Projector Corp., 729 Seventh Ave., New York, N. Y.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Gale Dorothea, 37-61 85th Street, Jackson Heights, L. I.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York, N. Y.
Great American Industries, Inc., Connecticut Tele. & Elec. Div., 70 Britannia St., Meriden, Conn.
*International Projector Corp., 55 LaFrance Ave., Bloomfield, N. J.
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Operadio Mfg. Co., St. Charles, Ill.
Racon Electric Co., Inc., 52 E. 19th Street, New York 3, N. Y.
*RCA Service Co., Inc., Camden, N. J.
*J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.
Mark Simpson Mfg. Co., 32-28 49th Street, Long Island City 3, N. Y.
*S.O.S. Cinema Supply Corp., 602 West 52nd St., New York 19, N. Y.
Stromberg Carlson Co., Rochester 3, N. Y.
Weber Machine Corp., 59 Rutter St., Rochester, N. Y.
Webster Elec. Co., Racine, Wisc.
*Wenzel Projector Co., 2505 S. State St., Chicago, Ill.

Speakers (Also see "Drive-In Speakers")

Altec Lansing Corp., 1161 N. Vine St., Hollywood, Calif.
Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
Bell & Howell Co., 7100 McCormick Rd., Chicago, Ill. (16 mm.)
*Century Projector Corp., 729 Seventh Ave., New York, N. Y.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Gale Dorothea Mechanisms, 37-61 85th St., Jackson Heights, L. I.
General Electric Co., 1 River Rd., Schenectady, N. Y.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
*International Projector Corp., 55 LaFrance Ave., Bloomfield, N. J.
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Operadio Mfg. Co., St. Charles, Ill.
Oxford Elec. Corp., 3911 S. Michigan, Chicago, Ill.
Racon Electric Co., Inc., 52 E. 19th St., New York 3, N. Y.
*RCA Service Co., Inc., Camden, N. J.
*J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.
Mark Simpson Mfg. Co., 32-38 49th St., Long Island City 3, N. Y.
*S.O.S. Cinema Supply Corp., 602 West 52nd St., New York 19, N. Y.
Stevens Mfg. Corp., 8538 Warner Dr., Culver City, Calif.
Stromberg Carlson Co., 208 Mill St., Rochester 3, N. Y.
Weber Machine Corp., 59 Rutter St., Rochester, N. Y.
*Wenzel Projector Co., 2505 S. State St., Chicago 16, Ill.

Speakers, Drive-In (listed under Drive-In Speakers)

Test Reels (Sound)

Motion Picture Research Council, Inc., 1421 N. Western Ave., Hollywood 27, Calif.
Society of Motion Picture Engineers, 342 Madison Ave., New York, N. Y.
*S.O.S. Cinema Supply Corp., 602 West 52nd St., New York 19, N. Y.

Tubes (Amplifier)

Bell & Howell Co., 7100 McCormick Rd., Chicago, Ill.
*Century Projector Corp., 729 Seventh Ave., New York, N. Y.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.

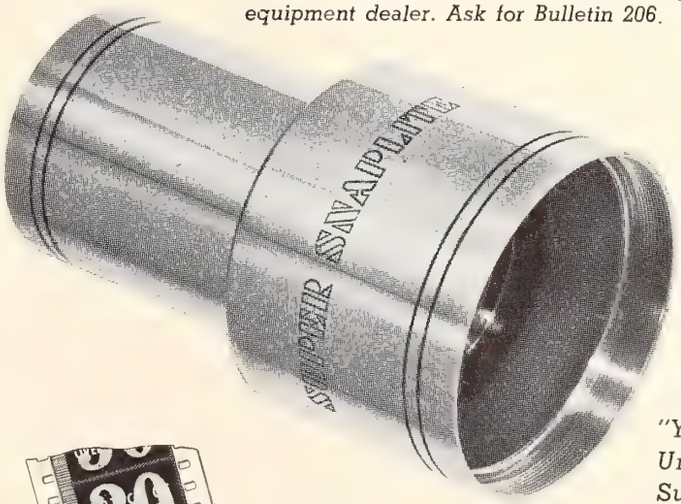
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National Union Radio Corp., 350 Scotland Rd., Orange, N. J.
Raytheon Mfg. Co., Waltham 54, Mass.
RCA Radiotron Corp., Harrison, N. J.
*J. E. Robin, Inc., 330 W. 42nd St., New York, N. Y.
Mark Simpson Mfg. Co., 32-38 49th St., Long Island City 3, N. Y.

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3 STAGE EQUIPMENT

Curtains and Decorative Fabrics

*J. R. Clancy, Inc., Syracuse, N. Y.
Dazians, Inc., 142 W. 44th St., New York, N. Y.
Knoxville Scenic Studios, P. O. Box 412, Knoxville, Tenn.
Maharam Fabric Corp., 130 W. 46th St., New York, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*Novelty Scenic Studios, Inc., 32-34 W. 60th St., New York, N. Y.
Thortel Fireproof Fabrics, 101 Park Ave., New York, N. Y.
U. S. Rubber Co., 1230 Avenue of the Americas, New York 20, N. Y.
I. Weiss & Sons, 445 W. 45th St., New York, N. Y.

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*J. R. Clancy, Inc., Syracuse, N. Y.
Gale Dorothea Mechanisms, 37-61 85th St., Jackson Heights, L. I., N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*Novelty Scenic Studios, Inc., 32-34 W. 60th St., New York, N. Y.
Vallen Inc., Akron, O.
I. Weiss & Sons, 445 W. 45th St., New York, N. Y.

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Decorations, Stage

Black Light Products, 67 E. Lake St., Chicago 1, Ill.
*J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse 4, N. Y.
Dazians, Inc., 142 W. 44th St., New York 18, N .Y.
*Goodall Fabrics, Inc., 525 Madison Ave., New York, N. Y.
Knoxville Scenic Studios, P. O. Box 412, Knoxville, Tenn.
Maharam Fabric Corp., 130 W. 46th St., New York, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*Novelty Scenic Studios, Inc., 32-34 W. 60th St., New York 19, N. Y.
Rigidized Metals Corp., Buffalo 3, N. Y.
Thortel Fireproof Fabrics, Inc., 101 Park Ave., New York, N. Y.
Vio-Glo Plastics Corp., 479 Sixth Avenue, New York 11, N. Y.
I. Weiss & Sons, 445 W. 45th St., New York 19, N. Y.

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Dimmers

*Capitol Stage Lighting Co., Inc., 527 W. 45th St., New York 19, N. Y.
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee, Wis.
Gale Dorothea, 37-61 85th Street, Jackson Heights, L. I., N. Y.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Superior Electric Co., Bristol, Conn.
Ward Leonard Co., 37 South St., Mt. Vernon, N. Y.
Westinghouse Electric Corp., East Pittsburgh, Pa.

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Footlights and Border Lights

*Capitol Stage Lighting Co., 527 W. 45th St., New York, N. Y.
*J. R. Clancy, Inc., Syracuse, N. Y.
Duro-Test Corp., North Bergen, N. J.
General Elec. Co., Nela Park, Cleveland, Ohio.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Kliegl Brothers, 321 W. 50th St., New York 19, N. Y.
Knoxville Scenic Studios, P. O. Box 412, Knoxville, Tenn.
*National Theatre Supply, 92 Gold Street, New York, N. Y.
*S.O.S. Cinema Supply Corp., 602 W. 52nd Street, New York 19, N. Y.
Westinghouse Elec. Corp., Lamp Div., Bloomfield, N. J.

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Public Address Equipment

Altec-Lansing Corp., 1161 N. Vine Street, Hollywood, Calif.
Bell & Howell Co., 7100 McCormick Rd., Columbus, Ohio.
DeVry Corp., 1111 Armitage Avenue, Chicago, Ill.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Harvey Radio Co., 103 W. 43rd St., New York, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Racon Electric Co., Inc., 52 E. 19th St., New York 3, N. Y.
*Radio Corp. of America, Camden, N. J.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Stromberg-Carlson Co., 288 Carlson Road, Rochester, N. Y.
Webster Elec. Co., Racine, Wis.

Stage Rigging and Hardware

Automatic Devices, 116 N. 8th St., Allentown, Pa.
*J. R. Clancy, Inc., Syracuse, N. Y.
Dazians, Inc., 142 W. 44th St., New York, N. Y.
Mendell Elec. Mfg. Co., 63 S. Water St., New Bedford, Mass.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha 2, Neb.
Petrick Bros, Inc., 1938 N. Springfield St., Chicago, Ill.
Premier Studios, 414 W. 45th St., New York, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.

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Stage Switchboards

Frank Adam Elec. Co., 3650 Windsor Place, St. Louis 13, Mo.
Allis-Chalmers Mfg. Co., Milwaukee, Wisc.
*Capitol Stage Lighting Co., Inc., 527 W. 45th St., New York, N. Y.
Century Lighting, Inc., 412 W. 55th St., New York, N. Y.
General Elec. Co., Schenectady, N. Y.
Graybar Elec. Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Hub Elec. Co., 2219 W. Grand Ave., Chicago 12, Illinois.
Kellogg Switchboard and Supply Co., 6650 Cicero Ave., Chicago, Ill.
Kleigl Bros., 321 W. 50th St., New York, N. Y.
Stromberg-Carlson Co., 208 Mill St., Rochester 3, N. Y.
Superior Electric Co., 83 Laurel St., Bristol, Conn.

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4 FURNISHINGS

Artificial Flowers

S. & W. Moulding Co., Columbus 6, Ohio.

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Bigelow-Sanford Carpet Co., 140 Madison Ave., New York, N. Y.
Firth Carpet Co., 295 5th Ave., New York, N. Y.
Goodall Fabrics, Inc., 525 Madison Ave., New York, N. Y.
Hardwick & Magee Co., Lehigh Ave. & 7th St., Philadelphia, Pa.
A. & M. Karagheusian, Inc., 295 5th Ave., New York, N. Y.
Thomas L. Leedom Co., Bristol, Pa.
James Lees & Sons Co., Bridgeport, Montgomery County, Pa.
C. H. Masland & Sons, Carlisle, Pa.
Mohawk Carpet Mills, Inc., Lyon St., Amsterdam, N. Y.
Alexander Smith & Sons Corpet Co., 295 5th Ave., New York 16, N. Y.
Southbridge Plastics, Inc., 470 4th Ave., New York, N. Y.

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Carpet Linings

Fremont Rubber Co., 281 McPherson Highway, Fremont, Ohio.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Ozite Carpet Cushion Co., 295 5th Ave., New York, N. Y.

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Chairs (Auditorium)

American Desk Co., P. O. Box 426, Temple, Texas.
*American Seating Co., Grand Rapids 2, Mich.
Arlington Seating Co., Arlington, Ill.
*Century Seating Co., Inc., 360 W. 44th St., New York, N. Y.
Fensin Seating Co., 62 E. 13th St., Chicago, Ill.
*Griggs Equipment Co., Belton, Texas.
*Heywood-Wakefield Co., Gardner, Mass.
*Ideal Seating Co., Grand Rapids, Mich.
International Seat Corp., Union City, Ind.
Irwin Seating Co., 1480 Buchanan Ave., Grand Rapids 7, Mich.
Kroehler Mfg. Co., Naperville, Ill.
*National Theatre Supply, 92 Gold St,. New York, N. Y.
*J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St. New York, N. Y.
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Chair Anchors

*American Seating Co., Grand Rapids 2, Mich.
Chicago Expansion Bolt Co., 1338 W. Concord Place, Chicago, Ill.
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*National Theatre Supply, 92 Gold St., New York, N. Y.

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Chair Repair Patches and Cement

*Ideal Seating Co., Grand Rapids, Mich.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Rosco Laboratories, Inc., 367 Hudson Avenue, Brooklyn, N. Y.
U. S. Rubber Co., 1230 Sixth Ave., New York 20, N. Y.

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Crowd Control Ropes and Posts

Hupp Metal Works Co., 1123 Broadway, New York 18, N. Y.
Lawrence Metal Products, Inc., 434 Broadway, New York, N. Y.
Newman Bros., Inc., 660 West 4th St., Cincinnati, O. (brass and aluminum railings)
Universal Corp., 6710 Denton Drive, Dallas, Texas.

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Decorations, Interior

Black Light Products, 67 E. Lake St., Chicago, Ill.
Dazians, Inc., 142 W. 44th St., New York 18, N. Y.
Goodall Fabrics, Inc., 525 Madison Ave., New York, N. Y.
Knoxville Scenic Studios, P. O. Box 412, Knoxville, Tenn.
Maharam Fabric Corp., 130 W. 46th St., New York, N. Y.
Marsh Wall Products Co., Dover, Ohio.
*Novelty Scenic Studios, Inc., 32-34 W. 60th St., New York, N. Y.
Premier Studios, 414 W. 45th St., New York, N. Y.
Rigidized Metals Corp., Buffalo 3, N. Y.
S. & W. Moulding Co., Columbus 6, Ohio.
Hanns R. Teichert Studios, 1311 North Wells St., Chicago 10, Ill.
Textileather Corp., The, 607 Madison Ave., Toledo, Ohio.
Vio-Glo Products Corp., 479 6th Ave., New York 11, N. Y.
Voight Company, 1649 N. Broad St., Philadelphia, Pa.

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Directional Signs

Adams Lighting, Inc., 48 W. 27th St., New York, N. Y.
*Capitol Stage Lighting Co., 527 W. 45th St., New York 19, N. Y.
Drive-In Theatre Mfg. Co., Inc., 2017 Grand Ave., Kansas City, Mo.
Falk Glass Products Co., 5 Union Square, New York 3, N. Y.
Graybar Electric Co., Inc., 1547 Graybar Building, New York, N. Y.
Kleigl Bros., 321 W. 50th St., New York, N. Y.
Knoxville Scenic Studios, P. O. Box 412, Knoxville, Tenn.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Neolectric Corp., Empire State Bldg., New York 1, N. Y.
Newman Bros., Inc., 660 W. 4th St., Cincinnati, Ohio.
Vio-Glo Products Corp., 479 6th Avenue, New York 11, N. Y.
Voigt Company, 1649 N. Broad St., Philadelphia, Pa.

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Door Closers

Sargent & Co., New Haven, Conn.
Yale & Towne Mfg. Co., Chrysler Bldg., New York, N. Y.

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Draperies

Bolta Company, The, 151 Canal St., Lawrence, Mass.
Dazians, Inc., 142 W. 44th St., New York, N. Y.
Duracote Corp., Ravena, Ohio.
Goodall Fabrics, Inc., 525 Madison Ave., New York, N. Y.
Knoxville Scenic Studios, P. O. Box 412, Knoxville, Tenn.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*Novelty Scenic Studios, Inc., 32-34 W. 60th St., New York, N. Y.
Owen-Corning Fiberglas Corp., Nicholas Bldg., Toledo 1, Ohio. (noncombustible)
Thortel Fireproof Fabrics, 101 Park Ave., New York, N. Y. (noncombustible)
I. Weiss and Sons, 445 W. 45th St., New York, N. Y.

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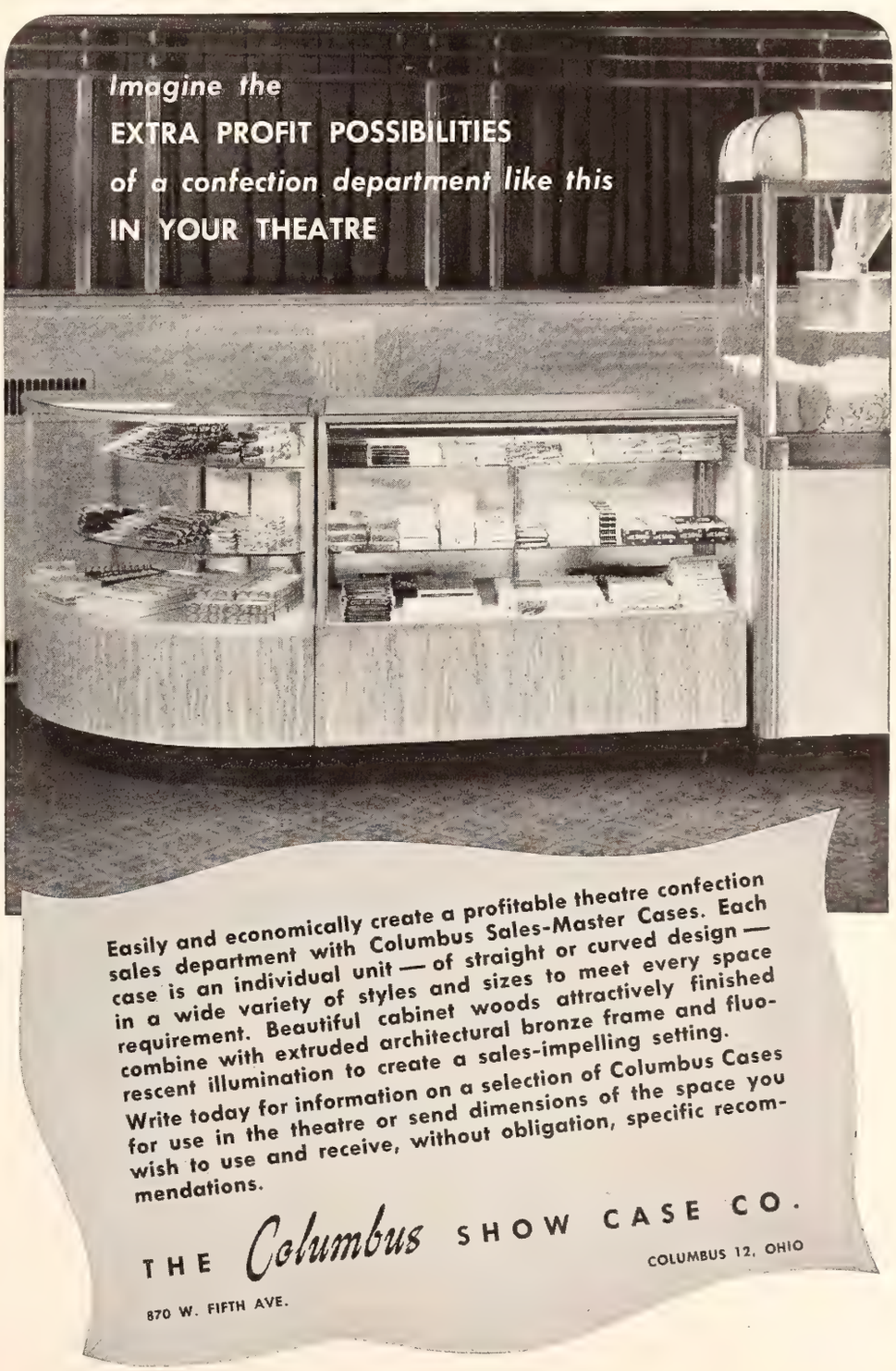
Drinking Fountains

American Chemical Co., 207 N. Peters St., New Orleans, La.
Coolstream Corp., 157 E. 128th St., New York 35, N. Y.
Ebco Mfg. Co., 401 W. Town St., Columbus 8, O. (water coolers)
Frigidaire Division, General Motors Corp., 300 Taylor St., Dayton, O.
General Electric Co., 5 Lawrence St., Bloomfield, N. J.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Puro Filter Corp. of America, 440 Lafayette St., New York 3, N. Y.
Sunroc, Glen Riddle, Pa.
Voigt Co., 1649 N. Broad St., Philadelphia, Pa.

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Floor Coverings

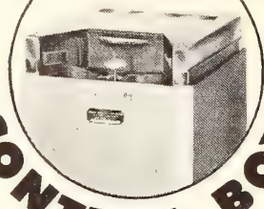
Armstrong Cork Co., P. O. Box 540, Lancaster, Pa. (linoleum)
Fremont Rubber Co., Fremont, O. (floor tiles)
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Mats, Incorporated, 7331 W. Burleigh St., Milwaukee 10, Wis.
U. S. Stoneware Co., 5300 E. Tallmadge, Akron, Ohio.



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Mats, Incorporated, 7331 W. Burleigh St., Milwaukee 10, Wis.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Rigidized Metals Corp., Buffalo 3, N. Y.
United States Rubber Co., 1230 Avenue of the Americas, New York 20, N. Y.

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Furniture

*Griggs Equipment Co., Belton, Texas.
*Heywood-Wakefield Co., Gardner, Mass.
Kroehler Mfg. Co., Naperville, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.

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Mirrors

Bache Semon & Co., 640 Greenwich St., New York, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Pittsburgh Plate Glass Co., 2222 Grant Bldg., Pittsburgh, Pa.

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Sand Urns

American Chemical Co., 207 N. Peters St., New Orleans, La.
Atlas Products Co., 9239 S. Houston Ave., Chicago, Ill.
Chemical Products Co., 3014-16 No. 24th St., Omaha 10, Neb.
Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Ill.
Goldberg Bros., Box 448, Denver 1, Colo.
GoldE Mfg. Co., 1214 W. Madison St., Chicago, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Universal Corp., 6710 Denton Drive, Dallas, Tex.

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Bolta Company, 151 Canal St., Lawrence, Mass.
DuPont Co., Fabrics Div., 350 Fifth Ave., New York, N. Y. (Plastic upholstery fabrics)
E. I. duPont de Nemours & Co., Inc., Wilmington, Del.
Firestone Industrial Products Co., Velon Division, Akron, O.
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*Griggs Equipment Co., Belton, Texas.
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*Novelty Scenic Studios, Inc., 32-34 W. 60th St., New York, N. Y.
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U. S. Rubber Co., 1230 Sixth Ave., New York 20, N. Y.
I. Weiss & Sons, 445 W. 45th St., New York, N. Y.

5 ADVERTISING

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Multistamp Co., Inc., Norfolk, Va.

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Animation Turntables

Gale Dorothea, 37-61 85th Street, Jackson Heights, Long Island, N. Y.
*General Die & Stamping Co., 266 Mott St., New York 12, N. Y.
Supurdisplay, Inc., 233 E. Erie St., Milwaukee, Wis.

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Artists' Brushes

Chemical Prods. Co., 3014-16 N. 24th Street, Omaha 10, Neb.
Pittsburgh Plate Glass Co., 222 Grant Bldg., Pittsburgh, Pa.

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Artists' Colors

Black Light Products, 67 E. Lake St., Chicago 1, Illinois.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Pittsburgh Plate Glass Co., 2222 Grant Bldg., Pittsburgh, Pa.

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Artists' Paper, Boards & Supplies

Bostwick Laboratories, Inc., Bridgeport 5, Conn.

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Attraction Boards

Adams Lighting, Inc., 48 W. 27th St., New York, N. Y.
*Adler Silhouette Letter Co., 3021 W. 36th St., Chicago 32, Ill.
Colonial Sales Corp., 928 Broadway, New York, N. Y.
Falk Glass Products Co., 5 Union Square, New York 3, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Ben B. Poblocki & Sons, Inc., 2159 S. Kinnickinnic Ave., Milwaukee, Wis.
Theatre Specialties, Inc., 1615 Cordova St., Los Angeles 7, Calif.
Vio-Glo Plastics Corp., 479 6th St., New York 11, N. Y.
*Wagner Sign Service, 216 S. Hoyne Avenue, Chicago 12, N. Y.

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Banners, Marquee

National Screen Service Corp., 1600 Broadway, New York 19, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Ben B. Poblocki & Sons, Inc., 2159 S. Kinnickinnic Ave., Milwaukee, Wis.
Universal Corp., 6710 Denton Drive, Dallas, Texas.

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Changeable Letters

*Adler Silhouette Letter Co., 3021 W. 36th Street, Chicago 32, Ill.
Black Light Products, 67 E. Lake St., Chicago, Ill.
Falk Glass Products Co., 5 Union Square, New York 3, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Neolectric Corp., Empire State Bldg., New York, N. Y. (inductively lit)
Theatre Specialties, Inc., 1615 Cordova St., Los Angeles 7, Calif.
*Wagner Sign Service, Inc., 218 S. Hoyne Ave., Chicago 12, Ill.

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Decorations, Paper

Sherman Paper Products Corp., Newton Upper Falls, Mass.

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Display Frames and Cases

Ames Metal Moulding Co., Inc., 225 E. 144th St., New York, N. Y.
Colonial Sales Corp., 928 Broadway, New York, N. Y.
Gale Dorothea, 37-61 85th St., Jackson Heights, Long Island, N. Y.
Lobby Display Frame Corp., 549 W. 52nd St., New York, N. Y.

National Screen Service Corp., 1600 Broadway, New York 19, N. Y.
*National Theatre Supply, 92 Gold St.; New York, N. Y.
Petrick Bros., Inc., 1938 N. Springfield St., Chicago, Ill.
Pittsburgh Plate Glass Co., 2222 Grant Bldg., Pittsburgh, Pa.
Ben B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Theatre Specialties, Inc., 1615 Cordova St., Los Angeles, Calif.
Universal Corp., 6710 Denton Dr., Dallas, Tex.
*Wagner Sign Service, 216 S. Hoyne Ave., Chicago 12, Ill.
Young's Picture Framing Co., 1400 S. Spring, Independence, Mo.

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Addresso Sales Co., 1008 Gould Ave., N.E., Minneapolis 16, Minn.
Multistamp Co., Inc., Norfolk, Va.

Trailers

National Screen Service Corp., 1600 Broadway, New York 19, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Welgot Trailer Service, 630 9th Ave., New York, N. Y.

6 LIGHTING

Advertising

Adams Lighting, Inc., 48 W. 27th St., New York, N. Y.
Black Light Products, 67 E. Lake St., Chicago 1, Ill.
Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Ill.
Duro-Test Corp., North Bergen, N. J.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
McGill Mfg. Co., Inc., Electrical Division, Valparaiso, Ind.
Ben B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee, Wis.
Reynolds Elec. Co., 3000 River Road, River Grove, Ill. (Flashers)
Stroblite Co., 35 W. 52nd St., New York 19, N. Y.
Voigt Company, 1649 N. Broad St., Philadelphia, Pa.

Color Filters (Incandescent and Fluorescent)

Extruded Plastics, Inc., Norwalk, Conn. (Flourescent)
Extruders, Inc., 8509 Figuera St., Culver City, Calif. (Fluorescent)
Reynolds Electric Co., 2650 W. Congress St., Chicago 12, Ill. (Incandescent)

Decorative

Adams Lighting, Inc., 48 W. 27th St., New York, N. Y.
Black Light Products, 67 E. Lake St., Chicago 1, Ill.
Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Ill.
Duro-Test Corp., North Bergen, N. J.
Graybar Elec. Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
McGill Mfg. Co., Inc., Electrical Division, Valparaiso, Ind.
Poblocki & Sons, 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Reynolds Electric Co., 3000 River Road, River Grove, Ill. (Flashers)
Voigt Company, 1649 N. Broad St., Philadelphia, Pa.

Dimmers

*Capitol Stage Lighting Co., 527 W. 45th St., New York 19, N. Y.
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee, Wis.
Gale Dorothea, 37-61 85th St., Jackson Heights, Long Island, N. Y.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Superior Electric Co., 83 Laurel St., Bristol, Conn.
Ward Leonard Co., 31 South St., Mt. Vernon, N. Y.

Germicidal Lamps

American Chemical Co., 207 N. Peters St., New Orleans, La.
Champion Lamp Works, 600 Broad St., Lynn, Mass,.
Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Ill.
Duro-Test Corp., North Bergen, N. J.
General Electric Corp., Nela Park, Cleveland 12, Ohio.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Sylvania Electric Products Co., 500 Fifth Ave., New York, N. Y.
Voigt Company, 1649 N. Broad St., Philadelphia, Pa.
Westinghouse Elec. Corp., Bloomfield, N. J.

Lamps (Incandescent and Fluorescent)

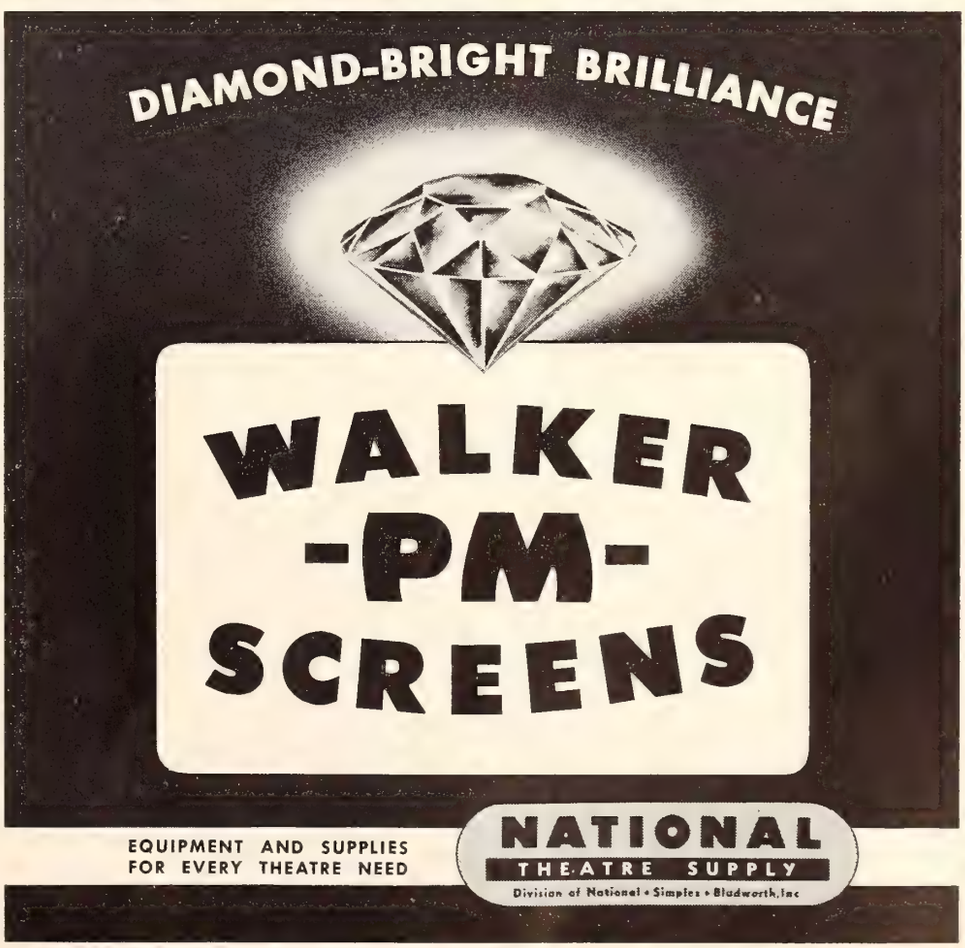
Adams Lighting, Inc., 48 W. 27th St., New York, N. Y.
Amplex Corp., 111 Water St., Brooklyn 1, N. Y.
Champion Lamp Works, 600 Broad St., Lynn, Mass.
Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Ill.
Display Lighting, Inc., 417 E. 61st St., New York, N. Y.
Duro-Test Corp., North Bergen, N. J.
General Electric Co., Nela Park, Cleveland 12, O.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Kleigl Bros., 321 W. 50th St., New York, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.
Sylvania Products, Inc., 500 5th Ave., New York, N. Y.
Westinghouse Electric Corp., Lamp Div., Bloomfield, N. J.

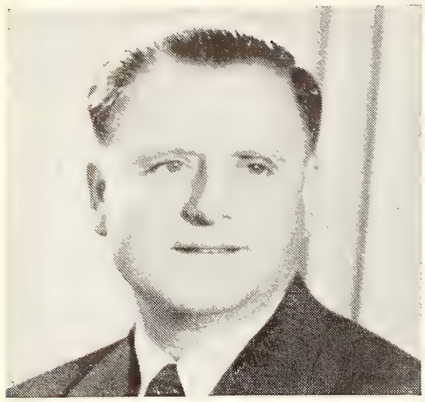
Spots and Flood Lamps

Adams Lighting, Inc., 48 W. 27th St., New York, N. Y.
Amplex Corp., 111 Water St., Brooklyn 1, N. Y.
Best Devices Co., Inc., 10516 Western Avenue, Cleveland, O.
*Capitol Stage Lighting Co., 527 W. 45th St., New York, N. Y.
Champion Lamp Works, 600 Broad St., Lynn, Mass.
Columbia Stage Lighting Co., 341 W. 47th St., New York 19, N. Y.
Compco Corp., 2251 W. St., Paul Avenue, Chicago 47, Ill.
Display Lighting, Inc., 417 E. 61st Et., New York, N. Y.
Duro-Test Corp., North Bergen, N. J.
General Electric Co., Nela Park, Cleveland 12, O.
GoldE Mfg. Co., 1214 W. Madison St., Chicago, Ill.
Graybar Electric Co., Inc., 1547 Grayfbar Bldg., New York 17, N. Y.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.
*Strong Electric Corp., 87 City Park Avenue, Toledo, O.
Sylvania Electric Products Co., 500 Fifth Avenue, New York 18, N. Y.
Wesitnghouse Electric Corp., Lamp Division, Bloomfield, N. J.

Ultra-Violet ("Black Light") Lamps, Equipment, Murals, Signs

Adams Lighting, Inc., 48 W. 27th St., New York, N. Y.
Black Light Products, 67 E. Lake St., Chicago, Ill.
Display Lighting, Inc., 417 E. 61st St., New York, N. Y.





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General Electric Co., Nela Park, Cleveland, O.
Kliegl Bros., 321 W. 50th St., New York, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Ruesch Electric Co., 1011 S. Adams St., Peoria 2, Ill.
Stroblite Co., 35 W. 52nd St., New York 19, N. Y.
Switzer Bros., 4732 St. Clair Ave., Cleveland 3, Ohio.
Sylvania Electric Products Co., 500 Fifth Ave., New York 18, N. Y.
Vio-Glo Plastics Corp., 259 Broadway, New York 7, N. Y.
Voigt Co., 1649 N. Broad St., Philadelphia, Pa.
Westinghouse Electric Corp., Lamp Division, Bloomfield, N. J.

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7 VENTILATING

Air Conditioning Equipment

Air & Refrigeration Corp., 475 Fifth Ave., New York, N. Y.
American Thermal Industries, 440 Illinois Ave., Detroit 1, Mich.
W. B. Connor Engineering Corp., 114 E. 32nd St., New York, N. Y.
General Electric Co., Air Conditioning Dept., 5 Lawrence St., Bloomfield, N. J.
Governair Corp., Oklahoma City, Okla.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Trane Company, LaCrosse, Wisc.
Typhoon Air Conditioning Corp., 794 Union St., Brooklyn, N. Y.
U. S. Air Conditioning Corp., Como Ave., S.E. and 33rd St., Minneapolis 14, Minn.
Westinghouse Electric Corp., B. F. Sturtevant Div., Hyde Park, Boston, Mass.
Worthington Pump & Machinery Corp., Harrison, N. J.
York Corp., York, Pa.

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Air Diffusers

*Air Devices, Inc., 17 E. 42nd St., New York 17, N. Y.
American Chemical Co., 207 N. Peters St., New Orleans, La.
American Thermal Industries, 440 Illinois Ave., Detroit 1, Mich.
Anemostat Corp. of America, 10 E. 39th St., New York 16, N. Y.
W. B. Connor Engineering Corp., 114 E. 32nd St., New York, N. Y.
Chas. Demuth & Sons, 245 Elm Pl., Mineola, N. Y.
Knowles Mushroom Ventilator Co., 583 Upper Mountain Ave., Upper Montclair, N. J. (mushroom)
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Trane Co., La Crosse, Wisc.
Typhoon Air Conditioning Corp., 794 Union St., Brooklyn, N. Y.
U. S. Air Conditioning Corp., Como Ave., S.E. and 33rd St., Minneapolis 14, Minn.
York Corp., York, Pa.

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Air Fresheners, Filters and Deodorizers

American Chemical Co., 207 N. Peters St., New Orleans, La.
American Thermal Industries, 440 Illinois Avenue, Detroit, Mich.
Barco Chemical Products Co., 701 S. LaSalle St., Chicago, Ill.
Bostwick Laboratories, Inc., Bridgeport 5, Conn.
W. B. Connor Engineering Co., 114 E. 32nd St., New York, N. Y.
Chemical Prods. Co., 3014-16 N. 24th St., Omaha 10, Nebr.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Trion, Inc., 1000 Island Ave., McKees Rocks, Pa.
Typhoon Air Conditioning Corp., 794 Union St., Brooklyn, N. Y.

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Blowers and Fans

*Air Devices, Inc., 17 E. 42nd St., New York 17, N. Y. (wind actuated ventilators)
American Thermal Industries, 440 Illinois Ave., Detroit 1, Mich.
Carrier Corp., South Geddes St., Syracuse, N. Y.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Reynolds Elec. Co., 3000 River Road, River Grove, Ill.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Trane Co., LaCrosse, Wisc.
Typhoon Air Conditioning Corp., 794 Union St., Brooklyn, N. Y.
U. S. Air Conditioning Corp., Como Ave., S.E. and 33rd St., Minneapolis 14, Minn.
Westinghouse Electric Corp., B. F. Sturtevant Div., Hyde Park, Boston, Mass.

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Components (Air Washers, Humidifiers, Dehumidifiers, Filters, Towers, etc.)

*Air Devices, Inc., 17 E. 42nd St., New York 17, N. Y.
Air & Refrigeration Corp., 475 5th Ave., New York, N. Y.
American Thermal Industries, 440 Illinois Ave., Detroit 1, Mich.
Buensod-Stacey, Inc., 60 E. 42nd St., New York 17, N. Y.
Carrier Corp., South Geddes St., Syracuse, N. Y.
Dryomatic Corp. of America, Baltimore, Md.
*National Theatre Supply, 92 Gold St., New York N. Y.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 18, N. Y.
Trane Co., LaCrosse, Wisc.
Trion, Inc., 1000 Island Ave., McKees Rocks, Pa.
Typhoon Air Conditioning Corp., 794 Union St., Brooklyn, N. Y.
U. S. Air Conditioning Corp., Como Ave., S.E. and 33rd St., Minneapolis 14, Minn.
York Corp., York, Pa.
Westinghouse Electric Corp., B. F. Sturtevant Div., Hyde Park, Boston, Mass.

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Motors, Ventilating

General Electric Co., Motor Division, Schenectady, N. Y.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Hertner Electric Co., 12690 Elmwood Ave., N.W., Cleveland 11, O.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Robbins & Meyers, Inc., 1934 Clark Blvd., Springfield, O.
Westinghouse Electric Corp., 420 Lexington Ave., New York, N. Y.

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Unit Coolers

American Thermal Industries, 440 Illinois Ave., Detroit 1, Mich.
Carrier Corp., S. Geddes St., Syracuse, N. Y.
Fedders-Quigan Corp., Buffalo 7, N. Y.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Trane Co., LaCrosse, Wisc.
Typhoon Air Conditioning Corp., 794 Union St., Brooklyn, N. Y.
U. S. Air Conditioning Corp., Como Ave., S.E. and 33rd St., Minneapolis 14, Minn.
Westinghouse Electric Co., B. F. Sturtevant Division, Hyde Park, Boston, Mass.
York Corp., York, Pa.

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Unit Heaters

American Thermal Industries, 440 Illinois Ave., Detroit 1, Mich.
Fedders-Quigan Corp., Buffalo 7, N. Y.
Trane Co., LaCrosse, Wisc.
Typhoon Air Conditioning Corp., 794 Union St., Brooklyn, N. Y.
U. S. Air Conditioning Corp., Como Ave., S.E. and 33rd St., Minneapolis 14, Minn.

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8 VENDING

Accounting Systems

Coinometer Corp., 30 E. Adams St., Chicago, Ill.

Parker Theatre Forms, P. O. Box 2266, Kansas City 13, Mo.
Remington Rand, Inc., 1943 Washington St., Buffalo, N. Y.
Theatre Control Corp., 319 Orleans St., Detroit 7, Mich.
Ticket Register Industries, 30 E. Adams St., Chicago, Ill.
Underwood Corp., 1 Park Ave., New York, N. Y.

Adding and Calculating Machines

Underwood Corp., 1 Park Ave., New York, N. Y.

Box-Offices

Electronic Signal Co., 541 Willis Ave., Williston Park, N. Y.
Lobby Display Frame Corp., 549 W. 52nd St., New York 19, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Poblocki & Sons, Ben B., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wisc.
Theatre Control Corp., 319 Orleans St., Detroit 7, Michigan.
Universal Corp., 6710 Denton Dr., Dallas, Tex.

Changemakers

Brandt Automatic Cashier Co., Watertown, Wisc.
Coinmeter Corp., 30 East Adams St., Chicago, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Raytone Screen Corp., 165 Clermont Avenue, Brooklyn 5, N. Y.
Ticket Register Industries, 30 E. Adams St., Chicago, Ill.

Price Signs

Adams Lighting, Inc., 48 W. 27th St., New York, N. Y.
Associated Ticket & Register Co., 346 W. 44th St., New York 18, N. Y.
Falk Glass Products Co., 5 Union Square, New York 3, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Neolectric Corp., Empire State Bldg., New York 1, N. Y.
Vio-Glo Plastics Corp., 479 6th Ave., New York 11, N. Y.

Record Handling Equipment

Diebold, Inc., Canton 2, O.
Theatre Control Corp., 319 Orleans St., Detroit 7, Mich.

Safes, Fire and Burglar Proof

Diebold, Inc., Canton 2, O.
*Mosler Safe Co., Hamilton, O.
*National Theatre Supply, 92 Gold St., New York, N. Y.

Ticket Boxes

Coinmeter Corp., 30 E. Adams St., Chicago, Ill.
*General Register Corp., 36-20 33rd St., Long Island City 1, N. Y.
GoldE Mfg. Co., 1214 W. Madison St., Chicago, Ill.
Lobby Display Frame Corp., 549 W. 52nd St., New York, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Newman Brothers, Inc., 660 W. 4th St., Cincinnati 3, O.
Theatre Control Corp., 319 Orleans St., Detroit 7, Mich.
Ticket Register Industries, 30 E. Adams St., Chicago, Ill.
*Wenzel Projector Co., 2505 S. State St., Chicago 16, Ill. (ticket roll holders)

Ticket Machines

Coinmeter Corp., 30 E. Adams St., Chicago, Ill.
*General Register Corp., 36-20 33rd St., Long Island City 1, N. Y.
GoldE Mfg. Co., 1214 W. Madison St., Chicago, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*S.O.S Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Theatre Control Corp., 319 Orleans St., Detroit 7, Mich.
Ticket Register Industries, 30 E. Adams St., Chicago, Ill.

Ticketing Systems

Coinmeter Corp., 30 E. Adams St., Chicago, Ill.
Electronic Signal Co., 541 Willis Ave., Williston Park, N. Y.
*General Register Corp., 36-20 33rd St., Long Island City 1, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Ticket Register Industries, 30 E. Adams St., Chicago, Ill.

Tickets, Admission

American Ticket Corp., 3159 W. 36th St., Chicago 32, Ill.
Coinmeter Corp., 30 E. Adams St., Chicago, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Ticket Register Industries, 30 E. Adams St., Chicago, Ill.
Toledo Ticket Co., Toledo, O.

Turnstiles

Coinmeter Corp., 30 E. Adams St., Chicago, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Ticket Register Industries, 30 E. Adams St., Chicago, Ill.

9 MAINTENANCE

Chewing Gum Remover

American Chemical Co., 207 N. Peters St., New Orleans, La.
Barco Chemical Products Co., 701 S. LaSalle St., Chicago, Ill.

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Yes, I'd like to have full information, without obligation, about the Mosler Box Office Chest.

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Theatre .....
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City ..... *Zone*..... *State*.....



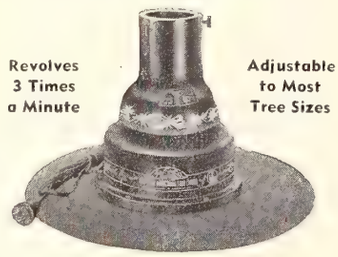
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E. I. du Pont de Nemours & Co., Inc., Wilmington, Del.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Rosco Laboratories, 367 Hudson Ave., Brooklyn, N. Y.

Cleaners, Vacuum

American Chemical Co., 207 N. Peters St., New Orleans, La.
Bruer Electric Mfg. Co., 5086 N. Ravenswood, Chicago, Ill.
Chemical Prods. Co., 3014-16 N. 24th St., Omaha 10, Nebr.
General Electric Co., 1 River Road, Schenectady, N. Y.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Holt Mfg. Co., 651 20th St., Oakland 12, Calif.
Ideal Industries, Inc., Sycamore, Ill.
Multi-Clean Products, Inc., St. Paul 1, Minn.
*National Super Service Co., 1941 N. 12th St., Toledo 3, O.
*National Theatre Supply, 92 Gold St., New York, N. Y.

Cleaning and Housekeeping Appliances

American Chemical Co., 207 N. Peters St., New Orleans, La.
A. G. Busch Co., Inc., 2632 North Central, Chicago 39, Ill.
Chemical Products Co., 3014-16 N. 24th St., Omaha 10, Nebr.
Hild Floor Machine Co., Inc., 1313 W. Randolph St., Chicago, Ill.
Multi-Clean Products, Inc., St. Paul 1, Minn.
Pittsburgh Plate Glass Co., Brush Div., Carroll Station P. O., Baltimore 29, Md. (Paint brushes, sweeps & dusters)
Rubberset Co., The, 56 Ferry St., Newark 5, N. J. (paint applicator)

Cleaning, Disinfecting and Polishing Compounds

American Chemical Co., 207 N. Peters St., New Orleans, La.
Armstrong Cork Co., P. O. Box 540, Lancaster, Pa.
Barco Chemical Products Co., 701 S. LaSalle St., Chicago, Ill.
Chemical Prods. Co., 3014-16 N. 24th St., Omaha 10, Neb.
Crescent Chemical Corp., 233 Oliver St., Pittsburgh 22, Pa. (rust remover)
Dominion Products Co., 11 W. 42nd St., New York 18, N. Y. (drain-cleaning chemical)
E. I. du Pont de Nemours & Co., Inc., Wilmington, Del.
Fort-A-Cide Corp., 160 E. Illinois St., Chicago, Ill.
R. M. Hollingshead Corp., 844 Cooper St., Camden, N. J.
Kinner Products Co., East Broad St., Pataskala, Ohio
Marsh Wall Products, Inc., Denver, Ohio
*National Theatre Supply, 92 Gold St., New York, N. Y.
Pittsburgh Plate Glass Co., 2222 Grant Bldg., Pittsburgh, Pa.
Rooto Corporation, 1333 Dime Bldg., Detroit 26, Mich.
Rosco Laboratories, Inc., 367 Hudson Ave., Brooklyn 1, N. Y.
Stonehard Co., 1306 Spring Garden St., Philadelphia, Pa.
Timsen, 835 W. Olympic Blvd., Los Angeles 15, Calif.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.
Windsor Wax Co., Inc., 611 Newark St., Hoboken, N. J.

Cup (Paper) Dispensers

American Chemical Co., 207 N. Peters St., New Orleans, La.
Chemical Products Co., 3014-16 N. 24th St., Omaha 10, Neb.
Dixie Cup Company, Easton, Pa.
Paul Koss Supply Co., 900 Folsom St., San Francisco 7, Calif.
Lily-Tulip Cup Corp., 122 E. 42nd St., New York, N. Y.
Supurdisplay, Inc., 233 E. Erie, Milwaukee, Wis.

Cups, Paper

American Chemical Co., 207 N. Peters St., New Orleans, La.
Chemical Products Co., 3014-16 N. 24th St., Omaha 10, Neb.
Chas. E. Darden & Co., 308 S. Harwood St., Dallas, Texas
Dixie Cup Co., Easton, Pa.
Paul Koss Supply Co., 900 Folsom St., San Francisco 7, Calif.
Lily-Tulip Cup Corp., 122 E. 42nd St., New York, N. Y.
Supurdisplay, Inc., 233 E. Erie, Milwaukee, Wis.

Hand Dryers (Electrical)

Chicago Hardware Foundry Co., 149 Theatre St., No. Chicago, Ill.
Electric Air Engineering Corp., 209 W Jackson. Chicago, Ill.

Lamp Changers

Chadsey Corp., P. O. Box 1858, Hartford 1, Conn.
Expanso Tools & Devices, Inc., 365 W. 52nd St., New York, N. Y.
Industrial Products Co., 2820 N. 4th St., Philadelphia, Pa.
McGill Mfg. Co., Inc., Electrical Div., Valparaiso, Ind.

Paints

Chemical Prods. Co., 3014-16 N. 24th St., Omaha 10, Neb. (quick-drying floor enamel)
Glidden Company, 11001 Madison Ave., Cleveland 2, Ohio (quick-drying)
Multi-Clean Products, Inc., St. Paul 1, Minn. (quick-floor enamel)
Pittsburgh Plate Glass Co., 2222 Grant Bldg., Pittsburgh, Pa. (quick-drying floor enamel)
Plicote, Inc., Pittsburgh, Pa. (fire retardant paint)
Rust-Oleum Corp., 2425 Oakton St., Evanston, Ill. (rust inhibitor for metal surfaces)
Vita-Var Corp., 48 Albert Avenue, Newark, N. J. (enamels & paint varnishes)
Vorlac Co., Rutherford, N. J. (quick-drying floor enamel)

Plumbing Fixtures

Bobrick Mfg. Corp., 1839 Blake Ave., Los Angeles 39, Calif.
Chemical Products Co., 3014-16 N. 24th St., Omaha 10, Neb.
Crane Co., 836 S. Michigan Ave., Chicago, Ill.
Gro-Quick Co., 340 W. Huron St., Chicago 10, Ill. (water pipes & gas lines protection from freezing)

Rest Room Deodorants

American Chemical Co., 207 N. Peters St., New Orleans, La.
Barco Chemical Products Co., 701 S. LaSalle St., Chicago, Ill.
Chemical Prods. Co., 3014-16 N. 24th St., Omaha 10, Neb.
Forest Products Research Division, Magnitex Corp., Saco, Maine
Fort-A-Cide Corp., 160 E. Illinois St., Chicago, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

Soap Dispensers

American Chemical Co., 207 N. Peters St., New Orleans, La.
American Dispenser Co., Inc., 115 E. 23rd St., New York 10, N. Y.
Bobrick Mfg. Corp., 1839 Blake Ave., Los Angeles, Calif.
Chemical Prods. Co., 3014-16 N. 24th St., Omaha 10, Neb.
*National Theatre Supply, 92 Gold St., New York, N. Y.

Soap, Liquid

American Chemical Co., 207 N. Peters St., New Orleans, La.
Barco Chemical Products Co., 701 S. LaSalle St., Chicago, Ill.
Chemical Prods. Co., 3014-16 N. 24th St., Omaha 10, Neb.
R. M. Hollingshead Corp., 844 Cooper St., Camden, N. J.
*National Theatre Supply, 92 Gold St., New York, N. Y.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

Soap Powder

American Chemical Co., 207 N. Peters St., New Orleans, La.
Barco Chemical Products Co., 701 S. LaSalle St., Chicago, Ill.
Chemical Prods. Co., 3014-16 N. 24th St., Omaha 10, Neb.
R. M. Hollingshead Corp., 844 Cooper St., Camden, N. J.

Towel Dispensers

American Chemical Co., 207 N. Peters St., New Orleans, La.
Chemical Prods. Co., 3014-16 N. 24th St., Omaha 10, Neb.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

Towels, Paper

American Chemical Co., 207 N. Peters St., New Orleans, La.
Chemical Prods. Co., 3014-16 N. 24th St., Omaha 10, Neb.
*National Theatre Supply, 92 Gold St., New York, N. Y.
West Disinfecting Co., 42-16 West St., Long Island City 1, N. Y.

Uniforms

Angelica Jacket Co., 1419 Olive St., St. Louis 3, Mo.
Delta Uniforms, 3 East 28th St., New York, N. Y. (and accessories)
*National Theatre Supply, 92 Gold St., New York, N. Y.
Supurdisplay, Inc., 233 E. Erie St., Milwaukee, Wis.

Waste Receptacles (Self-Closing)

American Chemical Co., 207 N. Peters St., New Orleans, La. (all types)
Atlas Products Co., 9239 S. Houston Ave., Chicago, Ill.
Barco Chemical Products Co., 701 S. LaSalle St., Chicago, Ill.
Bennett Mfg. Co., 41 Mechanic St., Alden, N. Y.
Chemical Products Co., 3014-16 N. 24th St., Omaha 10, Neb.
Industrial Products Co., 2820 N. Fourth St., Philadelphia, Pa.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Supurdisplay, Inc., 233 E. Erie St., Milwaukee, Wis.

10 PREFAB. THEATRES

Prefabricated Theatres

Great Lakes Steel Corp., Stran-Steel Division, Penobscot Bldg., Detroit, Mich. (Quonsets)
Ben B. Poblocki & Sons Co., 2159 Kinnickinnic Ave., Milwaukee 7, Wis.
Timber Structures, Inc., 120 S. La Salle St., Chicago, Ill.

11 FINISHING MATERIALS

Doors

Libby-Owens-Ford Glass Co., Nicholas Bldg., Toledo 3, Ohio
Newman Bros., Inc., 660 W. 4th St., Cincinnati, Ohio (aluminum doors)
Pittsburgh Plate Glass Co., 2222 Grant Bldg., Pittsburgh, Pa. (all glass)
Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
S. & W. Moulding Co., Columbus 6, Ohio
Schacht Associates, Inc., 415 E. 55th St., New York, N. Y. (all glass)

Exterior Finishing Materials

Rigidized Metals Corp., Buffalo, N. Y.
Seaporcel Porcelain Metals, Inc., 28-25 Borden Ave., Long Island City, N. Y.

Flooring

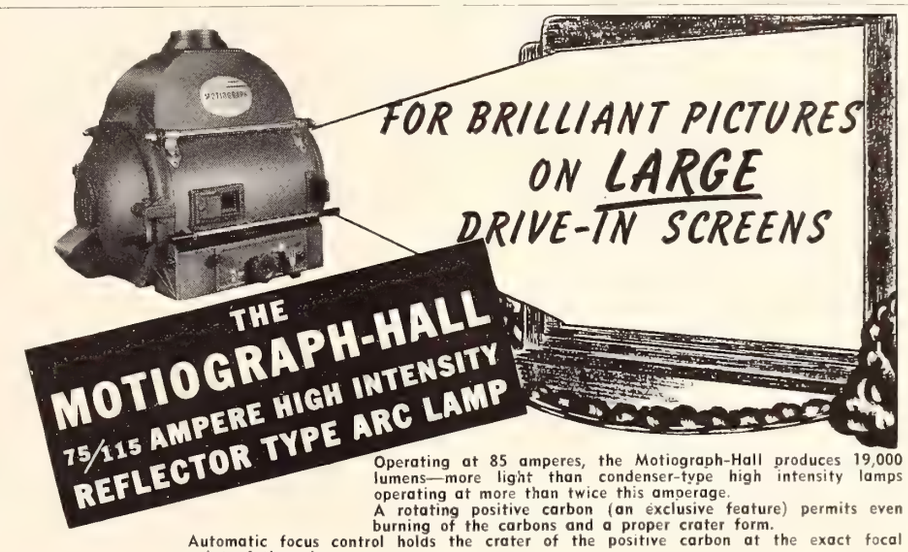
Fremont Rubber Co., 281 McPherson Highway, Fremont, Ohio
Metal Tile Products, Inc., 120 N. Broadway, Hastings, Mich.
Stonehard Co., 1306 Spring Garden St., Philadelphia 23, Pa. (preservative for concrete floors)

Fronts

*Adler Silhouette Letter Co., 3021 W. 36th St., Chicago 32, Ill.
Metal Tile Products, Inc., 120 N. Broadway, Hastings, Nebr.
Pittsburgh Plate Glass Co., 2222 Grant Bldg., Pittsburgh, Pa.
Ben B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Reyam Plastic Products Co., 1525 E. 53rd St., Chicago, Ill.
Seaporcel Porcelain Metals, Inc., 28-25 Borden Ave., Long Island City, N. Y.

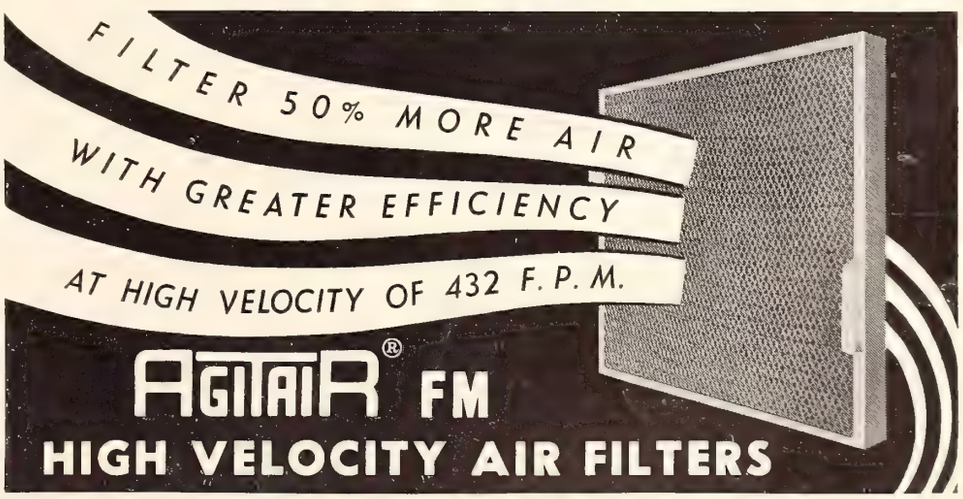
Interior Finishing Materials

Armstrong Cork Co., P. O. Box 540, Lancaster, Pa.
Celotex Corp., 120 S. LaSalle St., Chicago 3, Ill.
Columbia Protextosite Co., Carlstadt, N. J.
Insulite, 500 Baker Arcade Bldg., Minneapolis 2, Minn.
Johns-Manville, 22 E. 40th St., New York 16, N. Y.
Knoxville Scenic Studios, P. O. Box 412, Knoxville, Tenn.
Libby-Owens-Ford Glass Co., Nicholas Bldg., Toledo 3, Ohio
Marsh Wall Products, Inc., Dover, Ohio



Operating at 85 amperes, the Motiograph-Hall produces 19,000 lumens—more light than condenser-type high intensity lamps operating at more than twice this amperage.
A rotating positive carbon (an exclusive feature) permits even burning of the carbons and a proper crater form.
Automatic focus control holds the crater of the positive carbon at the exact focal point of the mirror.
The carbons used cost about one-third that of the larger carbons employed in condenser-type lamps operating in the 140-180 ampere range.
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MOTIOGRAPH, INC. 4431 W. LAKE STREET, CHICAGO 24, ILLINOIS
Export Division (Except Canada) Frazar & Hansen Ltd. 301 Clay Street, San Francisco 11, Calif.

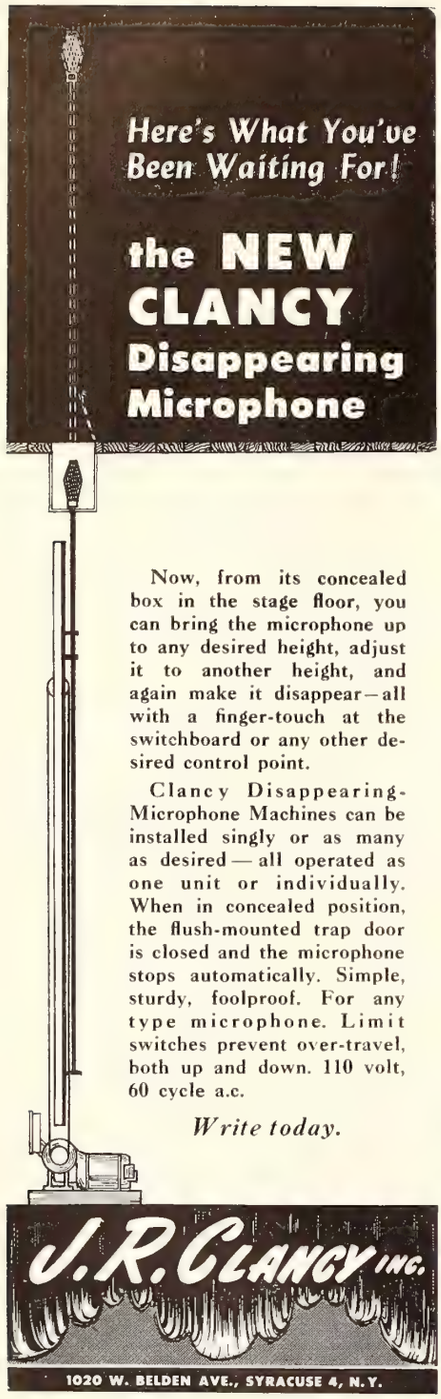


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Clancy Disappearing-Microphone Machines can be installed singly or as many as desired—all operated as one unit or individually. When in concealed position, the flush-mounted trap door is closed and the microphone stops automatically. Simple, sturdy, foolproof. For any type microphone. Limit switches prevent over-travel, both up and down. 110 volt, 60 cycle a.c.

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THE F & Y BUILDING SERVICE

328 East Town St., Columbus 15, Ohio

"The Buildings We Build Build Our Business"

The advertisements in these pages help you select the right products to make your theatre more attractive to patrons.

Metal Tile Products, Inc., 120 N. Broadway, Hastings, Mich.
Newman Bros., Inc., 660 W. 4th St., Cincinnati, O. (door hardware and kick plates)
*Novelty Scenic Studios, 32-34 W. 60th St., New York 23, N. Y.
Pittsburgh Plate Glass Co., 2222 Grant Bldg., Pittsburgh, Pa.
Reyam Plastic Products Co., 1525 E. 53rd St., Chicago 15, Ill.
S. & W. Moulding, Columbus 6, Ohio
Sargent & Co., New Haven, Conn. (builders hardware)
Seaporcel Porcelain Metals, Inc., 28-25 Borden Ave., Long Island City, N. Y.
Schmitz-Horning Co., 777 E. 82nd St., Cleveland 3, Ohio. (scenic wall paper)
Textileather Corp., 607 Madison Ave., Toledo 3, Ohio
U. S. Gypsum Co., 300 W. Adams St., Chicago, Ill.
Wall Trends, Inc., 509 Madison Ave., New York, N. Y. (canvas wall covering)

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Marquees and Signs

*Adler Silhouette Letter Co., 3021 W. 36th St., Chicago, Ill.
Flexlume Sign Corp., 1464 Main St., Buffalo 9, N. Y.
Metal Tile Products, Inc., 120 N. Broadway, Hastings, Mich.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Newman Bros., Inc., 660 W. 4th St., Cincinnati, Ohio
Ben B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Reyam Plastics Products Co., 1525 E. 53rd St., Chicago 15, Ill.
Rigidized Metals Corp., Buffalo 3, N. Y.
Seaporcel Porcelain Metals, Inc., 28-25 Borden Ave., Long Island City, N. Y.
Universal Corp., 6710 Denton Dr., Dallas, Tex.
*Wagner Sign Service, 216 S. Hoyne Ave., Chicago 12, Ill.

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Metal Mouldings

Ames Metal Moulding Co., Inc., 225 E. 144th St., New York 51, N. Y.
Colonial Sales Corp., 928 Broadway, New York, N. Y.
Dahlstrom Metallic Door Co., E. Second St., Jamestown, N. Y.
Marsh Wall Products, Inc., Dover, Ohio
Metal Tile Products, Inc., 120 N. Broadway, Hastings, Mich.
Pittsburgh Plate Glass Co., 2222 Grant Bldg., Pittsburgh, Pa.
Reyam Plastics Products Co., 1525 E. 53rd St., Chicago 15, Ill.
Rigidized Metals Corp., Buffalo 3, N. Y.
S. & W. Moulding Co., Columbus 6, Ohio

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Sound Absorbing Materials

Armstrong Cork Co., P. O. Box 540, Lancaster, Pa.
Celotex Corp., 120 LaSalle St., Chicago, Ill.
Insulite, 500 Baker Arcade Bldg., Minneapolis 2, Minn.
Johns-Manville, 22 E. 40th St., New York 16, N. Y.
Keasbey & Mattison Co., Ambler, Pa.
*Novelty Scenic Studios, 32-34 W. 60th St., New York 23, N. Y.
Owens-Corning Fiberglas Corp., Toledo, O.
U. S. Gypsum Co., 300 W. Adams St., Chicago 6, Ill.

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Waterproofing Materials

Beaver Products Co., Military Road, Buffalo, N. Y.

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12 SAFETY EQUIPMENT

Doors, Fireproof

*J. R. Clancy, Inc., Syracuse, N. Y.
Dahlstrom Metallic Door Co., E. 2nd St., Jamestown, N. Y.
Herring-Hall-Marvin Safe Co., Hamilton, Ohio
U. S. Plywood Corp., 55 W. 44th St., New York 18, N. Y.

Doors, Panic Bolts

Balch Glass Exit Door Release, 2933 Rowena Ave., Los Angeles 26, Calif.
Newman Bros., Inc., 660 W. 4th St., Cincinnati, Ohio
Sargent & Co., New Haven, Conn.

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Emergency Lighting—Batteries

Circlite Corp., 118 S. Clinton St., Chicago, Ill.
Electric Storage Battery Co., 1900 Allegheny Ave., Philadelphia, Pa.
Graybar Elec. Co., 1547 Graybar Bldg., New York 17, N. Y.
Philco Corp., Storage Battery Div., Trenton, N. J.
U-C Lite Mfg. Co., 1050 W. Hubbard St, Chicago 22, Ill.

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Emergency Lighting—Generators

*National Theatre Supply, 92 Gold St., New York, N. Y.
D. W. Onan & Sons, 1435 Royalston Ave., Minneapolis, Minn.
Universal Motor Co., Oshkosh, Wis.

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Emergency Lighting Units (Portable)

Electric Cord Co., 30 Church St., New York 7, N. Y.
Onan & Sons, Inc., D. W., 1435 Royalston Ave., Minneapolis 8, Minn.
Universal Motor Co., Oshkosh, Wis.

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Exit Signs

Bache Semon & Co., 640 Greenwich St., New York, N. Y.
*Capitol Stage Lighting Co., 527 W. 45th St., New York 19, N. Y.
Drive-In Theatre Mfg. Co., Inc., 22017 Grand Ave., Kansas City 8, Mo.
Falk Glass Products Co., 5 Union Sq., New York 3, N. Y.
Great American Industries, Inc., Connecticut Tele. & Elec. Div., 70 Britannia St., Meriden, Conn.
Industrial Products Co., 2820 N. 4th St., Philadelphia, Pa.
Kliegl Bros., 321 W. 50th St., New York, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Vio-Glo Plastics Corp., 259 Broadway, New York 7, N. Y.
Voight Co., 1649 N. Broad, Philadelphia, Pa.

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Fire Extinguishers

American Chemical Co., 207 N. Peters St., New Orleans, La.
American-LaFrance-Foamite Corp., 903 Erie St., Elmira, N. Y.
Bostwick Laboratories, Inc., Bridgeport 5, Conn.
Fyr-Fyter Co., Dayton 1, Ohio
Walter Kidde & Co., Inc., 675 Main St., Belleville 9, N. J.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Neumade Products Corp., 427 W. 42nd St., New York, N. Y.

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Fire Hose

American-LaFrance-Foamite Corp., 903 Erie St., Elmira, N. Y.
Chemical Products Co., 3014-16 N. 24th St., Omaha 10, Neb.
Fyr-Fyter Co., Dayton 1, Ohio
U. S. Rubber Co., 1230 Avenue of the Americas, New York, N. Y.

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First Aid Kits

Bauer & Black, 2500 S. Dearborn St., Chicago, Ill.
Industrial Products Co., 2820 N. 4th St., Philadelphia, Pa.
United Surgical Supplies Co., 160 E. 56th St., New York, N. Y.

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Flame Treatment Compounds

American Chemical Co., 207 N. Peters St., New Orleans, La.
Croton Chemical Corp., 114 Liberty St., New York 6, N. Y.

E. I. du Pont de Nemours & Co., Inc., Wilmington, Del.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Signal Chemical Mfg. Co., 2648 Woodhill Road, Cleveland 4, Ohio

Ladders, Safety

Dayton-Harker, 2337 Gilbert Ave., Cincinnati 6, Ohio
New York Brass & Copper Co., 376 Lafayette St., New York 3, N. Y.

13 DRIVE-IN EQUIPMENT

Drive-In Admission Controls

Coinmeter Corp., 30 E. Adams St., Chicago, Ill.
Electronic Signal Co., 541 Willis Ave., Williston Park, N. Y.
*General Register Corp., 36-20 33rd St., Long Island City, N. Y.
Miller Mfg. Co., 16 Wallingford Rd., Brighton 35, Mass.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*S. O. S. Cinema Supply, 602 W. 52nd St., New York 19, N. Y.
Theatre Control Corp., 319 Orleans St., Detroit 7, Mich.
Ticket Register Industries, 30 E. Adams St., Chicago, Ill.

In-Car Heaters

National In-Car Heaters, Inc., 1647 Victory Blvd., Glendale 1, Calif.
Theatrecraft Mfg. Corp., 1878 E. 18th St., Cleveland, Ohio

Maintenance Aids

Gro-Quick Co., 340 W. Huron St., Chicago 10, Ill. (weed killer)
Koiled Kords, Inc., P. O. Box K, Hamden, New Haven 14, Conn. (replacement coiled and straight cords for speakers and heaters)
Todd Shipyards Corp., 1 Broadway, New York, N. Y. (anti-mosquito spray)

Drive-In Playground Equipment

American Playground Device Co., 1801 S. Jackson St., Anderson, Ind.
General Playground Equipment, Inc., Kokomo, Ind.
Herschell Allan Co., Inc., North Tonawanda, N. Y.
King Amusement Co., Mount Clemens, Mich.
King Manufacturing Co., 3152 W. Chicago Ave., Chicago, Ill.
W. F. Mangels Co., 2875 W. 8th St., Brooklyn, N. Y.
Philadelphia Toboggan Co., 130 E. Duval, Philadelphia, Pa.
Pinto Brothers, 2944 W. 8th St., Brooklyn, N. Y.
T. S. Uzzell Corp., 85-12 165th St., Jamaica, N. Y.
Williams Iron Works, 442 E. 102nd St., New York 29, N. Y.

Seats

Griggs Equipment Co., Box 630, Belton, Texas
*Ideal Seating Co., Grand Rapids, Mich. (stadium type)

Drive-In Speakers

Autocrat, Inc., 2227 Hepburn Ave., Dayton 6, Ohio
Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
*Century Projector Corp., 729 Seventh Ave., New York, N. Y.
Dawo Co., 145 N. Erie St., Toledo 2, Ohio
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Drive-In Theatre Equipment Co., Inc., 2110 Superior Ave., Cleveland 14, Ohio
Drive-In Theatre Mfg. Co., Inc., 2017 Grand Ave., Kansas City 8, Mo.
*International Projector Corp., 55 La France Ave., Bloomfield, N. J.
*Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Operadio Mfg. Co., St. Charles, Ill.
Oxford Elec. Corp., 3911 S. Michigan, Chicago, Ill.
Racon Electric Co., Inc., 52 E. 19th St., New York 3, N. Y.
*RCA Service Co., Inc., Camden ,N. J.
*J. E. Robin, Inc., 330 W. 42nd St., New York, N. Y.
*S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Telesonic Theatrephone Corp., 3 E. 48th St., New York, N. Y.
Theatre Equipment Co. of America, 11 Michigan St., Toledo 2, Ohio
Theatrecraft Mfg. Corp., 1878 E. 18th St., Cleveland, Ohio
*Wenzel Projector Co., 2505 S. State St., Chicago 16, Ill.

Drive-In Speaker Cables

Koiled Kords, Inc., P. O. Box K, Hamden, New Haven 14, Conn. (coiled and straight speaker and heater cords, and underground cables)

Prefabricated Drive-Ins

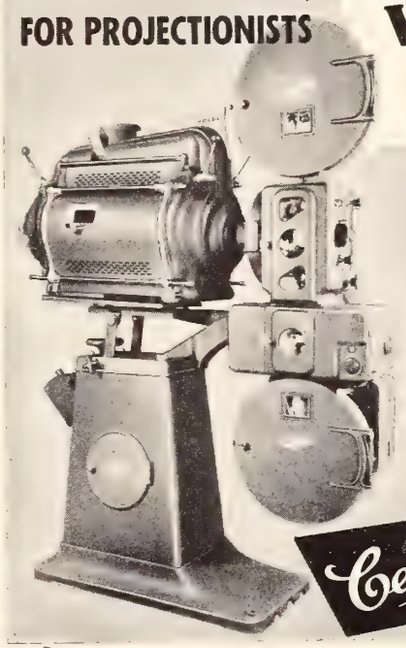
Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
Crossroads Theatre Co., 1312 S. Ervay St., Dallas, Tex.

Screen Towers (for Drive-Ins)

Elizabeth Iron Works, Elizabeth, N. J.
Fence Co. of America, 608 S. Dearborn St., Chicago, Ill.
George L. Mesker Steel Corp., Evansville 8, Ind.
*S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Timber Structures, Inc., P. O. Box 3782, Portland 8, Oregon

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FOR PROJECTOR MECHANISMS!



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Refreshments and Sales Aids

National Sources of Supply Listed According to Product

1. POPCORN MACHINES

Auto-Vend, Inc., 3612 Cedar Springs, Dallas, Tex. (popcorn machines; warmers)
Blevins Popcorn Co., Popcorn Village, Nashville, Tenn. (popcorn machines)
Calumet Coach Co., 11575 S. Wabash Ave., Chicago, Ill. (popcorn machines; warmers)
Chicago Popcorn Supply Co., 2440 No. Drake Ave., Chicago, Ill. (popcorn machines)
C. Cretors & Co., 630 Cermack Rd., Chicago, Ill. (popcorn machines)
Chas. E. Darden & Co., 308 S. Harwood St., Dallas, Tex. (popcorn machines; warmers) snow cone machines)
Dunbar & Co., 2656 W. Lake St., Chicago 12, Ill. (popcorn machines and warmers)
Krispy Kist Korn Machine Co., 120 S. Halstead St., Chicago 6, Ill. (popcorn machines; popcorn warmers)
***Manley, Inc.,** 1920 Wyandotte St., Kansas City 8, Mo. (popcorn machines)
National Assoc. of Popcorn Mfrs., Inc., 110 N. Franklin St., Suite 1120, Chicago 6, Ill. (popcorn machines; warmers.
***National Theatre Supply,** 92 Gold St., New York, N. Y.
Pacific Concessions Service, Inc., 3723 Wilshire Blvd., Los Angeles, Calif.
Pronto Popcorn Sales, 702 Beacon St., Boston 15, Mass. (popcorn machines; Warmers)
Star Mfg. Co., 6300 St. Louis Ave., St. Louis, Mo. (popcorn machines)
Supurdisplay, Inc., 233 E. Erie St., Milwaukee, Wisc. (popcorn warmers)
Theatre Candy Co., Inc., 215 Stuart St., Boston 16, Mass. (popcorn machines)
Viking Popcorn Machine, Inc., 1481 West Washington lvd., Los Angeles 7, Calif.

2. MERCHANDISING EQUIPMENT

Atlanta Show Case & Fitxure Mfg. Co., 1914 Cedar Springs, Dallas 1, Texas (showcases)
American Popcorn Co., Box 1017, Sioux City, Iowa.
Bemis Bros. Bag Co., 408 Pine St., St. Louis, Mo.
Brandt Automatic Cashier Co., Watertown, Wis. (automatic changemakers)
Calumet Coach Co., 11575 S. Wabash Ave., Chicago, Ill. (drive-in concession carts, ice cream vending machines)
Champion Bag Co., 4628 W. Washington Blvd., Chicago 44, Ill.
Chicago Popcorn & Supply Co., 2440 No. Drake Ave., Chicago, Ill.
***Columbus Showcase Co.,** 850 W. 5th Ave., Columbus, O. (display cases)
Dryomatic Corp. of America, Baltimore, Md. (humidity control equipment)
GoldE Mfg. Co., 1214 W. Madison St., Chicago, Ill. (automatic changemakers)
Lobby Display Frame Corp., 549 West 52nd St., New York 19, N. Y. (display cases)
***Manley, Inc.,** 1920 Wyandotte St., Kansas City 8, Mo. (display counters & racks, packages)
McGill Metal Products Co., 110 Prairie St., Marengo, Ill. (automatic changemakers)
Monoca Bag & Mfg. Co., 2212 Madison Ave., Toledo, O.
National Assoc. of Popcorn Mfrs., Inc., 110 N. Franklin St., Suite 1120, Chicago 6, Ill. (display counters & racks & packages & drive-in concession carts)
Practical Products Co., 250 W. 57th St., New York 19, N. Y. (cigarette vending machines)
Savage Arms Corp., Utica 1, N. Y.
Shumann Equipment Co., 1204 E. Carson St., Pittsburgh 3, Pa.
Star Mfg. Co., 6300 St. Louis Ave., St. Louis 20, Mo. (food equipment for drive-ins)
Supurdisplay, Inc., 233 E. Erie St., Milwaukee, Wis. (display cases, drive-in concession carts, food equipment containers)
Sutton Distributing Co., 813 S. Wabash, Chicago, Ill.
Sweden Freezer Mfg., Co., Seattle 99, Wash. (soft ice cream, frozen custard, machines)

3. BEVERAGE SALES EQUIPMENT

Anderson & Wagner, Inc., 8701 S. Mettler St., Los Angeles, Calif.
Automatic Syrup Corp., 60 Wall St., New York, N. Y.
Bastian-Blessing Co., 4201 W. Peterson Ave., Chicago 30, Ill.
Calumet Coach Co., 11575 S. Wabash Ave, Chicago, Ill. (drive-in concession carts)
Coca-Cola Co., 515 Madison Ave., New York, N. Y. (beverage vending machines)
Charles E. Darden & Co., 308 S. Harwood St., Dallas, Texas (cups, soda fountains)
Dixie Cup Co., Easton, Pa. (portable)
Drinkolator Corp., 342 Madison Ave., New York 17. N. Y. (beverage vending machines)
Lily-Tulip Cup Corp., 122 East 42 St., New York, N. Y.
Mills Industries, Inc., 4100 Fullerton, Chicago, Ill.
Practical Products Co., 250 W. 57th St., New York 19, N. Y. (beverage cup dispensers)
Spacarb, Inc., 317 E. 23rd St., New York 10, N. Y. (beverage vending machines)
Supurdisplay, Inc., 233 E. Erie St., Milwaukee, Wis. (beverage vending machines, beverage dispensers, bottles, cups)

4. POPCORN

***American Popcorn Co.,** Box 1017, Sioux City, Iowa.
Aresser Popcorn Co., Kansas City, Mo.
Arkansas Valley Seed Co., Rodkyford, Colo.
Armstrong Popcorn Co., Lake View, Iowa.
G. C. Atkins, Box 5412, Dallas, Texas.
Olive Bricker, Farragut, Iowa.
Glenn Beard, Plain View, Texas.
Bernau Processing Plant, Lake City, Iowa .
Bethyzane Corn Products, Inc., Marion, Ohio.
Blevens Popcorn Co., Popcorn Village, Nashville, Tenn.
Central Popcorn & Supply Co., 2440 No. Drake Ave., Chicago, Ill.
The Cracker Jack Co., 4800 W. 66 St., Chicago 38, Ill.
Crookham Co., Caldwell, Idaho.
C. J. Dannemiller Co., Doylestown, Ohio.
Charles E. Darden & Co., 308 S. Harwood St., Dallas, Texas.
Embro Popcorn Co., Box 327, St. Louis 3, Mo.
Han & Howell Co., Brookiyn, Mich.
Holdredge Seed & Farm Supply Co., Holdredge, Neb.
Honn Seed Co., Oklahoma City, Okla.
Hy-Pop, Inc., Sac City, Iowa.
Insley Popcorn Co., North Baltimore, Ohio.
F. A. Magelsdorf Seed Co., Atchinson, Kansas.
***Manley, Inc.,** 1920 Wyandotte St., Kansas City, Mo.
J. A. McCarthy Seed Co., 526 N.W. 4th St., Evansville, Ind.
Ronald Meyer Popcorn Co., Carnarvon, Iowa.
***National Theatre Supply,** 92 Gold St., New York, N. Y.
Northwest Popcorn Co., Delaware, Ohio.
Parker Seed Co., Murray, Ky.
Pelton Popcorn Co., Bloomdale, Ohio.
Princeton Farms, Princeton, Ind.
Pronto Popcorn Sales Corp., 702 Beacon St., Boston, Mass.
Prunty Seed & Grain Co., St. Louis, Mo.
Richwood Products, Inc., Richwood, Ohio.
Roseland Popcorn Co., Middlebury, Ind.
Milton Sigg Popcorn Co., Napoleon, Ohio.
Superior Popcorn Co., Des Moines, Iowa.
T. N. T. Popcorn Div., Box 98, Lawrence, Kansas.
Clancy L. Toland, Ruthven, Iowa.
R. M. Tuddle Popcorn Co., Spencer, Iowa.
United Hybrid Growers Assn., Box 353, Omaha, Neb.
Valentine Tidswell & Sons, North Fairfield, Ohio.
W. F. Ware Co., Trenton, Ky.
Weaver Popcorn Co., Huntington, Ind.
Western Popcorn Co., Atlantic, Iowa.
Wyandot Popcorn Co., Marion, Ohio.

5. POPCORN ACCESSORIES

***American Popcorn Co.,** Box 1017, Sioux City, Ia. (salt, seasoning)
Best Foods, Inc., 1 East 43 St., New York, N. Y. (seasoning)
Capital City Products Co., Columbus, Ohio. (popcorn oil)
Chicago Popcorn & Supply Co., 2440 No. Drake Ave., Chicago, Ill. (seasoning)
Charles E. Darden & Co., 308 S. Harwood St., Dallas, Texas. (popcorn seasoning & salt)
Dell Food Specialties Co., Beloit, Wis. (cheese flavoring)
Holdrege Seed & Farm Supply Co., Holdrege, Neb.
Kayline Candy Co., 1112 S. Michigan Avenue, Chicago 5, Ill. (seasoning and salt)
Krispy Kist Korn Machine Co., 120 S. Halstead St., Chicago 6, Ill. (seasoning)
***Manley, Inc.,** 1920 Wyandotte St., Kansas City 8, Mo. (seasoning and salt)
National Assoc. of Popcorn Mfrs., Inc., 110 N. Franklin St., Suite 1120, Chicago 6, Ill. (seasoning & salt)
Milton Sigg Popcorn Co., Napoleon, Ohio.
C. F. Simonin's & Sons, Inc., Tioga and Belgrade Sts., Philadelphia 34, Pa. (seasoning)
Snowdrift Sales Co., 1464 W. 37 St., Chicago, Ill.
Wesson Oil Co., 1464 W. 37 St., Chicago, Ill.

6. CANDY

Fred W. Amend Company, 8 S. Michigan Ave., Chicago, Ill. (jellies)
Walter Baker Chocolate & Cocoa Div. of Gen. Foods Corp., Pierce Square, Dorchester 24, Mass. (chocolate bars)
Chase Candy Co., 4230 Gravois Ave., St. Louis 16, Mo. (chocolate bars, packaged candies, mints, hard candies)
Ferrara Candy Co., 2200-10 W. Taylor St., Chicago 12, Ill. (chocolate covered nuts)
Hershey Chocolate Corp., Hershey, Pa. (chocolate bars)
Kayline Candy Co., 1112 S. Michigan Ave., Chicago 5, Ill. (chocolate bars and nuts)
Life Savers Corp., Port Chester, N. Y. (mints)
Northwest Automatic Candy Corp., 815 N. W. 15th Ave., Portland, Ore.
Planters Nut and Chocolate Co., Wilkes-Barre, Pa. (peanut blocks, salted peanuts and chocolate-covered peanuts)
Wilbur-Suchard Chocolate Co., Inc., 48 N. Broad St., Lititz, Pa. (chocolate bars)

6a. CHEWING GUM

American Chewing Products Corp., 138 Mt. Pleasant Ave., Newark, N. J.
Fan Tan Gum Corp., 32 Bates St., Dayton 2, O.
Kayline Co., 1112 S. Michigan Ave., Chicago, Ill.
Topps Chewing Gum Corp., 237 37th St., Brooklyn, N. Y.

7. BEVERAGES

Canada Dry Ginger Ale, Inc., 100 E. 42nd St., New York 17, N. Y. (ginger ale, "Spur," lime rickey, fountain syrups, Seven-Up)
The Coca-Cola Company. 515 Madison Ave., New York 22, N. Y. (Coca-Cola)
The Charles E. Hires Co., 206 So. 24th St., Philadelphia, Pa. (root beer)
Orange-Crush Co., 314 W. Superior, Chicago 10, Ill. (Orange-Crush)
Pepsi-Cola Company, 47-51 33rd St., L. I. City, N. Y. (Pepsi-Cola and Everess)

Equipment & Accessory Dealers

Local Sources of Supply Listed by Film Exchange Territories

ALBANY, N. Y.

SUPPLY DEALERS

Albany Theatre Supply Co., 1046 Broadway, Albany, N. Y. Tel.: 5-5055.
Auburn Theatre Equipment Co., 5 Court St., P. O. Box 112, Auburn, N. Y. Tel.: 2-5141
Empire Theatre Supply Co., 1003 Broadway, Albany, N. Y. Tel:. 5-9507.
National Theatre Supply, 962 Broadway, Albany, N. Y. Tel.: 5-1479

TRAILERS

National Screen Service, 1044 Broadway, Albany, N. Y. Tel.: 5-1740

POSTERS & ACCESSORIES

National Screen Service, 1044 Broadway, Albany, N. Y. Tel.: 5-1740

PROGRAMS & HANDBILLS

The Peters Print, 146 Sheridan Ave., Albany, N. Y. Tel.: 3-0026

POSTER & DISPLAY PRINTERS

Brate's Printing Office, Inc., 65 Hudson St., Albany, N. Y. Tel.: 3-3161

CANDY & POPCORN

Tri-State Automatic Candy Corp., 53 Arch St., Albany, N. Y. Tel.: 3-5036, 2-6413

JANITORS' SUPPLIES

John Ferris, Jr., Inc., 400 Broadway, Albany, N. Y. Tel.: 4-0402
Harbec Products Co., Inc., 10 DeWitt St., Albany, N. Y. Tel.: 5-1325
National Theatre Supply, 962 Broadway, Albany, N. Y. Tel.: 5-1479
West Disinfecting Co., Box 304, 69 Beaver St., Albany, N. Y.

ATLANTA, GA.

SUPPLY DEALERS

Capital City Supply Co., Inc., 161 Walton St., N. W. Atlanta, Ga. Tel.: Walnut 1244
Concord Camera, Division of Concord Radio Corp., 265 Peachtree St., N. E. Atlanta, Ga. Tel.: Walnut 5140
Dixie Theatre Service & Supply Co., 1014 Slappey Dr., Albany, Ga. Tel.: 3431
Joe Hornstein, Inc., 714 N. E. 1st Ave., Miami, Fla. Tel. Miami 2-7596
National Theatre Supply, 187 Walton St., N. W., Atlanta 3, Ga. Tel.: Lamar 8486
The Queen Feature Service, Inc., 1912½ Morris Ave., Birmingham, Ala. Tel.: 3-8665
Southeastern Theatre Equip. Co., 210-3 Luckie St., N. W., Atlanta, Ga. Tel.: Cypress 0461
Southeastern Theatre Equip. Co., 625 W. Bay St., Jacksonville 4, Fla. Tel.: 4-3443
United Theatre Supply Corp., 110 Franklin St., Tampa, Fla. Tel.: M-3045
Wil-Kin Theatre Supply, Inc., 154 Wilton St., N. W., Atlanta 3, Ga. Tel.: Wa 4613

TRAILERS

Kay Film Exchange, 163 Wilton St., N. W., Atlanta, Ga.
National Screen Service, 167 Walton St., N.W., Atlanta 3, Ga. Tel.: Cypress 5881

JANITORS' SUPPLIES

National Theatre Supply, 187 Walton St., N. W., Atlanta 3, Ga. Tel.: Lamar 8486
West Disinfecting Co., 353 Luckie St., N.W., Atlanta, Ga.
Wil-Kin Theatre Supply, 154 Walton St., N. W., Atlanta 3, Ga. Tel.: 4613

UNIFORMS & COSTUMES

Wil-Kin Theatre Supply, 154 Walton St., N. W., Atlanta 3, Ga. Tel.: Wa-4613

CANDY & POPCORN

Blevins Popcorn Co., 650 Murphy Ave., S. W., Bldg., E, Unit 8, Atlanta, Ga. Tel.: AMherst 7141 (popcorn only)
Kay Film Exchange, 163 Walton St., N. W., Atlanta, Ga.
Manley, Inc., 125 Walton St., N.W., Atlanta 3, Ga.
National Theatre Supply, 187 Walton St., N. W., Atlanta 3, Ga. Tel.: Lamar 8486
Wil-Kin Theatre Supply, 154 Walton St., N. W., Atlanta 3, Go. Tel.: Wa-4613

BOSTON, MASS.

SUPPLY DEALERS

Capitol Theatre Supply Co., 28-30 Piedmont St., Boston, Mass. Tel.: Liberty 2-6797
Joe Cifre, Inc., 44 Winchester St., Boston 16, Mass. Tel.: Li-2-0445
Heywood-Wakefield Co., 174 Portland St., Boston, Mass. Tel.: CApitol 7-0660
Independent Theatre Supply Co., 28 Winchester St., Boston, Mass. Tel.: Liberty 22-0051
Massachusetts Theatre Equip. Co., 20 Piedmont St., Boston 16, Mass. Tel.: Liberty 2-9814
National Theatre Supply, 37 Winchester St., Boston 16, Mass. Tel.: Liberty 2-2663; Night:: El 4-2957.
Theatre Service & Supply Co., Inc., 18 Piedmont St., Boston 16, Mass. Tel.: Liberty 2-0356

TRAILERS

Master Motion Pictures, 50 Piedmont St., Boston, Mass. Tel.: Hancock 6-3592
National Screen Service, 95 Broadway, Boston, Mass. Tel.: Liberty 2-4476

POSTERS & ACCESSORIES

Art Signs & Display, 99½ Broadway, Boston, Mass. Tel.: Hancock 3126
Grenier Print Shop, 210 Stuart St., Boston, Mass. Tel.: Devonshire 8084
National Screen Service, 96 Broadway, Boston, Mass. Tel.: No. Liberty 2-4476

CANDY & POPCORN

Interstate Popcorn Co., 47 Church St., Boston, Mass.
Manley, Inc., 45 Church St., Boston, Mass.
National Theatre Supply, 37 Winchester St., Boston 16, Mass. Tel.: Liberty 2-2663; Night: EL-4-2957

JANITORS' SUPPLIES

National Theatre Supply, 37 Winchester St., Boston, Mass. Tel.: Liberty 2-2663; Night: EL-4-2957
West Disinfecting Co., 49 Commercial Wharf, Boston 10, Mass.

THEATRE PREMIUMS

Cameo Screen Attractions, Inc., 50 Melrose St., Boston, Mass. Tel.: Hancock 6-3880
Metro Premium, 47 Church St., Boston 16, Mass. Tel.: Liberty 2-4088

BUFFALO, N. Y.

SUPPLY DEALERS

Becker Theatre Supply Co., 492 Pearl St., Buffalo, N. Y. Tel.: Cleveland 7276
Eastern Theatre Supply Co., Inc., 496 Pearl St., Buffalo 2, N. Y. Tel.: Mohawk 0001
National Theatre Supply, 500 Pearl St., Buffalo 2, N. Y. Tel.: Wash. 1736

TRAILERS

National Screen Service, 505 Pearl St., Buffalo 2, N. Y. Tel.: Mohawk 1331.

POSTERS & ACCESSORIES

National Screen Service, 505 Pearl St., Buffalo 2, N. Y. Tel.: Mohawk 1331

PROGRAMS & HANDBILLS

Keller Bros. & Miller, 401 Franklin St., Buffalo, N. Y.
H. Wm. Pollack Poster Print, Inc., 869 Main St., Buffalo 3, N. Y.

POSTER & DISPLAY PRINTERS

Keller Bros. & Miller, 401 Franklin St., Buffalo, N. Y.
H. Wm. Pollack Poster Print, Inc., 869 Main St., Buffalo 3, N. Y.

UNIFORMS & COSTUMES

Brownie's Uniforms, Inc., 10-16 W. Eagle St., Buffalo, N. Y.

CANDY & POPCORN

National Theatre Supply, 500 Pearl St., Buffalo 2, N. Y. Tel.: Wash 1736
Theatre Sales Corp., 466 N. Division St., Buffalo 4, N. Y. Tel.: Cleveland 1042
Tri-State Automatic Candy Corp., 254 Franklin St., Buffalo 2, N. Y.

JANITORS' SUPPLIES

Central O-B Products Co., Inc., 1230 Genessee St., Buffalo 11, N. Y. Tel.: Hu 7520
National Theatre Supply, 500 Pearl St., Buffalo 2, N. Y. Tel.: Wash 1736
West Disinfecting Co., 1432 Niagara St., Buffalo 13, N. Y.

CHARLOTTE, N. C.

SUPPLY DEALERS

Bryant Theatre Supply Co., 227 S. Church St., P. O. Box 931, Charlotte, N. C. Tel.: 2-4242
Dixie Theatre Supply Co., 324 S. Church St., Charlotte, N. C. Tel.: Day 2-4343; Night 2-3039
Independent Theatre Supply Co., 218 W. 4th St., Charlotte 1, N. C. Tel.: 2-5050.
National Theatre Supply, 304 S. Church St., Charlotte, N. C. Tel.: 7753
Southeastern Theatre Equip. Co., 209 S. Poplar St., Charlotte, N. C. Tel.: 4-3093
Standard Theatre Supply Co., 222 S. Church St., Charlotte, N. C. Tel.: 3-4525, 4-4780; Night 5-7993
Standard Theatre Supply Co., 215 E. Washington St., Greensboro, N. C. Tel.: 6165
Theatre Equipment Co., 220 S. Poplar St., Charlotte 2, N. C. Tel.: 2-2722
Wil-Kin Theatre Supply, Inc., 229 S. Church St., Charlotte 2, N. C. Tel.: 8620

TRAILERS

Charlotte Poster Exchange, 140 Brevard Court, Charlotte, N. C. Tel.: 4-3321
National Screen Service, 300 W. 3rd St., Charlotte, N. C. Tel.: 3-6628

POSTERS & ACCESSORIES

National Screen Service, 303 W. 3rd St., Charlotte, N. C. Tel.: 3-6628

PROGRAMS & HANDBILLS

Charlotte Theatrical Printing Co., 223 W. Second St., Charlotte, N. C. Tel.: 4-7882

POSTER & DISPLAY PRINTERS

Benton Card Co., Benson, N. C. Tel.: 3071.
Charlotte Poster Exchange, 140 Brevard Court, Charlotte, N. C. Tel.: 4-3321
Charlotte Theatrical Printing Co., 223 W. Second St., Charlotte, N. C. Tel.: 4-7882

THEATRE PREMIUMS

Exhibitor's Service, Theatrical Agency, 116 Latta Ave., Charlotte, N. C. Tel.: 4-4631

CANDY & POPCORN

Independent Theatre Supply Co., 218 W. 4th St., Charlotte 1, N. C. Tel.: 2-5050
Manley, Inc., 315 S. Church St., Charlotte, N. C.
National Theatre Supply, 304 S. Church St., Charlotte, N. C. Tel:. 7753
Southeastern Theatre Equipment Co., 209 S. Poplar St., Charlotte, N. C. Tel.: 4-3093
Wil-Kin Theatre Supply, Inc., Candy Dept., 129 W. 1st St., Charlotte, N. C.

JANITORS' SUPPLIES

Independent Theatre Supply Co., 218 W. 4th St., Charlotte 1, N. C. Tel.: 2-5050
Janitor Supply Co., 429 S. Tryon St., Charlotte, N. C. Tel.: 3-0481
King Chemical Co., 924 W. Trade St., Charlotte, N. C. Tel.: 4-4922
National Theatre Supply, 304 S. Church St., Charlotte, N. C. Tel.: 7753
Southeastern Theatre Equip. Co., 209 S. Poplar St., Charlotte, N. C. Tel.: 4-3093
Wil-Kin Theatre Supply, Inc., 229 S. Church St., Charlotte 2, N. C. Tel.: 8620

CHICAGO, ILL.

SUPPLY DEALERS

Abbott Theatre Equip. Co., 1309-13 S. Wabash Ave., Chicago 5, Ill. Tel.: Harrison 7-7573—5720
Heywood-Wakefield Co., 666 Lake Shore Drive, Chicago 11, Ill. Tel.: SUperior 7-2743
National Theatre Supply, 1325 S. Wabash Ave., Chicago, Ill. Tel. Wabash 2-8266

TRAILERS

Filmack Trailer Corp., 1327 S. Wabash Ave., Chicago, Ill.
Mindlin Film Trailer Co., 2901 Prairie Ave., Chicago, Ill. Tel. Danube 6-2743
National Screen Service, 1307 S. Wabash Ave., Chicago 5, Ill. Tel.: Ha 7-8211

POSTERS & ACCESSORIES

Midwest Poster Co., 1220 S. Michigan Ave., Chicago 5, Ill.
National Screen Service, 1307 S. Wabash Ave., Chicago, Ill. Tel. Ha 7-8211

PROGRAMS & HANDBILLS

ABC Printers, 1225 S. Wabash Ave., Chicago, Ill. Tel. Wabash 2-9657

POSTER & DISPLAY PRINTERS

Chicago Show Printing Co., 2635 N. Kildare, Chicago, Ill.
Midwest Poster Co., 1220 S. Michigan Ave., Chicago 5, Ill.
Tempo Printing Co., 429 Ashland Ave., Chicago.

UNIFORMS & COSTUMES

Chicago Uniform & Cap Co., 162 N. Franklin St., Chicago 6, Ill. Tel.: Franklin 2-0188

THEATRE PREMIUMS

Adler Manufacturing Co., 7 S. Dearborn St., Chicago, Ill.
Reed & Associates, Inc., 118 S. Clinton, Chicago, Ill.
N. Shure Company, 200 W. Adams St., Chicago, Ill. Tel.: RA 6-4300

CANDY & POPCORN

ABC Popcorn, 3441 W. North Ave., Chicago, Ill. Tel.: DI 2-3375
E. J. Brach & Sons, 4656 W. Kinzie St., Chicago, Ill. (candy manuf.)
Elf's Food Products Co., 4650 N. Kedzie Ave., Chicago 25, Ill. Tel.: Keystone 9-0006
Interstate Popcorn, 1243 S. Wabash Ave., Chicago, Ill.
Kayline Candies, Inc., 1220 S. Michigan Ave., Chicago 5, Ill. Tel.: Webster 9-4643
Manley, Inc., 1315 S. Wabash Ave., Chicago, Ill. Tel.: HA 7-0404
Mars, Inc., 2019 North Oak Park, Chicago, Ill.
John B. Martenson, 241 East Illinois, Chicago, Ill. Tel. Superior 7-8280
National Theatre Supply, 1325 S. Wabash Ave., Chicago, Ill. Tel.: Wabash 2-8266
James Savoy Co., 1431 S. Morgan St., Chicago 8, Ill. Tel.: Canal 6-3634—Monroe 6-8699

JANITORS' SUPPLIES

National Theatre Supply, 1325 S. Wabash Ave., Chicago, Ill. Tel.: Wabash 2-8266
West Disinfecting Co., 4742 S. Kedzie Ave., Chicago 16, Ill.

CINCINNATI, OHIO

SUPPLY DEALERS

Charleston Theatre Supply Co., 506 Lee St., Charleston, W. Va. Tel.: Capitol 34-413
Cincinnati Theatre Supply Co., Inc., 1716 Logan St., Cincinnati, Ohio. Tel.: Dunbar 8082
The Dayton Film, Inc., 2227 Hepburn Ave., Dayton 6, Ohio. Tel.: Randolph 2191
The Dayton Theatre Supply Co., 111 Volkenand St., Dayton, Ohio. Tel.: Kenmore 5821
National Theatre Supply, 1637 Central Pkway, Cincinati 14, Ohio. Tel.: Main 6580

TRAILERS

National Screen Service, 1635 Central Parkway, Cincinnati 14, Ohio. Tel.: Main 8900

POSTERS & ACCESSORIES

National Screen Service, 1635 Central Parkway, Cincinnati 14, Ohio. Tel.: Main 8900

PROGRAMS & HANDBILLS

Quality Lith Co., 406 Elm St., Cincinnati, Ohio. Tel.: PA 5399 (offset method)

POSTER & DISPLAY PRINTERS

The Enquirer Printing Co., 412 E. 6th St., Cincinnati, Ohio. Tel.: Cherry 1956

UNIFORMS & COSTUMES

Wm. Beck & Sons Co., 1115 Vine St., Cincinnati, Ohio. Tel.: CH 2264
Pettibone Bros. Mfg. Co., 628 Sycamore, Cincinnati, Ohio.

CANDY & POPCORN

Blevins Popcorn Co., 1630 E. First St., Dayton Ohio. (popcorn only)
Blevins Popcorn Co., c/o H. L. Lawson Whse., 425 Campbell Ave., E., Roanoke, Va. Tel.: 2-3154 (popcorn only)
Blevins Popcorn Co., c/o Dixie Warehouse, 11th & Main Sts., Louisville, Ky. Tel.: Wabash 5233 (popcorn only)
Gold Medal Products Co., 318 E. 3rd, Cincinnati, Ohio. Tel.: Dunbar 1313-14
Manley, Inc., 1712 Logan St., Cincinnati, Ohio. Tel.: GA 0667
National Theatre Supply, 1637 Central Parkway, Cincinnati 14, O. Tel.: Main 6580
Theatre Candy Co. of Ohio, Inc., 11 W. Carlton Cincinnati, O. Tel.: Pl 3840

JANITORS' SUPPLIES

National Theatre Supply, 1637 Central Parkway, Cincinnati 14, Ohio. Tel.: Prospect 4613
West Disinfecting Co., 2133 Central Ave., Cincinnati 22, Ohio.

CLEVELAND, OHIO

SUPPLY DEALERS

Akron Theatre Supply Co., 936 Market St., Akron 5, Ohio. Tel.: Franklin 2480: Night: Wal. 2480
American Theatre Supply Co., 439 Dorr St., Toledo 2, Ohio.
National Theatre Supply, 2128 Payne Ave., Cleveland, O. Tel.: Prospect 4613
Ohio Theatre Supply Co., 2108 Payne Ave., Cleveland 14, O. Tel.: Prospect 4743
Oliver Theatre Supply Co., Inc., 1701 E. 23 St., Cleveland 14, O. Tel.: Tower 1-6934
Theatre Equipment Co., 109 Michigan St., Toledo 2, Ohio. Tel.: Ad 8107
Universal Chemical Co., 1630 E. 25th St., Cleveland, Ohio. Tel.: Cherry 1185.

TRAILERS

National Screen Service, 2336 Payne Ave., Cleveland, Ohio. Tel.: Prospect 5282

POSTERS & ACCESSORIES

Gallo Display, 1012 Sumner Ave., Cleveland, Ohio. Tel.: Main 8528-29-30

PROGRAMS & HANDBILLS

Smith & Setron Printing Co., 2000 Superior Ave., Cleveland 14, O. Tel.: Tower 1-5818

POSTER & DISPLAY PRINTERS

Gallo Display, 1012 Sumner Ave., Cleveland, Ohio. Tel.: Main 8528-29-30
Luthi Sign & Display Co., Film Bldg., Cleveland, O. (hand painted theatre signs)
Silk Screen Process Co., 2000 Superior Ave., Cleveland, Ohio. Tel.: MA-4764
Smith & Setron Printing Co., 2000 Superior Ave., Cleveland 14, Ohio. Tel.: Tower 1-5818

THEATRE PREMIUMS

Price Premiums, Film Exchange Bldg., Cleveland, Ohio. Tel.: Superior 7994

CANDY & POPCORN

Berlo Vending Co., 1658 St. Clair Ave., Cleveland, Ohio. Tel.: Cherry 5479
Blevins Popcorn Co., c/o Greeley General Whse., Broadway & E. 15th, Cleveland, Ohio. Tel.: Cherry 8074 (popcorn only)
Candy Sales, Inc., 1400 E. 105th St., Cleveland, Ohio.
Interstate Popcorn Co., 1705 E. 21st St., Cleveland, Ohio.
Manley, Inc., 516 Film Exchange Bldg., 2100 Payne Ave., Cleveland 14, Ohio.
National Theatre Supply, 2128 Payne Ave., Cleveland, Ohio. Tel.: Prospect 4613

JANITORS' SUPPLIES

National Theatre Supply, 2128 Payne Ave., Cleveland, Ohio. Tel.: Prospect 4613
State Chemical Mfg. Co., 2435 Superior Ave., Cleveland, Ohio. Tel.: Tower 1-7114
Universal Chemical Co., 1630 E. 25th St., Cleveland, Ohio. Tel.: Cherry 1185
West Disinfecting Co., 1530 St. Clair St., Cleveland, Ohio.

DALLAS, TEXAS

SUPPLY DEALERS

Associated Industries, 306 S. Pearl, Dallas, Tex. Tel.: Prospect 7-2769
Auto-Vend, Inc., 3612 Cedar Springs, Dallas 4, Tex. Tel.: Lakeside 4147
Chas. E. Darden & Co., 308 S. Harwood, Dallas, Tex. Tel.: R-6134
Hardin Theatre Supply Co., 714 S. Hampton Rd., Dallas, Tex. Tel.: Madison 2235
Herber Brothers, 408 S. Harwood St., Dallas, Tex. Tel.: Riverside 3553
Ideal Pictures, 2024 Main, Dallas, Tex. Tel.: C-2612
Roy C. Lee Co., 934 N. Lancaster, Dallas, Tex. Tel.: W-1181
H. B. Meyer & Son, 1306 Canton St., Dallas, Tex. Tel.: Riverside 6488
Modern Theatre Equipment Co., 214 S. St. Paul St., Dallas, Tex. Tel.: Riverside 5009; Night: Madison 2547
National Theatre Supply, 300 S. Harwood St., Dallas, Tex. Tel.: Riverside 2135
Southwest Soundfilms, Inc., 423 S. St. Paul St., Dallas, Tex. Tel.: Prospect 7-1643
Stevens Pictures, Inc., 213 S. Pearl, Dallas, Tex. Tel.: R-2306

TRAILERS

Jamieson Film Co., 3825 Bryan, Dallas, Tex. Tel.: Tenison 3-8158
National Screen Service, 2012 Jackson St., Dallas, Tex. Tel.: L. U. 382

THEATRE PREMIUMS

Metro Premium Co., Dallas, Texas.

CANDY & POPCORN

Interstate Popcorn Co., Dallas, Texas.

POSTERS & ACCESSORIES

National Screen Service, 2012 Jackson St., Dallas, Tex.
Southern Poster Service, 2029½ Jackson St., Dallas, Tex.

PROGRAMS & HANDBILLS

American Poster & Printing Co., 1600 S. Akard, Dallas, Tex.

POSTER & DISPLAY PRINTERS

American Poster & Printing Co., 1600 S. Akard, Dallas, Tex.
Evans Printing Co., 2308 Live Oak, Dallas, Tex. Tel.: Riverside 4933

CANDY & POPCORN

Associated Popcorn Distributors, 2021 Jackson St., Dallas, Tex. Tel.: C-4549
Auto-Vend, Inc., 3612 Cedar Springs, Dallas 4, Tex. Tel.: Lakeside 4147
Blevins Popcorn Co., 302½ S. Harwood, Dallas, Tex. Tel.: Central 6957
Blevins Popcorn Co., c/o Universal Terminal Whse., 1002 Washington St., Houston, Texas. Tel.: PReston 2381 (popcorn only)
Consolidated Popcorn Co., 2401 S. Ervay, Dallas, Tex. Tel.: Harwood 7319
Chas. E. Darden & Co., 308 S. Harwood, Dallas, Tex. Tel.: R-6134
Joe Franklin Myers Industries, 6120 Lemmon, Dallas, Tex. Tel.: Dixon 4-1766 (candy distributors)
Manley, Inc., 2018 Young St., Dallas, Tex. Tel.: P7-1685
National Theatre Supply, 300 S. Harwood St., Dallas, Tex. Tel.: Riverside 2135
Ryan Industries, Inc., 2401 So. Ervay St., Dallas, Tex. Tel.: Harwood 7319

JANITORS' SUPPLIES

Dixie Disf. Co., 923-25 So. Harwood St., Dallas, 1, Tex. Tel.: R-4467
H. B. Mayer & Son, 1306 Canton St., Dallas, Tex. Tel.: Riverside 6488
Modern Theatre Equipment Co., 214 S. St. Paul St., Dallas, Tex. Tel.: Riverside 5009; Night: Madison 2547
National Theatre Supply, 300 S. Harwood St., Dallas, Tex. Tel.: Riverside 2135
West Disinfecting Co., 1215 Ross Ave., Dallas 2, Tex.

DENVER, COLO.

SUPPLY DEALERS

Graham Brothers, 546 Lincoln St., Denver 9, Colo. Tel.: Tabor 5467
Miller Press, 1931 Arapahoe St., Denver, Colo. Tel.: Keystone 5868
National Theatre Supply, 211 Champa St., Denver 2, Colo. Tel.: Tabor 0201
Service Theatre Supply Co., 2054 Broadway, Denver, Colo. Tel.: Alpine 1597
Western Service & Supply, Inc., 2120 Broadway, Denver 2, Colo. Tel.: Ke 8041 & 5729

POSTERS & ACCESSORIES

National Screen Service, 2136 Champa St., Denver, Colo. Cherry 4413.

PROGRAMS & HANDBILLS

Miller Pres, 1931 Arapahoe St., Denver, Colo. Tel.: Keystone 5868

POSTER & DISPLAY PRINTERS

Atlas Printing & Engraving, 2165 Broadway, Denver, Colo. Tel.: Tabor 6288
Denver Advertising Co., 1456 Welton St., Denver, Colo. Tel.: Keystone 1085
Miller Press, 1931 Arapahoe St., Denver, Colo. Tel.: Keystone 5868

THEATRE PREMIUMS

Metro Premium Co., Denver, Colo.
Miller Press, 1931 Arapahoe St., Denver, Colo. Tel.: Keystone 5868

CANDY & POPCORN

Interstate Popcorn Co., Denver, Colo.
Manley, Inc., 2161 Broadway, Denver, Colo. Tel.: Alpine 6898
National Theatre Supply, 2111 Champa St., Denver, Colo. Tel.: Tabor 0201
Popcorn Enterprises, 1715 Market St., Denver, Colo. Tel.: Ke 4621
Poppers Supply Co., 2147 Broadway, Denver, Colo. Tel.: Alpine 1787

JANITORS' SUPPLIES

National Theatre Supply, 2111 Champa St., Denver 2, Colo. Tel.: Tabor 0201
West Disinfecting Co., 3563 Walnut St., Denver, Colo.

DES MOINES, IA.

SUPPLY DEALERS

Des Moines Theatre Supply Co., 1121 High St., Des Moines 9, Ia. Tel.: 3-6520. Tel.: Des Moines 0-0187
National Theatre Supply, 1102 High St., Des Moines 9, Ia. Tel.: 4-2322

TRAILERS

National Screen Service, 1003 High St., Des Moines, Ia.
Parrot Films Studio, 1700 Keosauqua Way, Des Moines, Ia.

POSTERS & ACCESSORIES

National Screen Service, 1003 High St., Des Moines, Ia.

CANDY & POPCORN

Des Moines Theatre Supply, 1121 High St., Des Moines, Ia. Tel.: 3-6520
Manley Burch Popcorn Machines, 2 Ninth St., Des Moines, Ia. Tel.: 4-2123
National Theatre Supply, 1102 High St., Des Moines, Ia. Tel.: 4-2322

JANITORS' SUPPLIES

Capitol Sanitary Supply Co., 111 Eleventh St., Des Moines, Ia. Tel.: 4-1021
Des Moines Theatre Supply Co., 1121 High St., Des Moines 9, Ia. Tel.: 3-6520
Iowa Supply Co., 632 Des Moines St., Des Moines, Ia. Tel.: 4-6301
National Theatre Supply, 1102 High St., Des Moines 9, Ia. Tel.: 2322
West Disinfecting Co., 567 Seventh Ave., Des Moines, Ia.

DETROIT, MICH.

SUPPLY DEALERS

Ernie Forbes Theatre Supply, Inc., 212 W. Montcalm St., Detroit 1, Mich. Tel.: Cadillac 1122
McArthur Theatre Equipment Co., 454 West Columbia, Detroit 1, Mich.
National Theatre Supply, 2312 Cass Ave., Detroit 1, Mich. Tel.: Cadillac 2447
Ringold Theatre Equipment Co., 106 Michigan St., N.W., Grand Rapids 2, Mich. Tel.: GL-4-8852; Night 3-2413



United Theatre Camera & Supply Co., 2501 Cass Ave., Detroit, Mich. Tel.: Wo-2-6053

TRAILERS

National Screen Service, 2943 Cass Ave., Detroit 1, Mich. Tel.: Temple 1-0790

POSTERS & ACCESSORIES

Detroit Poster Exchange, Film Exchange Bldg., 2310 Cass Ave., Detroit 1, Mich. Tel.: Woodward 1-4591

THEATRE PREMIUMS

Metro Premium Co., Detroit, Mich.

CANDY & POPCORN

Interstate Popcorn Co., Detroit, Mich.

JANITORS' SUPPLIES

National Theatre Supply, 2312 Cass Ave., Detroit 1, Mich. Tel.: Cadillac 2447
West Disinfecting Co., 2760 Third Ave., Detroit 1, Mich.

INDIANAPOLIS, IND.

SUPPLY DEALERS

Evansville Theatre Supply Co., 1738 E. Delaware St., Evansville 4, Ind. Tel.: 4-0794, 3-7534
Falls City Theatre Equipment Co., 427-429 S. 3rd St., Louisville 2, Ky. Tel.: Jackson 7559, Clay 3186
Ger-Bar, Inc., 442 N. Illinois St., Indianapolis, Ind. Tel.: Lincoln 1727
Hadden Theatre Supply Co., 209 S. 3rd St., Louisville 2, Ky. Tel.: Jackson 0477
National Theatre Supply, 436 N. Illinois St., Indianapolis 4, Ind. Tel.: Lincoln 4517

TRAILERS

National Screen Service, 328 N. Illinois St., Indianapolis, Ind. Tel.: Lincoln 1573

POSTERS & ACCESSORIES

National Screen Service, 328 N. Illinois St., Indianapolis, Ind. Tel.: Lincoln 1573

PROGRAMS & HANDBILLS

Bramwood Press, 121 W. North St., Indianapolis 4, Ind. Tel.: 6361

UNIFORMS & COSTUMES

Harry K. Landers, 837 N. Illinois St., Indianapolis, Ind. Tel.: Riley 3655

THEATRE PREMIUMS

Advertising Specialties Co., 741 W. Washington St., Indianapolis, Ind.
Kipp Brothers, 240 S. Meridian St., Indianapolis 4, Ind. Tel.: Lincoln 5507

CANDY & POPCORN

National Theatre Supply, 436 N. Illinois St., Indianapolis 4, Ind. Tel.: Lincoln 4517
Theatre Candy Concession Co., Inc., 1218 S. Reisner St., Indianapolis, Ind. Tel.: Market 2571

JANITORS' SUPPLIES

Indianapolis Janitor Supply Co., 3921 E. 10th St., Indianapolis, Ind. Tel.: Bl-2043
National Theatre Supply, 436 N. Illinois St., Indianapolis 4, Ind. Tel.: Lincoln 4517
West Disinfecting Co., 1916 N. Meridan Ave., Indianapolis, Ind.

KANSAS CITY, MO.

SUPPLY DEALERS

L & L Popcorn Co., 120 W. 18th St., Kansas City, Mo. Tel: Ha-1016
Missouri Theatre Supply Co., 115 W. 18th St., Kansas City, Mo. Tel.: Ha-1016
Missouri Theatre Supply Co., 115 W. 18th St., Kansas City 8, Mo. Tel.: Ba-3070
National Theatre Supply, 223 W. 18th St., Kansas City 8, Mo. Tel.: Harrison 3256
Shreve Theatre Supply Co., 217 W. 18th St., Kansas City 8, Mo. Tel.: Harrison 7849, 4206
Southwest Theatre Equipment Co., 118½ W. Douglas Ave., Wichita 1, Kans. Tel.: 2-2153
Stebbins Theatre Equipment Co., 1804 Wyandotte St., Kansas City 8, Mo. Tel.: Grand 0134; Night: Drexel 2791

TRAILERS

Kansas City Slide Mfg. Co., 1719 Wyandotte St., Kansas City, Mo. Tel.: Ha-6959 (lantern slides)
National Screen Service, 1800 Baltimore, Kansas City, Mo. Tel.: Vi 5893
Hal Parker Studios, Rm. 208, 1719 Wyandotte St., Kansas City, Mo. Tel.: Grand 5365
United Film Service, Inc., 2449 Charlotte St., Kansas City, Mo. Tel.: Ha 5840

POSTERS & ACCESSORIES

National Screen Service, 1800 Baltimore, Kansas City, Mo. Tel.: Vi 5893
National Theatre Supply, 223 W. 18th St., Kansas City 8, Mo. Tel.: Harrison 3256
Midwest Merchandise Co., 1008 Broadway, Kansas City, Mo. Tel: Victor 9494—(helium-filled advertising balloons)
Photocraft Poster & Display Printers, 2314 McGee St., Kansas City, Mo. Tel.: Victor 6498

UNIFORMS & COSTUMES

Craddock Company, 1209 Grand Ave., Kansas City, Mo. Tel. Vi 2726
Gelhaar Uniform Co., 1230 Grand Ave., Kansas City, Mo. Tel.: Ha 5550

THEATRE PREMIUMS

Metro Premium Co., 128 W. 18th St., Kansas City, Mo.
Midwest Merchandise Co., 1008 Broadway, Kansas City, Mo. Tel.: Victor 9464

CANDY & POPCORN

Interstate Popcorn Co., 128 W. 18th St., Kansas City, Mo.
L. & L. Popcorn Co., 120 W. 18th St., Kansas City, Mo. Tel.: Ha 1016
Manley, Inc., 1920 Wyandotte St., Kansas City, Mo. Tel.: Harrison 6155
National Theatre Supply, 223 W. 18th St., Kansas City 8, Mo. Tel.: Harrison 3256
Peppard Seed Co., 1101 W. 8th St., Kansas City, Mo. Tel.: Victor 3571
Poppers Supply Co., 114 W. 18th St., Kansas City, Mo. Tel.: Harrison 6856

JANITORS' SUPPLIES

National Theatre Supply, 223 W. 18th St., Kansas City 8, Mo. Tel.: Harrison 3256
Shreve Theatre Supply Co., 217 W. 18th St., Kansas City 8, Mo. Tel.: Harrison 7849-4206
West Disinfecting Co., 208 W. 15th St., Kansas City, Mo.

LOS ANGELES, CALIF.

SUPPLY DEALERS

J. M. Boyd, 2032 S. Vermont, Los Angeles, Calif. Tel.: Re 2-0046
John P. Filbert Co., Inc., 2007 S. Vermont Ave., Los Angeles 7, Calif. Tel.: Pa 1196
Heywood-Wakefield Co., 937 S. Alameda Blvd., Los Angeles 21, Calif. Tel.: Trinity 5921
National Theatre Supply, 1961 S. Vermont Ave., Los Angeles 7, Calif. Tel.: Republic 4193
Projection Equipment & Maintenance Co., 1975 S Vermont Ave., Los Angeles, Calif. Tel.: Republic 0711 or Rochester 0711
B. F. Shearer Co., 1964 S. Vermont Ave., Los Angeles 7, Calif. Tel.: Republic 3-1145

TRAILERS

National Screen Service, 2018 S. Vermont Ave., Los Angeles 7, Calif. Tel.: Republic 4166. —National Screen Service, 7026 Santa Monica Blvd., Hollywood, Calif. Tel.: Gladstone 3136.

THEATRE PREMIUMS

Metro Premium Co., 2007 S. Vermont, Los Angeles, Calif.

CANDY & POPCORN

Interstate Popcorn Co., 2007 S. Vermont, Los Angeles, Calif.
Manley, Inc., Film Exchange Bldg., 1914 S. Vermont, Los Angeles 7, Calif.
National Theatre Supply, 1961 S. Vermont Ave., Los Angeles 7, Calif. Tel.: Republic 4193

JANITORS' SUPPLIES

National Theatre Supply, 1961 S. Vermont Ave., Los Angeles 7, Calif. Tel.: Republic 4193
West Disinfecting Co., 2110 E. 37th St., Los Angeles 11, Calif.

MEMPHIS, TENN.

SUPPLY DEALERS

Monarch Theatre Supply, Inc., 492 S. Second St., Memphis, Tenn. Tel: 37-4584
National Theatre Supply, 412-414 S. 2nd St., Memphis 2, Tenn. Tel.: 5-6616
Theatre Supply Co., 1021 Grand Ave., Fort Smith, Ark. Tel.: 7402, Night: 4910
Tri-State Theatre Service, 320 S. 2nd St., Memphis, Tenn. Tel.: 5-8240

TRAILERS

National Screen Service, 500 S. Second St., Memphis 2, Tenn. Tel.: 8-7454

CANDY & POPCORN

Blevins Popcorn Co., Inc., Popcorn Village, Nashville, Tenn. Tel: 7-3272 or L. D. 132 (popcorn only)
Blevins Popcorn Co., c/o Poston Warehouse, 671 S. Main St., Memphis, Tenn. Tel.: 8-5134 (popcorn only)
Manley, Inc., 176 Vance Ave., Memphis, Tenn.
Puffy Popcorn Co., 309 S. Second St., Memphis, Tenn.

JANITORS' SUPPLIES

National Theatre Supply, 412-414 S. 2nd St., Memphis 2, Tenn. Tel.: 5-6616
West Disinfecting Co., 137 E. Calhoun St., Memphis, Tenn.

MILWAUKEE, WIS.

SUPPLY DEALERS

Gallagher Films, 113 S. Washington St., Green Bay, Wis. Tel.: Adams 2554
Vic Manhardt Co., Inc., Theatre Supply Div., 1705 W. Clybourn St., Milwaukee 3, Wis. Tel.: Div. 2-8344
National Theatre Supply, 1027 N. 8th St., Milwaukee 3, Wis. Tel.: Marquette 7333
Theatre Equipment & Supply, 1009 N. 7th St., Milwaukee 3, Wis. Tel.: Daly 8-0123

TRAILERS

National Screen Service, 812 N. 11th St., Milwaukee, Wis. Tel.: Marquette 8-7540

POSTERS & ACCESSORIES

National Screen Service, 812 N. 11th St., Milwaukee, Wis. Tel.: Marquette 8-7540

THEATRE PREMIUMS

Quality Premium Distributors, 639 N. 7th St., Milwaukee 3, Wis. Tel.: Marquette 8-2354

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A. B. C. Popcorn Co., 1934 W. Galena St., Milwaukee 5, Wis. Tel.: West 3-1667 or Hilltop 5-3298
Atlas Candy Co., 169 S. 2nd, Milwaukee 2, Wis. Tel.: Marquette 8-7020
National Theatre Supply, 1027 N. 8th St., Milwaukee 3, Wis. Tel.: Marquette 7333
Theatres Candy Co., 1920 Kenilworth Ave., Milwaukee, Wis.

JANITORS' SUPPLIES

Chemical Specialties Co., 1900 W. Vliet, Milwaukee, Wis. Tel.: West 3-1271
Kranz Co., 239 E. Erie, Milwaukee, Wis.
Vic Manhardt Co., Inc., Theatre Supply Div., 1705 W. Clybourn St., Milwaukee 3, Wis. Tel.: Div. 2-8344-5
National Theatre Supply, 1027 N. 8th St., Milwaukee 3, Wis. Tel.: Marquette 7333
West Disinfecting Co., 2620 W. Wisconsin Ave., Milwaukee 3, Wis.

MINNEAPOLIS, MINN.

SUPPLY DEALERS

Altec Service Corp., 73 Glenwood Ave., Minneapolis 3, Minn., Tel.: Atlantic 6233
American Theatre Supply, 316 S. Main St., Sioux Falls, S. D. Tel.: 1346
Foster Seating Supply, 39 Glenwood Ave., Minneapolis 3, Minn. Tel.: Bridgeport 1722
Frosch Theatre Supply 1111 Currie Ave., Minneapolis, Minn. Tel.: Bridgeport 1166
Heywood-Wakefield Co., 301 S. Fifth St., Minneapolis 2, Minn. Tel.: Ma 0421
McCarthy Theatre Supply, Fargo, N. D.
McGarthy Theatre Supply Co., 3003 Montana Ave., Billings, Mont.
Minneapolis Theatre Supply, 75 Glenwood Ave., Minneapolis, Minn. Tel.: Bridgeport 3306
National Theatre Supply, 56 Glenwood Ave., Minneapolis 3, Minn. Tel.: Main 8273
Projection Service & Supply Co., 111 N. 11th St., Minneapolis 3, Minn. Tel.: Lincoln 3051
Star Theatre Supply, Osceola, Wis.
Western Theatre Equipment Exchange, 45 Glenwood Ave., Minneapolis, Minn. Tel.: GE 2066

TRAILERS

Independent Poster Exchange, 111 N. 11th St., Minneapolis, Minn. Tel.: Li 7013-7014
National Screen Service, 1105 Currie Ave., Minneapolis, Minn. Tel.: Atlantic 5571

POSTERS & ACCESSORIES

National Screen Service, 1105 Currie Ave., Minneapolis, Minn.

PROGRAMS & HANDBILLS

Ad Art Advertising Co., 121 N. 7th St., Minneapolis, Minn. Tel.: Lincoln 5681
Independent Poster Exchange, 111 N. 11th St., Minneapolis, Minn. Tel.: Li 7012-7014

POSTER & DISPLAY PRINTERS

Independent Poster Exchange, 111 N. 11th St., Minneapolis, Minn. Tel.: Li 7013- 7014

UNIFORMS & COSTUMES

Minnesota Costume Co., 1108 Nicollet Ave., Minneapolis, Minn. Tel.: Main 8880
Northwestern Costume House, Inc., 328 Nicollet Ave., Minneapolis, Minn. Tel.: Geneva 6455

CANDY & POPCORN

Manley, Inc., 122 N. Ninth St., Minneapolis, Minn.
Midland Popcorn Co., 130 Second St., N.E., Minneapolis, Minn. Tel.: At 0434
National Theatre Supply, 56 Glenwood Ave., Minneapolis 3, Minn. Tel.: Main 8273
Red Wagon Popcorn Service, Inc., Glenwood Ave. at No. Ninth St., Minneapolis 3, Minn. Tel.: Lincoln 7563

JANITORS' SUPPLIES

W. A. Gerrard Co., 3253 Bryant Ave., S., Minneapolis 8, Minn.
Minnesota Paper & Cordage Co., 730 Washington Ave., N., Minneapolis, Minn. Tel.: Ma 3473 (paper supplies)

Minnesota Paper & Cordage Co., 127 E. 9th St., St. Paul, Minn. Tel.: Cedar 7401 (paper supplies)
National Theatre Supply, 56 Glenwood Ave., Minneapolis 3, Minn. Tel.: Main 8273
Sanitary Products Co., 927 University Ave., St. Paul 4, Minn. Tel.: Mi 4270

NEW HAVEN, CONN.

SUPPLY DEALERS

National Theatre Supply, 122 Meadow St., New Haven 10, Conn. Tel: New Haven 7-5829
Lou Phillips Theatre Supplies, Inc., 130 Meadow St., New Haven 10, Conn. Tel.: New Haven 7-4579

TRAILERS

National Screen Service, 82 State St., New Haven 10, Conn. Tel.: New Haven 6-3109

CANDY & POPCORN

National Theatre Supply, 122 Meadow St., New Haven 10, Conn. Tel: New Haven 7-5829

JANITORS' SUPPLIES

National Theatre Supply, 122 Meadow St., New Haven 10, Conn. Tel: New Haven 7-5829

THEATRE PREMIUMS

Metro Premium Co., New Haven, Conn.

NEW ORLEANS, LA.

SUPPLY DEALERS

Delta Theatre Supply, 214 S. Liberty St., New Orleans, La. Tel.: Raymond 5772
Hodges Theatre Supply Co., Inc., 1309 Cleveland Ave., New Orleans, La. Tel.: Canal 5293
National Theatre Supply, 220 S. Liberty St., New Orleans 13, La. Tel.: Raymond 4455

TRAILERS

National Screen Service, 1431 Cleveland Ave., New Orleans, La. Tel.: Raymond 9588

POSTERS & ACCESSORIES

Exhibitor's Poster Exchange, Inc., 221 S. Liberty St., New Orleans, La. Tel.: Ra 3563
National Screen Service, 1431 Cleveland Ave., New Orleans, La. Tel.: Raymond 9588

PROGRAMS & HANDBILLS

Nifty Printing Co., 3923 Tulane Ave., New Orleans, La. Tel.: Ganez 2179
Port Printing Co., 222 LaSalle St., New Orleans, La. Tel.: Ra 6987

POSTER & DISPLAY PRINTERS

Nifty Printing Co., 3923 Tulane Ave., New Orleans, La. Tel.: Ganez 2179

CANDY & POPCORN

Blevins Popcorn Co., Popcorn Village,, New Orleans, La. Tel.: Raymond 4928 (popcorn only)
Hodgest Theatre Supply Co., Inc., 1309 Cleveland Ave., New Orleans, La. Tel.: Canal 5293
Manly, Inc., 1414 Cleveland Ave., New Orleans, La. Tel.: Magnolia 5738
National Theatre Supply, 220 So. Liberty St., New Orleans 13, La. Tel.: Raymond 4455
Puffy Popcorn Co., 237 S. Genois St., New Orleans, La.
Schaffer & Kemp Dist., 210 S. Liberty St., New Orleans 12, La. Tel.: Day: Magnolia 5189; Night: Galvez 2350
Southern Seed & Feed Store, 1118 Decatur, New Orleans, La. Tel.: Magnolia 2228-Canal 6419

JANITORS' SUPPLIES

Hodges Theatre Supply Co., Inc., 1309 Cleveland Ave., New Orleans, La. Tel.: Canal 5293
National Theatre Supply, 220 S. Liberty St., New Orleans 13, La. Tel.: Raymond 4455
West Disinfecting Co., 2648 St. Louis St., New Orleans 19, La.

NEW YORK, N. Y.

SUPPLY DEALERS

Amusement Supply Co., 341 W. 44th St., New York 18, N. Y. Tel.: Circle 6-0850
Capitol Motion Pictures Supply Corp., 630 Ninth Ave., New York, N. Y. Tel.: Plaza 7-4510
Cinematograph International, Inc., 630 Ninth Ave., New York, N. Y. Tel.: Circle 6-6285
Crown Motion Pictures Supply Corp., 346 W. 44th St., New York, N. Y. Tel.: Circle 6-4780-1
Dazians, Inc., 142 W. 44th St., New York, N. Y. Tel.: Luxemberg 2-1800
DeVry Corporation, 52 Vanderbilt Ave., New York 17, N. Y. Tel.: Mu 6-3397
Frazer & Hansen, Ltd., 120 Broadway, New York 5, N. Y. Tel.: Worth 4-3454
Harvey Radio Co., 103 W. 43rd St., New York, N. Y. Tel.: Longacre 3-1800
Heywood-Wakefield Co., One Park Ave., New York 16, N. Y. Tel.: Lexington 2-0825
Joe Hornstein, Inc., 630 Ninth Ave., New York, N. Y. Tel.: Circle 6-6285
National Theatre Supply, 356 W. 44th St., New York 18, N. Y. Tel.: Circle 5-6900
Radio Wire Television, Inc., 100 Sixth Ave., New York, N. Y. Tel.: Walker 5-8883
S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y. Tel.: Plaza 7-0440
Star Cinema Supply Co., 441 W. 50th St., New York 19, N. Y. Tel.: Circle 6-3678
Streuber & La Chicotte, 1819 Broadway, New York 23, N. Y. Tel.: Columbus 5-8591 (export)
Westrex Corp., 111 - 8th Ave., New York 11, N. Y. Tel.: Chelsea 3-2300

TRAILERS

Cinema-Craft, Film Center Bldg., New York, N. Y. Tel.: Circle 6-9565
National Screen Service, 630 Ninth Ave., New York, N. Y. Tel.: Judson 6-4100
Welgot Trailer Service, 630 Ninth Ave., New York, N. Y. Tel.: Circle 6-6450

POSTERS & ACCESSORIES

National Screen Service, 630 Ninth Ave., New York, N. Y. Tel.: Circle 6-5700
State Poster Co., 630 Ninth Ave., New York, N. Y. Tel: Columbus 5-5628

UNIFORMS & COSTUMES

Brooks Uniform Co., Inc., 1140 Sixth Ave., New York, N. Y. Tel.: Vanderbilt 6-0066
Cleary Uniform Co., 144 Myrtle Ave., Brooklyn, N. Y. Tel.: TR 5-0392
Dazian's, Inc., 142 W. 44th St., New York, N. Y. Tel.: Lu 2-1800 (Costumes and curtain fabrics)
Frederick A. Wettstein Co., 440 W. 42nd St., New York, N. Y.

THEATRE PREMIUMS

A & A Book Premiums, 306 W. 44th St., New York 17, N. Y. Tel.: Circle 6-0812
Mac Schwartzman & Cy Seymour, 324 W. 44th St. New York, N. Y. Tel.: Co 5-0570



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CANDY & POPCORN

ABC Vending Corp., 259 W. 14th St., New York, N. Y. Tel.: Al 5-1500
Interstate Popcorn Co., 334 W. 44th St., New York, N. Y. Tel.: Columbus 5-1952
Manley, Inc., 270 W. 43rd St., New York, N. Y. Tel.: Br 9-5555; Wi 7-3499
National Theatre Supply, 356 W. 44th St., New York 18, N. Y. Tel.: CIrcle 5-6900
Sanitary Automatic Candy Corp., 43 W. 36th St., New York 18, N. Y. Tel.: Longacre 3-5780

JANITORS' SUPPLIES

Capitol Motion Picture Supply Corp., 630 Ninth Ave., New York, N. Y. Tel.: Plaza 7-4510
Crown Motion Picture Supply Corp., 346 W. 44th St., New York, N. Y. Tel.: Circle 5-4780-1
National Theatre Supply, 356 W. 44th St., New York 18, N. Y. Tel.: Circle 5-6900
West Disinfecting Co., 42-16 West St., Long Island City 1, N. Y.

OKLAHOMA CITY, OKLA.

SUPPLY DEALERS

National Theatre Supply, 700 W. Grandt Ave., Oklahoma City 2, Okla. Tel.: 2-0203
Oklahoma City Scenic Co., 715½ N. Hudson, Oklahoma City, Okla. Tel.: 7-3232
Oklahoma Theatre Supply Co., 628 W. Grand Ave., Oklahoma City 2, Okla. Tel.: 7-8691

TRAILERS

National Screen Service, 624 W. Grand Ave., Oklahoma City 2, Okla. Tel.: Oklahoma City 7-92454

THEATRE PREMIUMS

Metro Premium Co., Oklahoma City, Okla.

CANDY & POPCORN

Blevins Popcorn Co., c/o Public Warehouse Co., 1 W. Main St., Oklahoma City, Okla. Tel.: 3-6486 (popcorn only)
Interstate Popcorn Co., Oklahoma City, Okla.
King Popcorn Products Co., 1611 N. Blackwelder, Oklahoma City, Okla. Tel.: 54-9216
Manley, Inc., 17 N. Shartel, Oklahoma City, Okla. Tel.: 2-5893
National Theatre Supply, 700 W. Grand Ave., Oklahoma City 2, Okla. Tel.: 2-0203

JANITORS' SUPPLIES

National Theatre Supply, 700 W. Grand Ave., Oklahoma City 2, Okla. Tel.: 2-0203
West Disinfecting Co., 15 N. Ellison St., Oklahoma City 3, Okla.

OMAHA, NEBR.

SUPPLY DEALERS

National Theatre Supply, 1610 Davenport St., Omaha, Nebr.
Quality Theatre Supply Corp., 1515 Davenport St., Omaha, Nebr. Tel.: Atlantic 7253
Western Theatre Supply Co., 214 N. 15th St., Omaha, Nebr. Tel.: AT 9046

TRAILERS

National Screen Service, 1508 Davenport St., Omaha, Nebr. Tel.: AT 4848
Western Theatre Supply Co., 214 N. 15th St., Omaha 2, Nebr. Tel.: AT 9046

POSTERS & ACCESSORIES

Fepco Theatre Advertising, 223 N. Sixteenth St., Omaha, Neb. Tel.: We 2688
National Screen Service, 1508 Davenport St., Omaha, Nebr. Tel.: AT 4848

PROGRAMS & HANDBILLS

Exhibitor's Printing Service, 1515 Chicago St., Omaha, Neb. Tel.: Jackson 3950
Fepco Theatre Advertising, 223 N. 16th St., Omaha, Neb. Tel.: We 2688

POSTER & DISPLAY PRINTERS

Fepco Theatre Advertising, 223 N. 16th St., Omaha, Neb. Tel.: We 2688
Standard Printing Co., 1006-1008 N. 16th St., Omaha, Neb.

THEATRE PREMIUMS

Good Specialties Co., 1620 Capitol Ave., Omaha, Neb. Tel.: Jackson 2455
Metro Premium Co., 319 N. 16th St., Omaha, Neb.

CANDY & POPCORN

Interstate Popcorn Co., 319 N. 16th St., Omaha, Nebr.
National Theatre Supply 1610 Davenport St., Omaha, Neb.
Nebraska Candy Concessions, Inc., 938 N. 24th St., Omaha, Neb.

JANITORS' SUPPLIES

Chemical Products Co., 3014 N. 24th St., Omaha, Neb. Tel.: Pleasant 3133
Levenson Chemical Co., 1407 Harney St., Omaha, Neb.
National Theatre Supply 1610 Davenport St., Omaha, Neb.
West Disinfecting Co., 1614 Izard St., Omaha 2, Neb.

PHILADELPHIA, PA.

SUPPLY DEALERS

Blumberg Brothers, Inc., 1305-07 Vine St., Philadelphia, Pa. Tel.: Lombard 3-7240
Heywood-Wakefield Co., 1907 St. Paul St., Baltimore 18, Md. Tel.: Belmont 3458
National Theatre Supply, 1225 Vine St., Philadelphia 17, Pa. Tel.: Spruce 4-6156
Penn Theatre Equipment Co., 307 N. 13th St., Philadelphia 7, Pa. Tel.: Ritenhouse 3273

TRAILERS

National Screen Service, 1201 Vine St., Philadelphia, Pa.

POSTERS & ACCESSORIES

Independent Poster Exchange, 1323 Vine St., Philadelphia, Pa. Tel.: Walnut 2-3233
National Screen Service, 1201 Vine St., Philadelphia, Pa. Tel.: Rittenhouse 6-9580

PROGRAMS & HANDBILLS

Quality Print, 241 N. 12th St., Philadelphia, Pa. Tel.: Market 7-5087

POSTER & DISPLAY PRINTERS

National Penn Printing, 1233 Vine St., Philadelphia 7, Pa. Tel. So 7-0538
National Screen Service, 1201 Vine St., Philadelphia, Pa. Tel.: Rittenhouse 6-9580
Posters, Inc., 835 Cherry St., Philadelphia 7, Pa. Tel.: Lombard 3-2000
Quality Print, 241 N. 12th St., Philadelphia, Pa. Tel.: Market 7-5087

THEATRE PREMIUMS

Metro Premium Co., Philadelphia, Pa.
Quality Premium Distributors, 1309-11 Vine St., Philadelphia 7, Pa. Tel.: Lombard 3-6930
Superior Premium Dist. Co., 1243 Vine St., Philadelphia, Pa. Tel.: Ri 6-7786

CANDY & POPCORN

National Theatre Supply, 1225 Vine St., Philadelphia 7, Pa. Tel.: Spruce 4-6156
Poppers Supply Co., 1315 Vine St., Philadelphia, Pa. Tel.: Lombard 3-9020
Y. & Y. Popcorn Supply Co., 256 N. 13th St., Philadelphia 7, Pa.

JANITORS' SUPPLIES

Acme Sanitary Co., 1005 Race St., Philadelphia, Pa.
N. Brittingham & Sons, 1315 Ridge Ave., Philadelphia, Pa. Tel.: Poplar 5-2794-7940
Krankel Sanitary Supplies, 307 N. 13th St., Philadelphia 7, Pa. Tel.: Locust 7-1620
National Theatre Supply, 1225 Vine St., Philadelphia 7, Pa. Tel.: Spruce 4-6156
West Disinfecting Co., 49th and Grays Ave., Philadelphia 43, Pa.

PITTSBURGH, PA.

SUPPLY DEALERS

Alexander Theatre Supply, Inc., 1705 Blvd. of the Allies, Pittsburgh 19, Pa. Tel.: Express 0777
Atlas Theatre Supply Co., 425 Van Braam St., Pittsburgh 19, Pa. Tel.: Grant 1-4281
Lovett & Co., 333 W. Pike St., P. O. Box 1127, Clarksburg, W. Va. Tel.: 2-2611
National Theatre Supply, 1721 Blvd. of the Allies, Pittsburgh 19, Pa. Tel.: Grant 4630
Superior Motion Picture Supply Co., 84 Van Braam St., Pittsburgh, Pa. Tel.: Grant 1-0724

TRAILERS

National Screen Service, 1627 Blvd. of the Allies, Pittsburgh, Pa. Tel.: At 1808

POSTERS & ACCESSORIES

American Poster Supply Co., 425 Van Braam St., Pittsburgh, Pa. Tel.: Gr 1-4281
National Screen Service, 1627 Blvd. of the Allies, Pittsburgh, Pa. Tel.: At 1808

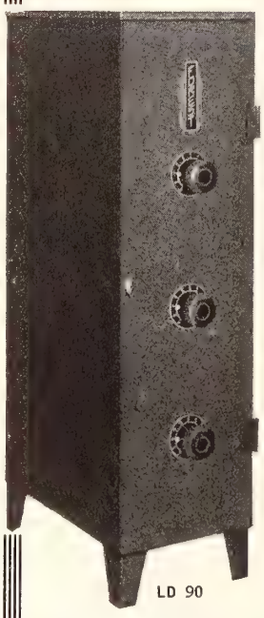
PROGRAMS & HANDBILLS

Bergy Printing Co., 112 Fullerton St., Pittsburgh, Pa. Tel.: Atlantic 1-7833-4
Le Viant Printing Co., 70 Van Braam St., Pittsburgh 19, Pa. Tel.: Grant 1-5786
R. T. Lewis Co., Hostetter Bldg., Pittsburgh, Pa.
Liberty Printing & Lithographing Co., 5001 Centre Ave., Pittsburgh 13, Pa. Tel.: Museum 1-2000

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American Poster Supply Co., 425 Van Braam St., Pittsburgh, Pa. Tel.: Gr 1-4281
Berger Printing Co., 112 Fullerton St., Pittsburgh, Pa. Tel.: Atlantic 1-7833-4
Le Viant Printing Co., 70 Van Braam St., Pittsburgh 19, Pa. Tel.: Grant 1-5786
R. T. Lewis Co., Hostetter Bldg., Pittsburgh, Pa.
Liberty Printing & Lithographing Co., 5001 Centre Ave., Pittsburgh 13, Pa. Tel.: Museum 1-2000
Triangle Poster Co., 2 Penn Ave., Pittsburgh, Pa.

UNIFORMS & COSTUMES

Esser Costume Co., 322 Liberty Ave., Pittsburgh, Pa. Tel.: Atlantic 3277
Service Uniforms, Inc., 924 Penn Ave., Pittsburgh, Pa.

THEATRE PREMIUMS

M. S. England, 85 Van Braam St., Pittsburgh, Pa. Tel.: Atlantic 1-1760

CANDY & POPCORN

National Theatre Supply, 1721 Blvd. of the Allies, Pittsburgh 19, Pa. Tel.: Grant 4630
Tri-State Automatic Candy Corp., 2745 Liberty Ave., Pittsburgh, Pa. Tel.: CO 1-6446

JANITORS' SUPPLIES

Allied Associates, Inc., 4909 Penn Ave., Pittsburgh, Pa. Tel.: Hiland 4142
Atlas Theatre Supply Co., 425 Van Braah St., Pittsburgh 19, Pa. Tel.: Grant 4281
National Theatre Supply, 1721 Blvd. of the Allies, Pittsburgh 19, Pa. Tel.: Grant 4630
West Disinfecting Co., 901 Ridge Ave., Pittsburgh, Pa.

PORTLAND, ORE.

SUPPLY DEALERS

Portland Moving Picture Machine Co., 916 N.W. 19th Ave., Portland 9, Ore. Tel.: Capitol 4367
B. F. Shearer Co., 1947 N.W. Kearney, Portland, Ore. Tel.: Atwater 7543
Theatre Utilities Service Co., 1987 N.W. Kearney St., Portland 9, Ore. Tel.: Beacon 4488
Western Theatre Equipment Co., 1923 N.W. Kearney St., Portland 9, Ore. Tel.: Beacon 2195; Emergency 3785

TRAILERS

National Screen Service, 909 N.W. 19th St., Portland, Ore. Tel.: Beacon 3741
Oregon Film Service, 1737 N.W. Kearney St., Portland, Ore.

POSTERS & ACCESSORIES

National Screen Service, 909 N.W. 19th St., Portland, Ore. Tel.: 3741

POSTER & DISPLAY PRINTERS

National Screen Service, 909 N.W. 19th St., Portland, Ore. Tel.: Beacon 3741

CANDY & POPCORN

Northwest Automatic Candy Corp., 815 N.W. 16th St., Portland 9, Ore. Tel.: Atwater 4811

JANITORS' SUPPLIES

West Disinfecting Co., 1226 SW 17th Ave., Portland 5, Ore.

ST. LOUIS, MO.

SUPPLY DEALERS

Joe Hornstein, Inc., 3146 Olive St., St. Louis 3, Mo. Tel.: Franklin 0999
National Theatre Supply, 3212 Olive St., St. Louis 3, Mo. Tel.: Newstead 6350
St. Louis Theatre Supply Co., 3310 Olive St., St. Louis 3, Mo. Tel.: Jefferson 7974

TRAILERS

National Screen Service, 3318 Olive St., St. Louis 3, Mo. Tel.: Jefferson 9694

CANDY & POPCORN

Interstate Popcorn Co., 3326 Olive St., St. Louis, Mo.
National Theatre Supply, 3212 Olive St., St. Louis 3, Mo. Tel.: Newstead 6350

JANITORS' SUPPLIES

National Theatre Supply, 3212 Olive St., St. Louis 3, Mo. Tel.: Newstead 6350

West Disinfecting Co., 110 Dock St., St. Louis, Mo.

SALT LAKE CITY, UTAH

SUPPLY DEALERS

Inter-Mountain Theatre Supply Co., 264 E. First South St., Salt Lake City, Utah. Tel. 4-7821
McGarthy Theatre Supply Co., 3003 Montana Ave., Billings, Mont.
Service Theatre Supply Co., Inc., 256 First South, Salt Lake City, Utah. Tel. 5-1223
Western Sound & Equipment Co., 144 E. First South, Salt Lake City, Utah. Tel.: 3-9974
Western Theatre Equipment Co., Inc., 112 South 2nd East, Salt Lake City 2, Utah. Tel. 9-0288

TRAILERS

National Screen Service, 212 E. First South, Salt Lake City, Utah .Tel.: 5-7482

POSTERS & ACCESSORIES

National Screen Service, 212 E. First South, Salt Lake City, Utah. Tel.: 5-7482

PROGRAM & HANDBILLS

Pyramid Press and A.B.C. Printers, 609 South 2nd East, Salt Lake City, Utah. Tel.: 3-2651
Theatre Display Co., 52 W. 2nd South St., Salt Lake City, Utah

POSTER & DISPLAY PRINTERS

Jex Advertising Agency, Rear 244 E. 1st South St., Salt Lake City, Utah
Samuelson Company (Artists Headquarters), 52 W. Second South, Salt Lake City, Utah. Tel.: 5-6418
Theatre Display Co., 52 W. Second South St., Salt Lake City, Utah

UNIFORMS & COSTUMES

Salt Lake Costume Co., Inc., 248 S. Main St., Salt Lake City, Utah

THEATRE PREMIUMS

Metro Premium Co., Salt Lake City, Utah
Service Theatre Supply Co., 256 E. 1st St., Salt Lake City, Utah

CANDY & POPCORN

Intermountain Theatre Supply Co., 264 E. First St., Salt Lake City, Utah. Tel.: 4-7821
Interstate Popcorn Co., Salt Lake City.
Joe Jardin's Popper's Supply Co., 72 P. O. Place, Salt Lake City, Utah

JANITORS' SUPPLIES

Cudahy-Gibson Janitorial Supplies, (Winters Distributing Co.) 57 W. 1st St., Salt Lake City, Utah. Tel.: 5-3441
Intermountain Theatre Supply Co., 264 E. First South St., Salt Lake City, Utah
West Disinfecting Co., 379 W. 7th St., S., Salt Lake City, Utah.

SAN FRANCISCO, CALIF.

SUPPLY DEALERS

Frazar & Hansen, Ltd., 301 Clay St., San Francisco, Calif. Tel.: Exbrook 2-5112
Heywood Wakefield Co., 1355 Market St., San Francisco 3, Calif. Tel.: Underhill 2727
National Theatre Supply, 255 Golden Gate Ave., San Francisco 2, Calif. Tel.: Market 1-4171
Walter G. Preddy Theatre Equipment, 187 Golden Gate Ave., San Francisco 2, Calif. Tel.: Uderhill 1-7571
B. F. Shearer Co. of California, 243 Golden Gate Ave., San Francisco 2, Calif. Tel.: Underhill 1-1816

TRAILERS

Motion Picture Service, 125 Hyde St., San Francisco 2, Calif. Tel.: Ordway 3-9162
National Screen Service, 140 Leavenworth St., San Francisco, Calif. Tel.: Tuxedo 5-6878

POSTERS & ACCESSORIES

National Screen Service, 140 Leavenworth St., San Francisco, Calif. Tel.: Tuxedo 5-6878
Pischoff Co., 177 Golden Gate Ave., San Francisco, Calif. Tel.: Un 1-3822
Wobber Bros., 444 Jessie St., San Francisco, Calif. Tel.: Douglas 2-0850

PROGRAM & HANDBILLS

The McDougall Press., 1031 Irving St., San Francisco, Calif. Tel.: Montrose 4-9633
Program Printing Co., 291 Golden Gate Ave., San Francisco, Calif. Tel.: Hemlock 1-1496
Wobber Bros., 444 Jessie St., San Francisco, Calif. Tel.: Douglas 2-0850

POSTER & DISPLAY PRINTERS

The McDougall Press., 1031 Irving St., San Francisco, Calif. Tel.: Montrose 4-9633
National Screen Service, 140 Leavenworth St., San Francisco, Calif. Tel.: Tuxedo 5-6878
Program Printing Co., 291 Golden Gate Ave., San Francisco, Calif. Tel.: Hemlock 1-1496
Wobber Bros., 444 Jessie St., San Francisco, Calif. Tel.: Douglas 2-0850

UNIFORMS & COSTUMES

Hollywood Advertising Co., 540 Turk St., San Francisco, Calif.

THEATRE PREMIUMS

Metro Premium Co., 441 Eddy St., San Francisco, Calif.

CANDY & POPCORN

Interstate Popcorn Co., 441 Eddy St., San Francisco, Calif.
National Theatre Supply, 255 Golden Gate Ave., San Francisco 2, Calif. Tel.: Market 1-4171
Pac. Automatic Candy Corp., 360—6th St., San Francisco 3, Calif.
B. F. Shearer Co. of California, 243 Golden Gate Ave., San Francisco 2, Calif. Tel.: Underhill 1-1816
United Candy Co., 168 Golden Gate Ave., San Francisco, Calif.

JANITORS' SUPPLIES

Hockwald Chemical Co., 135 Mississippi St., San Francisco, Calif. Tel.: Hemlock 1-6474
Paul Koss Supply Co., 900 Folsom St., San Francisco 7, Calif. Tel.: Yukon 6-2323
National Theatre Supply, 255 Golden Gate Ave., San Francisco 2, Calif. Tel.: Market 1-4171
Walter G. Preddey Theatre Equipment, 187 Golden Gate Ave., San Francisco 2, Calif. Tel.: Un 1-7571
Sunset Supply & Paper Co., 118-122—4th St., San Francisco, Calif. Tel.: Yukon 6-6185
West Disinfecting Co., 921 Bryant St., San Francisco 3, Calif.

SEATTLE, WASH.

SUPPLY DEALERS

American Theatre Supply Co., Inc., 1504—14th Ave., at Madison Square, Seattle 22, Wash. Tel.: East 7199; Night: Cap. 2023
Modern Theatre Supply, Inc., 2400 Third Ave., Seattle 1, Wash. Tel.: Seneca 4273
National Theatre Supply, 2319 Second Ave., Seattle 1, Wash. Tel.: Main 3422
B. F. Shearer Co., 2318 Second Ave., Seattle 1, Wash. Tel.: Elliott 8247
Western Theatre Equipment Co., 2224 Second Ave., Seattle 1, Wash. Tel.: Elliott 3806
Western Theatre Equipment Co., 528 West 1st Ave., Spokane, Wash. Box 113. Tel.: Riverside 9706.

TRAILERS

National Screen Service, 2413 Second Ave., Seattle 1, Wash. Tel.: Seneck 2882

CANDY & POPCORN

Manley, Inc., 2231 2nd Ave., Seattle 1, Wash.
National Theatre Supply, 2319 Second Ave., Seattle 1, Wash. Tel.: Main 3422
B. F. Shearer Co., 2318 Second Ave., Seattle 1, Wash. Tel.: Elliott 8247
W. A. Slater & Co., 2330 3rd Ave., Seattle, Wash.

UNIFORMS & COSTUMES

Nifty Costume Co., 800 Mercer St., Seattle 9, Wash. Tel.: Main 7746.

JANITORS' SUPPLIES

American Theatre Supply Co., Inc., 1504 14th Ave., at Madison Square, Seattle 22, Wash. Tel.: East 7199; Night: Cap. 2023.
Modern Theatre Supply, Inc., 2400 Third Ave., Seattle 1, Wash. Tel.: Seneca 4273
National Theatre Supply, 2319 Second Ave., Seattle 1, Wash. Tel.: Main 3422
B. F. Shearer Co., 2318 Second Ave., Seattle 1, Wash. Tel.: Elliott 8247
W. A. Slater & Co., 2330 3rd Ave., Seattle, Wash.
West Disinfecting Co., 703 6th Ave., N., Seattle 9, Wash.

WASHINGTON, D. C.

SUPPLY DEALERS

Elmer H. Brient & Sons, Inc., 12 H St., N. E., Washington, D. C. Tel: District 5905
J. F. Dusman Co., 12 E. 25th St., Baltimore 18, Md. Tel.: Belmont 2748
Ben Lust Theatre Supply, 1001 New Jersey Ave., N. W., Washington, D. C. Tel.: National 5376
National Stage Lighting Co., National Press Bldg., Washington, D. C. Tel.: Republic 0168
Perdue Cinema Service, 24a Church Ave., S. W., Roanoke 11, Va. Tel.: 2-8817

TRAILERS

National Screen Service, 1104 9th St., N. W., Washington, D. C. Tel.: Adams 2678
Warner Bros. Pictures, 901 New Jersey Ave., N. W., Washington, D. C. Tel.: National 1130

POSTERS & ACCESSORIES

National Screen Service, 1104 9th St., N. W., Washington, D. C. Tel.: National 1634
Theatre Advertising Co., 704 New Jersey Ave., N. W., Washington, D. C. Tel.: District 8160

CANDY & POPCORN

Manley Popcorn Co., 1112 13th St., N. W., Washington, D. C. Tel.: Metropolitan 4422.

JANITORS' SUPPLIES

Dixie Janitor Supply Co., 210 Mass. Ave., N.W., Washington, D. C. Tel.: Sterling 7900
J. F. Dusman Co., 12 E. 25th St., Baltimore 18, Md. Tel.: Belmont 2748
United Sanitary Chemicals Co., Bend Bldg., Washington, D. C.
West Disinfecting Co., 428 5th St., N.W., Washington 1, D. C.

CANADA

Calgary, Alta.

SUPPLY DEALERS

Dominion Sound Equipment Ltd., 712 Eighth Ave., W., Calgary, Alta. Tel.: M-9947
Dominion Sound Equipment Ltd., 2300 Dewdney Ave., Regina, Sask. Tel.: 91442

TRAILERS

Dominion Sound Equipment Ltd., 712 Eighth Ave., W., Calgary, Alta. Tel.: M-9947

JANITORS' SUPPLIES

West Disinfecting Co., 215 Tenth Ave., W., Calgary, Alta.

Montreal, Que.

SUPPLY DEALERS

Dominion Sound Equipment Ltd., 4040 St. Catherine St., W., Montreal, Quebec. Tel.: Fitzroy 9663
General Theatre Supply Co., Ltd., 288 St. Catherine St., W., Montreal, Quebec. Tel.: Plateau 3438-39

JANITORS' SUPPLIES

West Disinfecting Co., 5621 Casgrain Ave., Montreal, Que.

St. John, N. B.

SUPPLY DEALERS

Dominion Sound Equipment Ltd., 76 Hollis St., P.P. Box 940, Halifax, Nova Scotia, Canada. Tel.: 3-8211
Dominion Sound Equipments, Ltd., 10, Germain St., St. John, New Brunswick, Can. Tel.: 3-3031

TRAILERS

Dominion Sound Equipment, Ltd., 76 Hollis St., P.P. Box 940, Halifax, Nova Scotia, Canada. Tel.: 3-8211

EQUIPMENT & ACCESSORY DEALERS (Continued from Page E-43)

JANITORS' SUPPLIES

Dominion Sound Equipment, Ltd., 76 Hollis St., P.P. Box 940, Halifax, Nova Scotia, Canada. Tel. 3-8211

West Disinfecting Co., 93 Prince William St., St. John, N. B.

Toronto, Ont.

SUPPLY DEALERS

Dominion Sound Equipments, Ltd., 386 Victoria St., Toronto, Ont. Tel.: Wa 6131

Gaumont-Kalee, Ltd., 591 Yonge St., Toronto, Ont. Tel.: Mi 1154

General Theatre Supply Co., Ltd., 104 Bond St., Toronto, Ont. Tel.: El 9307

Perkins Electric Co., Ltd., 277 Victoria St., Toronto, Ont. Tel.: Elgin 6200-09

TRAILERS

Benograph Division, Associated Screen News, Ltd., 100 Adelaide St., W. Toronto, Ont. Tel.: Pl 3054

JANITORS' SUPPLIES

West Disinfecting Co., 2299 Dundas St., W., Toronto, Ont.

Vancouver, B. C.

SUPPLY DEALERS

Dominion Sound Equipments, Ltd., 820 Cambie St., Vancouver, B. C. Tel.: Marine 2181

Dominion Theatre Equipment Co., Ltd., 847 Davie St., Vancouver, B. C. Tel.: Marine 6634

Dunbar Theatre Seat Co., 336 E. 1st Ave., Vancouver, B. C. Tel.: Fairmont 9393

Empire Agencies, Ltd., 573 Hornby St., Vancouver, B. C. Tel. Marine 6638

Gaumont Kalee, Ltd., Film Exchange Bldg., Davie & Burrard Sts., Vancouver, B. C. Tel.: Marine 3408

General Theatre Supply Co., Ltd., 916 Davie St., Vancouver, B. C. Tel.: Marine 7933

La Salle Recreations, Ltd., (Theatre Chair & Carpet Division), 945 Granville St., Vancouver, B. C. Tel.: Marine 5034

Theatre Equipment Supply Co., 906 Davie St., Vancouver, B. C. Tel.: Marine 7033

JANITORS' SUPPLIES

West Disinfecting Co., 339 Railway St., Vancouver, B. C.

Winnipeg, Man.

SUPPLY DEALERS

Dominion Sound Equipments, Ltd., 65 Rorie St., Winnipeg, Man. Tel.: 922-323

General Theatre Supply Co., 185 Portage Ave., E. Winnipeg, Man. Tel.: 92:5795

J. M. Rice & Co., 202a Canada Bldg., Winnipeg, Man. Tel.: 2-5371

TRAILERS

Dominion Sound Equipments, Ltd., 65 Rorie St., Winnipeg, Man. Tel.: 922-323.

JANITORS' SUPPLIES

West Disinfecting Co., 60 Victoria St., Winnipeg, Man.

Trade Name Directory

Manufacturers' Brand and Model Names

A

Agitair—(air diffuser, air filters, air exhausters). Air Devices, Inc., 17 E. 42nd St., New York 17, N. Y.

Air-Flo—(stereopticons). GoldE Manufacturing Co., 1214 W. Madison St., Chicago 7, Ill.

Airflo—(theatre chairs). Heywood-Wakefield Co., Gardner, Mass.

Aluminex—(display frames-hardware). Theatre specialties Inc., 1615 Cordova St., Los Angeles 7, California.

Alumi-Shield—(door hoods). Metal Tile Products, Inc., Hastings, Michigan.

Amplayco—(playground and swimming pool equipment). American Playground Device Co., 1801-31 South Jackson St., Anderson, Indiana.

Amproarc—(16mm high intensity arc projectors). Ampro Corp., 2835 N. Western Ave., Chicago 18 Illinois.

Amprosound—(16mm s.o.f. projectors). Ampro Corporation, 2835 N. Western Ave., Chicago 18, Ill.

Amtico—(packaged air conditioners). American Thermal Industries, Inc., 440 Illinois Ave., Detroit 1, Michigan.

Arcmaster and Lightmaster—(arc lamps and rectifiers). Ballantyne Co., 1707 Davenport St., Omaha 2, Nebraska.

Aristocrat—(theatre chairs) Heywood-Wakefield Co., Gardner, Mass.

Arrestone—(acoustical tile products). Armstrong Cork Co., P. O. Box 540, Lancaster, Pa.

Autodrape—(curtain machine). Automatic Devices Co., 1035 Linden St., Allentown, Pa.

Automatic Choppers—(door control equipment). General Register Corp., 36-20 33rd St., L. I. C. 1, N. Y.

Automaticket—(ticket issuing machines). General Register Corp., 36-20 33rd St., Long Island City 1, N. Y.

Auto-Voice—(in-car speakers). The Drive-in Theater Equipment Co., Inc., 2110-2150 Superior Ave., Cleveland 14, Ohio.

Autrastat—(dimmer—transformer type). Ward Leonard Electric Co., 31 South St., Mt. Vernon, N. Y.

B

Balopticon—(projectors, lantern slide or opaque material). Bausch & Lomb Optical Co., 635 St. Paul St., Rochester 2, N. Y.

Bandit Barriers—(box offices). Diebold, Inc., Canton 2, Ohio.

Bell—(amplifiers). Bell Sound Systems, Inc., 555 Marion Rd., Columbus 7, Ohio.

Belfone—(intercommunication systems). Bell Sound Systems, Inc., 555 Marion Ave., Columbus 7, Ohio.

Bennett Bilt—(waste receptacles, paper dispensers). Bennett Mfg. Co., 41 Mechanic St., Alden, New York.

Besteel—(curtain track). Automatic Devices Co., 1035 Linden St., Allentown, Pa.

Bestereopticon—(slide projector). Best Devices Co., Inc., 10516 Western Ave., Cleveland 11, Ohio.

Bevelite—(background & marquee letters). Theatre Specialties, Inc., 1615 Cordova St., Los Angeles 7, California.

Big Top—(arc spotlight). Strong Electric Corp., 87 City Park Ave., Toledo, Ohio.

Bodiform—(theatre chairs). American Seating Company, 901 Broadway, Grand Rapids 2, Michigan.

Boltaflex—(plastic covering material). The Bolta Co., 151 Canal St., Lawrence, Mass.

Bundar Wilton—(floor covering). Hardwick & Magee Co., 7th & Lehigh, Phila. 33, Pa.

C

C & C Six Phase—(arc lamp rectifiers). McColpin Christie Corporation, 4922 S. Figueroa, Los Angeles, California.

CM—(fire retardant for fabrics, paper, etc.). E. I. duPont de Nemours & Co., Inc., N. W. corner 10th & Market Sts., Wilmington, Delaware.

Cashgard—(safes, fire-resistive). Diebold, Inc., Canton 2, Ohio.

Cardineer—(rotary record handling equipment). Diebold, Inc., Canton 2, Ohio.

Challenger—(theatre chairs). Ideal Seating Co., 519 Ann St., Grand Rapids, Michigan.

Chief—(theatre chairs). Ideal Seating Co., 519 Ann St., Grand Rapids, Michigan.

Chromoloid—(screen resurfacer). Bocalite Screen Corp., 19 Debevoise Ave., Roosevelt, N. Y.

Cinemaphone—(sound equipment). S. O. S. Cinema Supply Corp., 602 W. 52nd St., N. Y. 19, N. Y.

Cinephore—(projection lenses & condensers). Bausch & Lomb Optical Co., 635 St. Paul St., Rochester 2, N. Y.

Climate Changers—(unit type air conditioners). Trane Co., LaCrosse, Wisconsin.

Cloverleaf—(airflo diffuser for projection heater). The Trane Co., LaCrosse, Wisconsin.

Color Finish—(gloss finish for walls). Plicote, Inc., 225 Galveston Ave., Pittsburgh 30, Pa.

Commodore—(theatre chairs). American Seating Co., 901 Broadway, Grand Rapids 2, Michigan.

Con-fer-Phone — (intercommunication equipment). Mark Simpson Mfg. Co., Inc., 32-28 49th St., L. I. City 3, N. Y.

Console—(self contained air conditioners). Typhoon Air Conditioning Corp., 749 Union St., Brooklyn, N. Y.

Corkoustic—(acoustical tile products.) Armstrong Cork Co., P. O. Box 540, Lancaster, Pa. L. I. C., 3, N. Y.

Corlon Tile—(plastic floor tile). Armstrong Cork Co., P. O. Box 540, Lancaster, Pa.

Cosalco—(metal mouldings, display frames & cases). Colonial Sales Corp., 928 Broadway, N. Y. C.

Counter-Tred—(24" rubber & cord matting). American Mat Corp., 2018 Adams St., Toledo 2, Ohio.

Crescent—(coloring fluid for incandescant bulbs). McGill Mfg. Co., Inc., Valparaiso, Indiana.

Curity—(first aid products & kits). Bauer & Black, Division of Kendall Co., 2500 S. Dearborn, Chicago 16, Illinois.

Cushiontone—(acoustical tile products). Armstrong Cork Co., P. O. Box 540, Lancaster, Pa.

Coprol—(popcorn seasoning). Wesson Oil Co., 1464 W. 37th St., Chicago, Ill.

D

Day-Glo—(fluorescent screen poster ink). Switzer Brothers, Inc., 4732 St. Clair Ave., Cleveland 15, Ohio.

Deflecto-Grille—(discharge grille with vertical & horizontal louvers). U. S. Air Conditioning Corp., Como Ave. E. & 33rd, Minneapolis 14, Minn.

Delaware—(rectifiers). Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.

Dia-Cone—(loudspeaker). Altec Lansing Corporation, 1161 N. Vine Street, Hollywood 38, Calif.

Disc Loc—(gallery riser ventilator). Knowles Mushroom Ventilator Co., 583 Upper Mountain Avenue, Upper Montclair, N. J.

Display King—(sign flashers). Gale Dorothea, 37-61 85th St., Jackson Heights, Long Island, N. Y.

Dorex—(activated carbon air purification). W. B. Connor Engineering Corporation, 114 E. 32 St., New York, N. Y.

Dri-Kleen—(chewing gum, tar, paint, etc., remover). Technical-Chemical Corp., Bethel, Conn.

Drink-O-Mat—(drink vendor). Sutton Distributing Co., 3939 W. Madison, Chicago, Ill.

Duplex—(loudspeakers). Altec Lansing Corp., 1161 N. Vine St., Hollywood 38, California.

Dynamic Giant—(rewinds). Neumade Products Corp., 330 W. 42nd St., New York 18, N. Y.

E

Eclipse—(soda fountains). The Bastian-Blessing Company, 4201 W. Peterson Ave., Chicago 30, Ill.

Envoy—(16mm. projector, sound & silent). Victor Animatograph Corp., Davenport, Iowa.

Erifon—(flame retardant for cellulose fabrics). E. I. duPont de Nemours & Co., Inc., N. W. corner 10th & Market Sts., Wilmington 98, Delaware.

Evabrite—(front surface mirrors). Bache, Semon & Company, 640 Greenwich St., New York, N. Y.

Evalast—(electrolytically copper-plated mirrors). Bache, Semon & Company, 640 Greenwich St., New York, N. Y.

Everfrost—(soda fountain equipment, carbonating equipment). Anderson & Wagner, Inc., 8701-11 South Mettler St., Los Angeles 3, Calif.

Everwear—(rewinds). Neumade Products Corp., 330 W. 42nd Street, New York 18, N. Y.

F

Fabrilite—(vinyl plastic upholstery). Du Pont Co., Fabrics Division, 350 Fifth Ave., New York 1, N. Y.

Fensteel—(curtain track—light duty). Automatic Devices Co., 1035 Linden St., Allentown, Pa.

Firechief—(film storage cabinets). Neumade Products Corp., 330 W. 42nd St., New York 18, N. Y.

Firetite—(film storage cabinets). Neumade Products Corp., 330 W. 42nd Street, New York 18, N. Y.

Force Flo—(unit heater). The Trane Company, LaCrosse, Wisconsin.

Fresnel Dramaspot—(500-watt spot light). Display Lighting, Inc., 417 E. 61st St., New York, N. Y.

Fun-Ful—(playground equipment). General Playground Equipment, Inc., Kokomo, Indiana.

Fulite—(glass doors and frames). Schacht Associates, Inc., 415 E. 55th Street, New York 22, N. Y.

Fumetite—(film storage cabinets). Neumade Products Corp., 330 W. 42nd Street, New York 18, N. Y.

Fyr-Fyt—(automatic fire alarm). Fyr-Fyter, Dayton 1, Ohio.

G

Glascreen—(screen). Nu-Screen Corporation, 1501 Broadway, New York 18, N. Y.

Glo-Craft—(black light equipment, paints, satins, murals). Switzer Bros., 4732 St. Clair Ave., Cleveland 15, Ohio.

Gulistan—(carpets). A. & M. Karagheusian, Inc., 295 Fifth Avenue, New York, N. Y.

H

Hingdor—(frames, marquee, attraction boards). Poblocki & Sons., 2159 Kinnickinnic Ave., Milwaukee 9, Wisconsin.

H-S—(all metal projection reflectors, optical test aperture plates). Heyer-Schultz, Inc., Industrial Village, Cedar Grove, N. J.

I

Imperial Aldine Wilton—(floor covering). Hardwick & Magee Co., 7th & Lehigh, Phila., 33, Pa.
Instructor 300—(300-watt slide and filmstrip projector). Society for Visual Education, Inc., 100 East Ohio St., Chicago 11, Ill.

K

Kalistron—(plastic upholstery material). United States Plywood Corp., 55 West 44th St., New York 18, N. Y.
Kencork—(cork floors & walls). David E. Kennedy, Inc., 58 Second Ave., Brooklyn 15, N. Y.
Kentile—(asphalt tile flooring). David E. Kennedy, Inc., 58 Second Ave., Brooklyn 15, N. Y.
Klieglight—(controlled spot light beam projectors). Kliegl Bros., 321 West 50th St., New York, N. Y.
Kno-Draft—(adjustable air diffusers). W. B. Connor Engineering Corp., 114 E. 32 St., New York, N. Y.

L

Lensteel—(curtain track). Automatic Devices Company, 1035 Linden St., Allentown, Pa.
Lightmaster and **Arcmaster**—(arc lamps and rectifiers). Ballantyne Company, 1707 Davenport St., Omaha 2, Nebraska.
Linotile—(resilient floor covering). Armstrong Cork Company, P. O. Box 540, Lancaster, Pa.
Little Inferno—(in-car heater unit). Theatrecraft Mfg. Corp., 1878 E. 18th, Cleveland, O.

M

Masco—(amplifiers, public address equipment, sound systems). Mark Simpson Mfg. Co., 32-28 49th St., Long Island City 3, N. Y.
Mastercheck—(toll equipment, drive-in theatres). Miller Mfg. Co., 16 Wallingford Rd., Brighton 35, Mass.
Master Mastic—(plastic tile adhesive). S. & W. Moulding Co., 980-90 Parsons Ave., Columbus, Ohio.
Mercury—(theatre chairs). Ideal Seating Co., 519 Ann St., Grand Rapids, Michigan.
Miraplas—(plastic wall tile). S. & W. Moulding Co., 980-90 Parsons Avenue, Columbus, Ohio.
Mirropane—(transparent mirrors). Libbey-Owens-Ford Glass Company, Nicholas Bldg., Toledo 3, Ohio.
Mir-O-Guards—(reflector guards). Mirror Guard Co., 837 11th Ave., New York, N. Y.
Mobiltone—(in-car heater, speaker unit). Theatrecraft Mfg. Corp., 1878 E. 18th, Cleveland, Ohio.
Mogul—(projector arc lamps). Strong Electric Corp., 87 City Park Avenue, Toledo, Ohio.
Monowall—(pre-decorated panelboard). Armstrong Cork Company, Lancaster, Pennsylvania.

N

N.U.—(all electron tubes). National Union Radio Corp., 350 Scotland Rd., Orange, N. J.
National—(carbon, graphite and metal-graphite brushes for electrical equipment). National Carbon Co., Inc., 30 East 42nd Street, New York, N. Y.
Neutype—(film storage cabinets). Neumade Products Corp., 330 W. 42nd Street, New York 18, N. Y.
Nu-Notch—(mushroom ventilators or air diffusers). Knowles Mushroom Ventilator Company, 583 Upper Mountain Avenue, Montclair, New Jersey.

O

Odorid—(deodorants). Technical Chemical Corp., Bethel, Connecticut.
Orotip—(projector carbons). National Carbon Co., Inc., 30 E. 42nd Street, New York 17, N. Y.

P

Patch-O-Seat—(chair repair patches for leatherette). Fensin Seating Company, 1139-1143 S. Wabash Avenue, Chicago 5, Ill.
Pearlex—(projector carbons). National Carbon Co., 30 East 42nd Street, New York 17, N. Y.
Pee Wee—(spotlight). Best Devices Co., Inc., 10516 Western Avenue, Cleveland, Ohio.
Peerless—(electrical transformers). Altec Lansing Corp., 1161 N. Vine Street, Hollywood 38, Calif.
Peerless Magnarc—(projector arc lamp). J. E. McAuley Mfg. Company, 552 W. Adams St., Chicago, Ill.
Perfo—(corrugated and perforated mats). Perfo Mat & Rubber Co., 281 Fifth Avenue, New York, N. Y.
Permastone—(chair anchoring cement). Fensin Seating Company, 1139-1143 S. Wabash Avenue, Chicago 5, Ill.
Plastovin—(upholstery materials). Columbus Coated Fabrics Corp., 7th and Grant Aves., Columbus 16, Ohio.
Powerstat—(dimmers). Superior Electric Company, 83 Laurel St., Bristol, Conn.
Precipitron—(electrostatic air cleaners). Westinghouse Electric Corp., B. F. Sturtevant Co., Division, Hyde Park, Boston, Mass.
Projex—(magnavisor attachment for 8mm and 16mm movie projection lenses). Projection Optics Co., Inc., 330 Lyell Avenue, Rochester 6, N. Y.
Pro-Tex—(reel bands). Pro-Tex Reel Band Co., 2108 Payne Avenue, Cleveland 14, Ohio.

R

R.S.M.—(drive-in ramp & directional signs). Ballantyne Co., 1707 Davenport St., Omaha 2, Neb.
Radiant—(projection lenses). Gundlach Mfg Corp., Gundlach Bldg., Fairport, N. Y.
Reco—(electric sign flasher—air circulators). Reynolds Electric Co., 3000 River Road, River Grove, Ill.
Re-Cord-O-Fone—(disk recorder). Bell Sound System, Inc., 555 Marion Road, Columbus 5, Ohio.
Rectar—(rectifier tubes). S.O.S. Cinema Supply Corp., 602 West 52nd Street, New York 19, N. Y.
Refresh-O-Mat—(coin operated cup type drink dispenser). Automatic Products Co., 250 W. 57th St., New York, N. Y.
Refrigaire—(air coolers). S.O.S. Cinema Supply Corp., 602 West 52nd Street, New York 19, N. Y.
Refrigerated Kooler-Aire—(packaged refrigeration unit). U. S. Air Conditioning Corp., Como Avenue S. E. & 33rd St., Minneapolis 14, Minn.
Remova-Panel—(supporting frames for letters). Adler Silhouette Letter Company, 3021 W. 36th Street, Chicago 32, Ill.
Renovene—(film cleaner fluid). Neumade Products Corp., 330 W. 42nd Street, New York 18, N. Y.
Restfoam—(latex foam seat cushioning). Hewitt Rubber Division, Hewitt Robins, Inc., Buffalo 5, New York.
Reveldex—(accounting systems—rotary). Diebold, Inc., Canton 2, Ohio.
Robin-Imperial—(selenium projection arc rectifiers). J. E. Robin, Inc., 330 West 42nd Street, New York, N. Y.
Robin Regal—(theatre chairs). J. E. Robin, Inc., 330 W. 42nd Street, New York 18, N. Y.
Rochestereo—(½ and ¼ size lens for stereopticon & opaque projection). Projection Optics Co., Inc., 330 Lyell Avenue, Rochester 6, N. Y.
Roto-Display—(turntables). Gale Dorothea, 37-61 85th St., Jackson Heights, Long Island, New York.
Royal Soundmaster—(sound systems, speakers, soundheads). Ballantyne Company, 1707 Davenport St., Omaha 2, Nebraska.

S

Safe-T-Stak—(carbon and film cabinets). Diebold, Inc., Canton 2, Ohio.
Safety-Tred—(finish for slippery surfaces). Plicote, Inc., 225 Galveston Ave., Pittsburgh 30, Pa.
Salesmaster—(display cases). Columbus Show Case Company, 850 W. Fifth Avenue, Columbus 8, Ohio.
Sandwich King—(griddle and steamer). Star Mfg. Co., 6300 St. Louis Ave., St. Louis 20, Mo.
Sealuxe—(display systems, door hardware, lobby post and rope ends, sand urns, speaker tubes, box offices). Universal Corporation, 610 Denton Drive, Dallas, Texas.
Shearco—(curtain control motors). B. F. Shearer Co., 2318 Second Ave., Seattle 1, Wash.
Silent Steel—(curtain track). Automatic Devices Company, 1035 Linden St., Allentown, Pa.
Silver Service—(curtain machine). Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
Silver-Star—(popcorn machine). Star Mfg. Co., 6300 St. Louis Ave., St. Louis 20, Mo.
Skyhook—(counterbalanced, adjustable light hanger). Display Lighting, Inc., 417 E. 61st St., New York, N. Y.
Solex—(projection lenses not being made at this time). Kollmorgen Optical Corp., 2 Franklin Avenue, Brooklyn 11, N. Y.
Solite—(glass & plastic letters). Falk Glass Products Co., 5 Union Square, New York 3, N. Y.
Sonomaster—(dual-speed record player). Victor Animatograph Corp., Davenport, Iowa.
Sound King—(sound system). Great American Ind. Inc., Connecticut Tele. & Elec. Div., 70 Brittania St., Meridan, Conn.
Stabilarc—(motor generators). Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
Stabiline—(automatic voltage regulators). Superior Electric Company, 83 Laurel St., Bristol, Connecticut.
Stand Steel—(curtain machine stand). Automatic Devices Co., 1035 Linden St., Allentown, Pa.
Steamro—(hotdog steamer). Star Mfg. Co., 6300 St. Louis Ave., St. Louis 20, Mo.
Stroblite—(luminescent colors, ultra violet blacklight lamps). Stroblite Co., 35 West 52nd Street, New York 19, N. Y.
Stub Rod Boxes—(door control equipment). General Register Corp., 36-20 33rd St., Long Island City 1, N. Y.
Super-Snaplite—(projection lenses). Kollmorgen Optical Co., 2 Franklin Avenue, Brooklyn 11, N. Y.
Superlite—(35, 16 and 8mm projection lamps). Projection Optics Co., Inc., 330 Lyell Avenue, Rochester 6, N. Y.
Super Suction—(vacuum cleaners). National Super Service Co., Inc., 1946 No. 13th St., Toledo 2, Ohio.
Suprex—(projector carbons). National Carbon Co., Inc., 30 East 42nd Street, New York 17, N. Y.
Syncro-Dynamic—(35mm theatre sound projector). J. E. Robin, Inc., 330 West 42nd Street, New York 18, N. Y.
Syncrofilm—(soundheads and amplifiers). J. E. Robin, Inc., 330 West 42nd Street, New York 18, N. Y.

T

Teca—(in-car speaker). Theatre Equipment Co. of America, 111 Michigan St., Toledo, Ohio.
Teletalk—(sound equipment). Webster Electric Co., Racine, Wisconsin.
Teleseal—(direct burial underground wire). Whitney Blake Co., The, New Haven 14, Conn.
Textileather—(pyroxylin leathercloth). Textileather Corporation, 607 Madison Ave., Toledo 3, Ohio.
Textilco—(reinforced plastic film). Textileather Corporation, 607 Madison Avenue, Toledo 3, Ohio.
Thermopane—(multi-pane insulating glass). Libbey-Owens-Ford Glass Company, Nicholas Bldg., Toledo 3, Ohio.
Third Dimension—(changeable letters). Adler Silhouette Letter Company, 3021 W. 36th St., Chicago 32, Ill.
Ticograph—(ticket checker). Theatre Control Corp., 319 Orleans St., Detroit 7, Michigan.
Tolex—(vinyl resin plastic upholstery material). Textileather Corporation, 607 Madison Ave., Toledo, Ohio.
Tolon—(vinyl resin plastic upholstery material). Textileather Corporation, 607 Madison Ave., Toledo, Ohio.
Tra-Dex—(vertical visible file). Diebold, Inc., Canton 2, Ohio.
Traffic King—(rubber runner matting). American Mat Corp., 2018 Adams St., Toledo 2, Ohio.
Transverter—(motor-generator set). The Hertner Electric Company, 12690 Elmwood Ave., Cleveland 11, Ohio.
Transtone—(perforated screen). Raven Screen Corp., 124 East 124th St., New York 35, N. Y.
Travertone—(acoustical tile products). Armstrong Cork Company, P. O. Box 540, Lancaster, Pa.
Trouper—(arc spotlights). Strong Electric Corp., 87 City Park Avenue, Toledo, Ohio.
Tru-Sonic—(loudspeakers and microphone). Stephens Mfg. Corp., 8538 Warner Drive, Culver City, Calif.
Tuf-flex—(heat tempered glass for toughness, glass doors). Libbey-Owens-Ford Glass Company, Nichols Bldg., Toledo 3, Ohio.
Tuf-Tred—(tire fabric matting). American Mat Corp., 2018 Adams St., Toledo 3, Ohio.

U

Unitrane—(unit air conditioner). Trane Company, LaCrosse, Wisconsin.
Unitrol—(sectionalized motor control center). Cutler-Hammer, Inc., 315 N. 12th Street, Milwaukee 1, Wisconsin.
US AIRCO—(air conditioning equipment). U. S. Air Conditioning Corporation, Como Avenue, S. E., & 33rd, Minneapolis 14, Minn.
Utility—(projector arc lamps). Strong Electric Corp. 87 City Park Avenue, Toledo, Ohio.

V

Veos—(wall tile). Armstrong Cork Company, Lancaster, Pa.
Videolite—(floodlight, 750-10,000 watts). Display Lighting, Inc., 417 E. 61st St., New York, N. Y.
Vion—(directional signs and data strips). Vio-Glo Plastics Corporation, 479 Sixth Avenue, New York 11, N. Y.
Vio-Ray—(blacklight lamps and fluorescent colors). Vio-Glo Plastics Corporation, 479 Sixth Avenue, New York 11, N. Y.
Vitrohm—(dimmer, resistance type). Ward Leonard Electric Co., 31 South St., Mt. Vernon, N. Y.
Vitrolite—(colorful structural glass for wall paneling). Libbey-Owens-Ford Glass Company, Nicholas Bldg., Toledo 3, Ohio.
Voice of the Theatre—(speaker system). Altec Lansing Corp., 1161 N. Vine St., Hollywood 38, Calif.
Voltbox—(A-C power supplies). Superior Electric Co., 83 Laurel St., Bristol, Conn.
Vyna-Flect—(glass beaded screen fabric). Radiant Mfg. Corp., 2627 W. Roosevelt Road, Chicago 8, Ill.

W

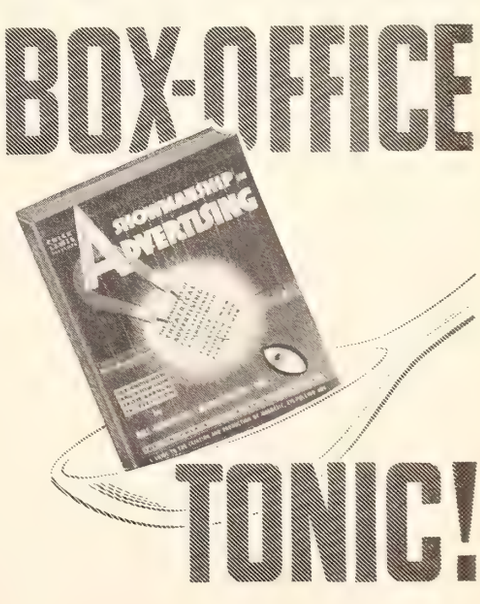
Wal-Tex—(fabric wall coverings). Columbus Coated Fabrics Corp., 7th & Grant Aves., Columbus 16, Ohio.
Waterwite—(flat glass for all purposes). Bache, Semon and Company, 640 Greenwich St., New York, N. Y.
Weldwood—(plywood). United States Plywood Corp., 55 West 44th St., New York 18, N. Y.
Wetwal—(moisture conditioned wall coating). Stonhard Co., 1306 Spring Garden St., Philadelphia 23, Pa.
Whirlwind—(heavy duty vacuum—rug shampoo machines). Holt Mfg. Co., 651-681 20th St., Oakland 12, Calif.
Wonder Spot—(500-watt spotlight). Best Devices Co., Inc., 10516 Western Avenue, Cleveland, Ohio.

Y

Yorkaire—(conditioners). York Corporation, York, Pennsylvania.

Z

Zephyr-Coolaire—(blowers). S.O.S. Cinema Supply Corp., 602 West 52nd Street, New York 19, N. Y.



Request for Literature

Showmen's Trade Review 11/12/49
1501 Broadway, New York 18, N. Y.

Please send, free and without obligation, information on the following items described in the adjoining column.

1 ☐	4 ☐	7 ☐	10 ☐
2 ☐	5 ☐	8 ☐	11 ☐
3 ☐	6 ☐	9 ☐	12 ☐

I would also like to have free literature on the items of equipment checked below.

DRIVE-IN THEATRES
- ☐ Plans
- ☐ Prefabricated Screens
- ☐ In-Car Speakers
- ☐ Ramp Signs
- ☐ Ramp Lights
- ☐ Admission Systems
- ☐ Mobile Refreshment Vending Devices
- ☐ Car Heaters
- ☐ Car Coolers

STRUCTURAL
- ☐ Theatre Front
- ☐ Interior Wall
- ☐ Roofing
- ☐ Insulating & Acoustic

FURNISHING
- ☐ Floor Covering
- ☐ Rubber Mats
- ☐ Runners
- ☐ Stair Treads
- ☐ Draperies
- ☐ Upholstery
- ☐ Carpet
- ☐ Crowd Controls
- ☐ Chairs
- ☐ Sand Urns

LIGHTING
- ☐ Fluorescent Lamps
- ☐ Ultra-Violet Lamps
- ☐ Spot & Flood Lights
- ☐ Decorative Fixtures

SOUND
- ☐ Soundheads
- ☐ Amplifiers
- ☐ Loudspeakers
- ☐ Sound Systems
- ☐ Hearing Aids
- ☐ Test Reels

STAGE
- ☐ Curtains
- ☐ Curtain Controls
- ☐ Decorative Fabrics
- ☐ Dimmers
- ☐ Footlights
- ☐ Border Lights
- ☐ Spot & Flood Lamps
- ☐ Switchboards
- ☐ Stage Rigging
- ☐ Stage Hardware

MAINTENANCE
- ☐ Vacuum Cleaners
- ☐ Disinfectants
- ☐ Uniforms
- ☐ Detergents

HEATING AND VENTILATING
- ☐ Air Conditioning
- ☐ Air Diffusers
- ☐ Blowers and Fans
- ☐ Unit Coolers
- ☐ Unit Heaters

ADVERTISING
- ☐ Marquee
- ☐ Changeable Letters
- ☐ Name Sign
- ☐ Attraction Boards
- ☐ Poster Cases
- ☐ Plastic Letter Signs

BOX-OFFICE
- ☐ Ticket Registers
- ☐ Change Machines
- ☐ Ticket Boxes
- ☐ Price Signs
- ☐ Box-Office Safes
- ☐ Box-Offices

VENDING
- ☐ Popcorn Machines
- ☐ Popcorn Warmers
- ☐ Peanut Roasters
- ☐ Candy Display Cases
- ☐ Beverage Machines
- ☐ Ice Cream Machines
- ☐ Popcorn
- ☐ Peanuts
- ☐ Beverages
- ☐ Theatre Candy

PROJECTION
- ☐ Arc Lamps
- ☐ Generators
- ☐ Rectifiers
- ☐ Projectors
- ☐ Reflectors
- ☐ Screens
- ☐ Carbons
- ☐ Carbon Savers
- ☐ Cueing Devices
- ☐ Film Splicers
- ☐ Fire Shutters
- ☐ Safety Devices
- ☐ Incandescent Lamps
- ☐ Projector Parts
- ☐ Magazines
- ☐ Pedestals
- ☐ Reels
- ☐ Reel End Alarms
- ☐ Rewinds
- ☐ Port Hole Glass

THEATRE TELEVISION
- ☐ Lounge Television Equipment

Name .....

Theatre .....

Address .....

City and State .....

EQUIPMENT LITERATURE

One request brings you any number of items of equipment literature. For booklets described below, check appropriate square in adjoining coupon. For other literature listed in the coupon, check adjacent squares. There is no charge or obligation.

ARC LAMP DATA. A great deal of valuable information about arc lamps and their optics is packed into a small, pocket-size booklet put out by Heyer-Shultz, Inc. It details the reason for, and importance of, matching lens speed and reflector speed; tells how to determine the reflector working distance for any given lens speed, and explains the optical details of reflector action. Additionally, it describes the Heyer-Shultz optical reflectors, how to install and how to maintain them; and explains the use of both the company's pin hole aperture plate for aligning optical elements, and split aperture plates for balancing light from two projectors. (#1)

CLEANING AND SHAMPOOING. Effective cleaning of theatre screens, drapes, ornamental surfaces and upholstery; and in place shampooing of carpets, are pictured and explained in a four-page folder by National Super Service, Inc. The bulletin describes the best methods of using the Super vacuum cleaner, and technical details of the cleaner itself (#2)

DRIVE-IN CORDS AND CABLES. Retractile, spiraled "Koiled Kords" for in-car speakers, and "Teleseal" underground service wire for inexpensive wiring of drive-in areas, are described in literature issued by the Whitney Blake Company. Four feet of coiled-up speaker cord extends to approximately 25 feet, if necessary. but retracts to its original length when released. Twisting, tangling and trailing of speaker wires are eliminated where Koiled Kords are used. Teleseal underground wire is copper, electroplated with lead, which in turn is plated with brass, insulated, and then jacketed in neoprene over the insulation. (#3)

DRIVE-IN "PACKAGE." A 16-page, 3-color booklet issued by Ballantyne Company describes in detail the drive-in theatres that organization is prepared to design, build, equip, and deliver as a completed "package" ready to operate. All the purchaser needs to do is turn the key and start his show, the booklet asserts; and adds that such drive-ins, planned and built on a mass scale, cost the purchaser $10,000 to $20,000 less than any comparable theatre he could build for himself. A very complete description is given of the services Ballantyne offers to render and the materials it will supply and install. (#4)

GENERAL CATALOG—for every part of the theatre—is issued by S.O.S Cinema Supply Corp. Nearly a thousand items are included in its 64 pages. Prices are given, and are highly competitive. Whoever buys anything for a theatre will want this free catalog handy for reference. (#5).

LENSES. The Kollmorgen Super-Snaplite and Snaplite lenses (f/1.9 and f/2.0 respectively) are described in detail in a two-color, six-page brochure by Kollmorgen Optical Corporation. Also illustrated and described is the Kollmorgen Series 1 Snaplite. Included is a list of fittings, by means of which any Kollmorgen lens can be used with any of 23 models of American-made projectors. (#6)

MARQUEE SAFETY LETTER. Adler Silhouette Letter Company's new plastic "Lok-Lin" letter is featured in a new 4-page, 2-color bulletin issued by that company. The letter, it is stated, cannot blow off or fall off the rails under any conditions of wind or weather because of a new, integral construction that holds it safely, yet permits it to be installed and removed instantly. Aside from describing the new letter, the bulletin pictures seventeen different marquee arrangements for attracting the public. (#7)

PROJECTOR MECHANISM. Mechanical details of the Century Projector Corporation's single shutter projector are set forth photographically and diagrammatically in a four-page, two-color booklet. Text material explains the gear arrangements, constructional features, and so on. (#8)

PROJECTOR PARTS. Latest catalog issued by Wenzel Projector Company, although primarily intended for users of that company's equipment to assist them in making repairs and ordering spare parts, will be of interest and value to anyone concerned with projection. Its "exploded" drawings and photographic illustrations convey an abundance of detailed information about the construction of modern equipment and accessories. (#9)

ADVERTISERS' INDEX

Equipment & Maintenance Sec.

Adler Silhouette Letter Co..... E-17
3021 W. 26 St., Chicago 32, Ill.

Air Devices, Inc..... E-33
17 East 42 St., N. Y. 17, N. Y.

American Pop Corn Co..... E-6
Sioux City 6, Iowa

American Seating Co..... E-2
9th & B'way, Grand Rapids 2, Mich.

Carbons, Inc. E-4
Boonton, New Jersey

Capitol Stage Lighting Co..... E-26
527 W. 45 St., N. Y. 19, N. Y.

J. R. Clancy, Inc..... E-34
1020 W. Belden Ave., Syracuse 4, N. Y.

Century Projector Corp..... E-35
729 7th Ave., N. Y. 19, N. Y.

Columbus Show Case Co..... E-27
870 W. Fifth Ave., Columbus 12, O.

Continental Elec. Co..... E-47
Geneva, Ill.

F & Y Building Service..... E-34
328 E. Town St., Columbus 15, O.

Fensin Seating Co..... E-28
1139 S. Wabash Ave., Chicago 5, Ill.

Forest Mfg. Corp..... E-42
9 W. Park St., Newark, N. J.

General Die & Stamping Co.... E-32
266 Mott St., N. Y. 12, N. Y.

General Register Corp..... E-28
36-20 33rd St., Long Island City 1, N. Y.

Griggs Equipment Co..... E-6
Belton, Texas

Heywood-Wakefield E-8
Menominee, Michigan

Ideal Seating Co..... E-5
517 Ann St., Grand Rapids, Mich.

Int'l Projector Corp.....Back Cover
55 La France Ave., Bloomfield, N. J.

Kollmorgen Optical Corp..... E-25
2 Franklin Ave., Bklyn. 11, N. Y.

Lorraine Rubber Engineering Co. E-30
286 Fifth Ave., N. Y., N. Y.

The Mosler Safe Co..... E-31
320 Fifth Ave., N. Y. 1, N. Y.

Motiograph Inc..... E-33
4431 W. Lake St., Chicago 24, Ill.

National Carbon Co..... E-7
30 E. 42 St., N. Y. 17, N. Y.

National Studios..... E-32
145 W. 45 St., N. Y. 19, N. Y.

National Super Service Co., Inc. E-24
1951 N. 13 St., Toledo 2, O.

National Theatre Supply..... E-29
92 Gold St., N. Y., N. Y.

Novelty Scenic Studios, Inc.... E-40
32 W. 60 St., N. Y. 23, N. Y.

Nu-Screen Corp..... E-35
1501 B'way, N. Y. 18, N. Y.

RCA Service Corp.
E-28, E-30, E-32, E-41
Front & Cooper Sts., Camden, N. J.

J. E. Robin, Inc..... E-39
330 West 42 St., N. Y., N. Y.

S.O.S. Cinema Supply Corp.... E-26
602 W. 52 St., N. Y. 19, N. Y.

Sportservice, Inc..... E-30
703 Main St., Buffalo, N. Y.

Strong Elec. Corp..... E-15
51 City Park Ave., Toledo 2, O.

Wagner Sign Service, Inc..... E-3
218 S. Hoyne Ave., Chicago 12, Ill.

Wenzel Projector Co..... E-24
2505-19 S. State St., Chicago 16, Ill.

While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission.



Pictures and slides may soon be rear-projected from within to the translucent glass panels of this inner-service marquee, recently installed at the Capitol Theatre, Manitowoc, Wisconsin. Picture shows employe changing copy from within, and some of the reflector-mounted incandescent lamps.

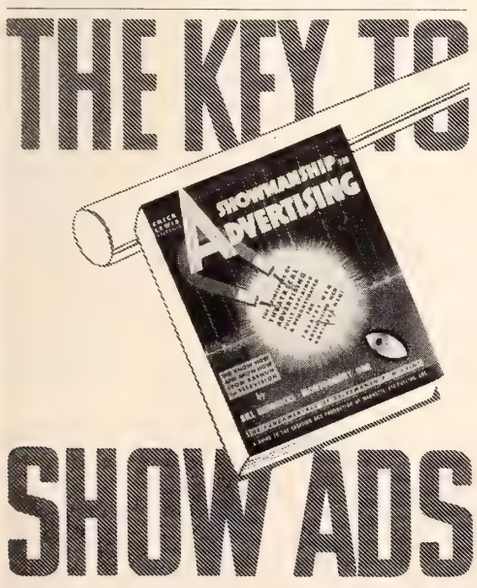
Plan Rear Projection to Put Pictures on Marquee

Passersby will be attracted to the theatre by pictures and slides flashed on marquee attraction panels from within when experiments now under progress have been completed, Ben B. Poblocki of Poblocki and Sons reveals. The process will employ rear projection, with the glass panel serving as the translucent screen. The projected material will appear on a suitable space left blank amid, or alongside of, the usual changeable letter copy.

It is expected that the projector to be used for this purpose will be entirely self-contained. The space available behind the Poblocki inner-service attraction panels, and its accessibility, facilitate solution of the problem of marquee projection.

James Frank Heads Sales Of Ticket-Auditing Device

A new device to audit motion picture theatre admissions automatically and eliminate ticket manipulation by employes has been developed by Theatre Control Corporation and will be marketed under direct supervision of James Frank, Jr., who has been named vice-president.





I. A. Notes • News of the Locals



Richard F. Walsh

Reduction of theatre admission taxes is a matter of concern to the I.A.T.S.E., which is cooperating with the theatre industry in trying to induce Congress to cut such taxes. The I.A. *Bulletin* for Autumn, 1949, urges members to express their view individually to their Senators and Representatives. President Richard F. Walsh has written to Congressional leaders urging action, and explaining: "It is my desire to be of all the help I can to increase the attendance in theatres and places of amusement, because when that attendance is large more of our people are given employment."

Another local union to spend its own funds on advertising on behalf of its employers is No. 647 of Cheyenne, Wyoming. As noted in this column on September 17th, Local 386, Columbus, Ohio, printed a paid advertisement in the Columbus *Citizen* expressing gratitude to local theatre owners in these terms: "They have contributed to our welfare as well as promoted the American way of life by their consideration . . ." Local No. 647 advertises in the Scottsbluff *Star-Herald*, on the occasion of the opening of the Hi-Way drive-in, as follows: "We of the unions ask you to support this theatre because we feel that the owners will be fair to their employees and that they will endeavor to give the public the best in entertainment at reasonable prices." Seven other labor organizations in the vicinity of Scottsbluff cooperated in the full-page appeal.

Stagehands were paid one dollar per evening, on condition of working matinee performance for nothing, according to a handbill of December, 1887, re-printed in the Autumn, 1949 issue of the I. A. *Bulletin*. The handbill was a protest, distributed on behalf of one John Godwin, who was dismissed from his $1-a-night job because he refused to work matinees without pay. The *Bulletin* does not say how the dispute ended.

In an effort to increase business (and therefore employment) in legitimate theatres, Local No. 1, Stagehands, New York, is cooperating with the Esso gasoline company in sponsoring the telecasting of legitimate entertainment from the stages of New York theatres. The TV series, known as "Tonight on Broadway," is expected to attract more patronage to live-entertainment box offices.

Morris J. Rotker of Local No. 306, New York, is now also a member of School Board No. 18, the Bronx.

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
Abandoned	U-I
Abbott & Costello Meet the Killers	U-I
Adam and Evelyne	U-I
Adam's Rib	MGM
Adventure in Baltimore	RKO
Africa Screams	UA
After Midnight	Para.
After Nightfall	WB
Against the Wind	EL
Air Hostess	Col.
Alaska Patrol	FC
Alias Nick Beal	Para.
Alias the Champ	Rep.
Alice in Wonderland	EL
Alimony	EL
All Over the Town	U-I
All the King's Men	Col.
Always Leave Them Laughing	WB
Amazon Quest	FC
Ambush	MGM
And Baby Makes Three	Col.
Angels in Disguise	Mono.
Anna Lucasta	Col.
Annie Get Your Gun	MGM
Any Number Can Play	MGM
Apache Chief	Lippert
Arctic Fury	RKO
Arctic Manhunt	U-I
Arson, Inc.	Lippert
Asphalt Jungle	MGM
Astonished Heart, The	U-I
Avengers, The	Rep.

B

Backfire	WB
Bad Boy	Allied
Bad Man From Big Bend	Astor
Bagdad	U-I
Barbary Pirate	Col.
Barkleys of Broadway	MGM
Baron of Arizona	Lippert
Barricade	WB
Battleground	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Beauty on Parade	Col.
Bed of Roses	RKO
Belle of Old Mexico	Rep.
Bells of Coronado	Rep.
Beloved	EL
Beware of Blondie	Col.
Beyond the Forest	WB
Big Cat, The	EL
Big Fall	20th-Fox
Big Jack	MGM
Big Sombrero, The	Col.
Big Steal, The	RKO
Big Wheel	UA
Black Book, The	EL
Black Hand, The	MGM
Black Magic	UA
Black Midnight	Mono.
Black Rose, The	20th-Fox
Black Shadows	EL
Blaze of Glory	EL
Blind Goddess, The	U-I
Blind Spot	RKO
Blonde Bandit	Rep.
Blondie's Big Deal	Col
Blondie Hits the Jackpot	Col.
Blondie's Hero	Col.
Blue Grass of Kentucky	Mono.
Blue Lagoon, The	U-I
Bodyhold	Col.
Bomba and the Lost Volcano	Mono.
Bomba, the Jungle Boy	Mono.
Bomba on Panther Island	Mono.
Border Incident	MGM
Boston Blackie's Chinese Venture	Col.
Bowery Boys on a Double Date	Mono.
Bribe, The	MGM
Bride For Sale	RKO
Bride of Vengeance	Para.
Brimstone	Rep.
Broken Arrow	20th-Fox
Broken Journey	EL
Buccaneer's Girl	U-I

C

"C"-Man	FC
Calamity Jane and Sam Bass	U-I
Calendar, The	EL
Call of the Forest	Lippert
Canadian Pacific	20th-Fox
Canterbury Tale. A	EL
Captain China	Para.
Captive Girl	Col.
Cardboard Cavalier	U-I
Cargo to Capetown	Col.
Cariboo Trail	20th-Fox
Carriage Entrance	RKO
Caught	MGM

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) *Biographical* (C) *Comedy*
(D) *Drama* (Doc) *Documentary*
(G) *Gangster* (M) *Musical*
(H) *Horror* (W) *Western*
(My) *Mystery* (Wa) *War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
15	Bad Boy (D)F	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
9	Massacre River (D)F	G. Madison-R. Calhoun-C. Downes	78	7/20/49	b4/16/49
13	My Brother Jonathan (D)A	M. Denison-D. Gray	105	7/6/49	b3/13/48
14	Stampede (W)F	R. Cameron-G. Storm-J. M. Brown	78	8/28/49	b4/30/49

COMING

	Longhorn, The	R. Cameron			
	Maid for Man	F. Marley			
	Police Story, The	A. Murphy			
	There's a Girl in My Heart	L. Bowman-E. Knox-P. Ryan			a8/27/49

ASTOR PICTURES

Bad Man From Big Bend	C. & W. Shrum	55	10/1/49	
Jeep Herders	J. Day-J. Carlson	48	10/1/49	
Trouble at Melody Mesa	B. King-C. Shrum	66	7/1/49	

COLUMBIA

CURRENT

120	Air Hostess (D)F	G. Henry-R. Ford	61	8/25/49	b7/16/49
148	Anna Lucasta (D)A	P. Goddard-B. Crawford-O. Homolka	86	Aug. '49	b7/16/49
	Barbary Pirate (D)F	D. Woods-T. Marshall	65	11/10/49	b8/6/49
182	Big Sombrero, The *C (W)F	G. Autry-E. Verdugo	78	Mar. '49	b2/5/49
205	Blondie Hits the Jackpot (C)F	P. Singleton-A. Lake	66	10/6/49	b9/3/49
108	Blondie's Big Deal (C)F	P. Singleton-A. Lake-L. Simms	66	3/10/49	b3/26/49
122	Boston Blackie's Chinese Venture (My)F	C. Morris-R. Lane-G. E. Stone	59	3/3/49	b1/8/49
184	Cowboy and the Indians, The	G. Autry-S. Ryan	70	Sept. '49	a4/23/49
109	Crime Doctor's Diary, The (My)F	W. Baxter-S. Dunne	61	6/9/49	b4/23/49
110	Devil's Henchmen, The (D)F	W. Baxter-M. B. Hughes	69	9/15/49	b7/30/49
147	Doolins of Oklahoma, The (W-D)F	R. Scott-G. Macready-L. Allbritton	90	July '49	b6/4/49
217	Holiday in Havana	D. Arnaz-M. Hatcher	73	10/13/49	
146	Johnny Allegro (D)F	G. Raft-N. Foch	81	June '49	b6/4/49
102	Kazan (D)F	S. Dunne-L. Maxwell	65	7/14/49	b6/25/49
141	Knock On Any Door (D)A	H. Bogart-J. Derek-S. Perry	100	Apr. '49	b2/26/49
115	Law of the Barbary Coast, The (D)A	S. Dunne-A. Jergens-G. Henry	65	7/21/49	b4/2/49
123	Lone Wolf and His Lady, The (My)F	R. Randell-J. Vincent	60	8/11/49	b3/26/49
144	Lost Tribe, The (Adventure)F	J. Weissmuller-E. Verdugo	72	May '49	b4/30/49
145	Lust for Gold (W)A	G. Ford-I. Lupino	90	June '49	b5/28/49
105	Make Believe Ballroom (M-C)F	R. Warrick-J. Courtland	79	5/26/49	b6/11/49
116	Manhattan Angel (M)F	G. Jean-R. Ford	68	Mar. '49	b12/18/48
222	Miss Grant Takes Richmond (C)F	L. Ball-W. Holden	87	Oct. '49	b9/24/49
149	Mr. Soft Touch (C-D)F	G. Ford-E. Keyes	93	Sept. '49	b7/30/49
101	Mutineers, The (D)F	J. Hall-A. Jergens	60	4/22/49	b5/7/49
	Reckless Moment, The (D)F	J. Mason-J. Bennett	82	Nov. '49	b10/22/49
	Riders in the Sky	G. Autry-G. Henry		Nov. '49	a9/10/49
183	Riders of the Whistling Pines (W-M)F	G. Autry-J. Lloyd	70	May '49	b3/26/49
186	Rim of the Canyon (W)F	G. Autry-N. Leslie	70	July '49	b10/29/49
112	Rusty Saves a Life (D)F	T. Donaldson-G. Henry	68	4/8/49	b2/12/49
	Rusty's Birthday	T. Donaldson-J. Litel	60	11/3/49	a5/21/49
103	Secret of St. Ives, The (D)F	R. Ney-V. Brown	76	6/30/49	b6/11/49
	Tokyo Joe (D)A	H. Bogart-A. Knox	88	Nov. '49	b10/15/49
142	Undercover Man, The (D)A	G. Ford-N. Foch	85	Apr. '49	b3/26/49
140	Walking Hills, The (W-D)F	R. Scott-E. Raines-W. Bishop	78	Mar. '49	b3/12/49
143	We Were Strangers (D)A	J. Jones-J. Garfield-P. Armendariz	106	May '49	b4/30/49

COMING

	All the King's Men (D)F	B. Crawford-J. Derek	110		b11/5/49
	And Baby Makes Three	R. Young-B. Hale-R. Hutton			a6/18/49
	Beauty on Parade	R. Hutton-R. Warrick			
	Beware of Blondie	P. Singleton-A. Lake			a10/15/49
	Blondie's Hero	A. Lake-P. Singleton-L. Simms			a5/28/49
	Bodyhold	W. Parker-H. Brooke-A. Jenkins			a9/10/49
	Captive Girl	J. Weissmuller-B. Crabbe			a11/5/49
	Cargo to Capetown	B. Crawford-J. Ireland-E. Drew			a7/23/49
	Chinatown at Midnight	H. Hatfield-J. deWit			a6/18/49
	Cow Town	G. Autry-G. Davis			a5/28/49
	Father Is a Bachelor	W. Holden-C. Gray			a10/22/49
	Feudin' Rhythm	E. Arnold-G. Henry-K. Grant			a8/13/49
	Fortunes of Captain Blood	L. Hayward-P. Medina			
	Girls School	J. Reynolds-R. Ford			a7/30/49
	Good Humor Man, The	J. Carson-L. Albright-J. Wallace			a7/16/49
	Her Wonderful Lie	Janis Carter-Mar: Platt			
	Hoedown	E. Arnold-J. O'Mahoney			a8/20/49
	In a Lonely Place	H. Bogart-G. Grahame			
	Jolson Sings Again *T (C-D-M)F	Parks-Hale-Demarest-Donath	96		b8/13/49
	Kill the Umpire	W. Bendix-G. Henry			
	Mark of the Gorilla	J. Weissmuller-S. Dalbert			a10/15/49
	Mary Ryan, Detective	M. Hunt-W. Phillips			a7/30/49
	Military Academy	S. Clements-L. Tyler			a10/22/49
	Mule Train	G. Autry-P. Buttram			
	Nevadan, The	R. Scott-D. Malone			a10/1/49
	Night in Havana	D. Arnaz-M. Hatcher			a2/5/49
	No Sad Songs for Me	M. Sullavan-W. Corey-V. Lindfors			a10/29/49
	Palomino *T	J. Courtland-B. Tyler			a10/1/49
	Petty Girl, The *T	R. Cummings-J. Caulfield			a10/15/49
	Prison Warden (D)A	W. Baxter-A. Lee	62		b10/29/49
	Rogues of Sherwood Forest *T	J. Derek-D. Lynn			a10/8/49
	Sons of New Mexico	G. Autry-G. Davis			a8/6/49
	Tell It to the Judge	R. Russell-R. Cummings-M. McDonald			a5/21/49
	Traveling Saleswoman	J. Davis-A. Devine			a9/24/49
	Tyrant of the Sea	R. Randell-R. Williams			a9/10/49
	Woman of Distinction	R. Russell-R. Milland-J. Carter			a9/3/49

Westerns

268	Bandits of El Dorado	C. Starrett-S. Burnette	56	10/20/49		
162	Blazing Trail, The	C. Starrett-S. Burnette	56	7/5/49		
	Frontier Outpost	C. Starrett-S. Burnette				
163	Horsemen of the Sierras	C. Starrett-S. Burnette	56	9/22/49		
161	Laramie	C. Starrett-S. Burnette	55	5/19/49		
	Renegades of the Sage	C. Starrett-S. Burnette		11/24/49		
	Riders of Black Mesa	C. Starrett-S. Burnette				
164	South of Death Valley	C. Starrett-S. Burnette	54	8/18/49		
	Trail of the Rustler	C. Starrett-S. Burnette				

EAGLE LION

CURRENT

965	Against the Wind (D)A	S. Signoret-R. Beatty-J. Warner	95	Sept. '49		b3/13/48
931	Alimony (D)A	J. Beal-M. Vickers	72	June '49		b7/9/49
928	Big Cat, The *T (D)F	L. McCallister-P. A. Garner-P. Foster	75	May '49		b4/30/49
926	Black Book, The (D)A	R. Cummings-A. Dahl-R. Basehart	89	Aug. '49		b5/28/49
944	Black Shadows (Trav.)A	Congo Jungles	62	July '49		b10/8/49
916	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	4/6/49		b4/24/48
959	Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90	June '49		b2/5/49
939	Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90	June '49		b1/22/49
962	Easy Money (C-D)F	G. Gynt-D. Price	94	Aug. '49		b3/6/48
955	Fighting Redhead, The *C (W)F	J. Bannon-E. Lynn	55	Oct. '49		b10/15/49
012	Glass Mountain, The (D)A	D. Gray-M. Denison-V. Cortesa	97	Nov. '49		b2/12/49
011	Hidden Room, The (D)A	R. Newton-S. Gray	98	Oct. '49		b8/6/49
941	It Always Rains on Sundays (D)A	G. Withers-J. Warner	92	3/23/49		b11/29/47
923	Miranda (C)A	G. Johns-G. Withers-G. Jones	75	Mar. '49		b4/10/48
924	Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	91	July '49		b8/28/48
964	My Brother's Keeper (D)A	J. Warner-J. Hylton	96	July '49		b2/26/49
942	Once Upon a Dream (C)A	G. Withers-G. Jones	87	Sept. '49		b7/9/49
961	Place of One's Own, A (D)A	J. Mason-M. Lockwood-B. Mullen	94	Sept. '49		b1/22/49
009	Port of New York	S. Brady-L. Carter		Nov. '49		
993	Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90	July '49		b1/1/49
915	Quartet (D)A	H. Baddeley-D. Bogarde	120	May '49		b12/4/48
917	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133	Special		b7/31/48
921	Saraband *T (D)A	S. Granger-F. Rosay-J. Greenwood	94	May '49		b10/2/48
920	Scott of the Antarctic *T (D)A	J. Mills-D. Bond	111	4/20/49		b12/18/48
930	Shamrock Hill (C-M)F	P. Ryan-J. Litel	71	May '49		b4/30/49
922	Sleeping Car to Trieste (D)A	J. Kent-A. Lieven	95	June '49		b11/6/48
008	Spring in Park Lane (C)F	A. Neagle-M. Wilding	91	Nov. '49		b4/3/48
007	Trapped (Melo.)A	L. Bridges-B. Payton	78	Oct. '49		b10/8/49
927	Tulsa *T (D)F	S. Hayward-R. Preston	90	4/13/49		b3/26/49
940	Waterloo Road (D)A	J. Mills-S. Granger	77	Aug. '49		b1/29/49
914	Weaker Sex, The (C-D)F	U. Jeans-C. Parker	85	Sept. '49		b10/2/48
960	Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93	Aug. '49		b11/15/47
004	Zamba (Jungle Adven.)F	J. Vincent-J. Hall	70	Sept. '49		b10/22/49

COMING

913	Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer				
	Beloved	P. Goddard-P. Armendariz				
	Blaze of Glory	L. McCallister				
	Calendar, The (C)A	Greta Gynt-John McCallum	79			b6/5/48
	Dedee (French) (D)A	S. Signoret-M. Pagliero	92			b4/23/49
	Down Memory Lane (C)F	Crosby-Fields-Turpin-Swanson	72			b9/10/49
963	Esther Waters (D)A	K. Ryan-D. Bogarde	108			b10/2/48
	Floodtide (D)A	G. Jackson-R. Anderson	90			b4/16/49
	Gay Lady, The *T(M-D)A	J. Kent-J. Donald	95			b8/20/49
	Lord Byron (D)A	D. Price-M. Zetterling	85			b4/23/49
	Man Wanted	Anabel Shaw-Robert Lowery				
	Never Fear	S. Forrest-K. Brasselle				
928	Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116			b7/3/48
	Passport to Pimlico (C)F	S. Holloway-H. Baddeley	84			b6/11/49
	Prizefighter and the Cowboy *C	J. Bannon-L. Nova				
	Rupert	J. Durante-T. Moore				
	Sundowners, The *T	R. Sterling-J. Barrymore, Jr				

FILM CLASSICS

	Alaska Patrol (D)F	R. Travis-H. Westcott	61	3/8/49		b1/29/49
	Amazon Quest (Adventure)F	T. Neal-C. Mathews-C. Donne	70	3/25/49		b5/14/49
	"C"-Man (D)A	D. Jagger-J. Carradine-H. Landers	75	5/16/49		b4/30/49
	Daughter of the West *C(D)F	M. Vickers-P. Reed	77	4/1/49		b4/23/49
	Frustration (Swedish) (D)A	H. Lowenadler-G. Fridh	90	Sept. '49		b9/10/49
	Guilty Bystander	Z. Scott-F. Emerson-M. Boland				
	Lost Boundaries (D)F	B. Pearson-M. Ferrer	97	6/30/49		b7/2/49
	Lovable Cheat, The (C)A	C. Ruggles-P. A. Garner-R. Ney	74	5/11/49		b4/9/49
	Not Wanted (D)A	S. Forrest-K. Brasselle-L. Penn	91	6/24/49		b6/25/49
	Pirates of Capri, The	L. Hayward-B. Barnes		12/1/49		
	Project X	R. Colton-K. Andes	60	10/14/49		
	Search for Danger (My)F	J. Calvert-A. Dekker	64	4/8/49		b4/30/49
	State Department-File 649 *C(D)F	W. Lundigan-V. Bruce	85	2/15/49		b2/12/49

LIPPERT PRODUCTIONS

4824	Apache Chief (W)F	A. Curtis-T. Neal	60	11/4/49		b10/29/49
4819	Arson, Inc. (D)A	R. Lowery-A. Gwynne	60	6/24/49		b5/7/49
	Baron of Arizona	V. Price-E. Drew				
4821	Call of the Forest	R. Lowery-K. Curtis-M. Sherrill		11/18/49		
	Crooked River	J. Ellison-R. Hayden				
4913	Dalton Gang, The	D. Barry-R. Lowery		10/21/49		
4905	Deputy Marshal	F. Langford-J. Hall		10/28/49		a9/3/49
4916	Everybody's Dancin'	R. Alda-Hoosier Hot Shots		12/10/49		
4822	Grand Canyon (Sepia) (C)F	R. Arlen-M. B. Hughes	65	8/10/49		b9/3/49
4814	I Shot Jesse James (D)F	P. Foster-B. Britton-J. Ireland	81	2/24/49		b2/5/49
4818	Omoo-Omoo, the Shark God (D)F	R. Randell-D. Burton	58	4/30/49		b7/9/49
4917	Radar Patrol	A. Jergens-T. Neal		12/24/49		
4914	Red Desert	D. Barry-T. Neal		12/3/49		
4817	Rimfire (D)F	J. Millican-M. B. Hughes	61	3/12/49		b4/9/49
4820	Ringside (D)A	D. Barry-T. Brown-S. Ryan	63	7/14/49		b7/23/49
4823	Sky Liner (My)A	R. Travis-P. Blake-R. Hudson	60	7/28/49		b8/6/49
4903	Square Dance Jubilee	D. Barry-M. B. Hughes		11/11/49		
4826	There Is No Escape	S. Thurston	64	7/29/49		
4918	Tough Assignment	D. Barry-M. Steele		12/17/49		a10/22/49
4909	Treasure of Monte Cristo (My)A	G. Langan-A. Jergens	76	10/14/49		b10/8/49

METRO-GOLDWYN-MAYER

CURRENT

	Adam's Rib (C)F	S. Tracy-K. Hepburn	102	Nov. '49		b11/5/49
930	Any Number Can Play (D)A	C. Gable-A. Smith	103	July '49		b6/4/49
925	Barkleys of Broadway, The *T (M)F	F. Astaire-G. Rogers	109	May '49		b4/16/49
	Battleground (Wa-D)A	V. Johnson-J. Hodiak	118	Nov. '49		b10/1/49
924	Big Jack (C-D)F	W. Beery-M. Main	86	Apr. '49		b4/9/49
5	Border Incident (Doc-D)A	G. Murphy-R. Montalban	95	Oct. '49		b8/27/49
917	Bribe, The (D)A	R. Taylor-A. Gardner-C. Laughton	98	Mar. '49		b2/5/49

SHOWMEN'S TRADE REVIEW

Title	*Company*
Chain Lightning	WB
Challenge to Lassie	MGM
Champagne for Caesar	UA
Champion	UA
Cheaper By the Dozen	20th-Fox
Chicago Deadline	Para.
Chinatown at Midnight	Col.
Christopher Columbus	U-I
Cinderella	RKO
City Across the River	U-I
Colorado Territory	WB
Comanche Territory	U-I
Come To The Stable	20th-Fox
Concert Magic	UA
Confidential Squad	U-I
Connecticut Yankee, A	Para.
Conspirator	MGM
Copper Canyon	Para.
Cowboy and the Indians, The	Col.
Cow Town	Col.
Crime Doctor's Diary	Col.
Crooked River	Lippert
Crooked Way, The	UA
Curtain Call at Cactus Creek	U-I

D

D.O.A.	UA
Dakota Lil	20th-Fox
Dalton Gang	Lippert
Dancing in the Dark	20th-Fox
Dangerous Profession	RKO
Daughter of Rosie O'Grady	WB
Daughter of the West	FC
Daybreak	RKO
Daybreak	U-I
Deadly Is the Female	UA
Dear Wife	Para.
Dedee	EL
Deported	U-I
Deputy Marshal	Lippert
Devil's Doorway	MGM
Devil's Henchmen, The	Col.
Doctor and the Girl, The	MGM
Don't Take It to Heart	EL
Doolins of Oklahoma, The	Col.
Double Crossbones	U-I
Down Dakota Way	Rep.
Down Memory Lane	EL
Down to the Sea in Ships	20th-Fox
Drink to Me Only	MGM
Duchess of Idaho	MGM
Duke of Chicago	Rep.
Dynamite Trail	RKO

E

Eagle and the Hawk	Para.
East Side, West Side	MGM
Easy Living	RKO
Easy Money	EL
Edward, My Son	MGM
El Paso	Para.
Escape If You Can	UA
Esperanza	UA
Esther Waters	EL
Everybody Does It	20th-Fox
Everybody's Dancin'	Lippert

F

Fallen Idol, The	SRO
Family Honeymoon	U-I
Fan, The	20th-Fox
Fancy Pants	Para.
Father Is a Bachelor	Col.
Father Was a Fullback	20th-Fox
Feudin' Rhythm	Col.
Fighting Fools	Mono.
Fighting Kentuckian, The	Rep.
Fighting Man of the Plains	20th-Fox
Fighting Redhead, The	EL
File on Thelma Jordon, The	Para.
Flame of Youth	Rep.
Flaming Fury	Rep.
Flamingo Road	WB
Floodtide	EL
Follow Me Quietly	RKO
Forbidden Street, The	20th-Fox
Force of Evil	MGM
Forgotten Women	Mono.
Fortunes of Captain Blood	Col.
Fountainhead, The	WB
Francis	U-I
Free for All	U-I
Front and Center	20th-Fox
Frustration	FC

G

Gal Who Took the West	U-I
Gay Lady, The	EL
Girl From Jones Beach	WB
Girl in the Painting, The	U-I
Girl's School	Col.
Glass Menagerie, The	WB
Glass Mountain, The	EL
Golden Madonna, The	WB
Golden Stallion	Rep.
Gone to Earth	SRO
Good Humor Man	Col.
Grand Canyon	Lippert
Great Dan Patch, The	UA
Great Gatsby, The	Para.
Great Lover, The	Para.
Great Sinner, The	MGM
Green Promise	RKO
Guilty Bystander	FC
Gun Fighter	20th-Fox
Gun Thunder	RKO

H

Hamlet	U-I
Hasty Heart, The	WB
Hawk and the Arrow	WB
Heiress, The	Para.
Hellfire	Rep.
Henry Does It Again	Mono.

Title	Company
Henry, the Rainmaker	Mono.
Her Man Gilbey	U-I
Her Wondertul Lie	Col.
Hidden Room, The	EL
Hideout	Rep.
High Stakes	Mono.
Hoedown	Col.
Hold That Baby	Mono.
Holiday Affair	RKO
Holiday in Havana	Col.
Home of the Brave	UA
Homicide	WB
House Across the Street	WB
House by the River	Rep.
House of Strangers	20th-Fox
I	
I Cheated the Law	20th-Fox
I Married a Communist	RKO
I Shot Jesse James	Lippert
I Was a Male War Bride	20th-Fox
Ichabod and Mr. Toad	RKO
If This Be Sin	UA
Illegal Entry	U-I
Impact	UA
In a Lonely Place	Col.
In the Good Old Summertime	MGM
Indian Scout	UA
Inspector General, The	WB
Intruder in the Dust	MGM
Iroquois Trail, The	UA
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
J	
Jeep Herders	Astor
Jiggs and Maggie in Jackpot Jitters	Mono.
Jiggs & Maggie Out West	Mono.
Jigsaw	UA
Joe Palooka in Honeymoon for Five	Mono.
Joe Palooka in the Big Fight	Mono.
Joe Palooka in the Counterpunch	Mono.
John Loves Mary	WB
Johnny Allegro	Col.
Johnny Holiday	UA
Johnny One-Eye	UA
Johnny Stool Pigeon	U-I
Jolson Sings Again	Col.
Judge Steps Out, The	RKO
Jungle Stampede	Rep.
K	
Kazan	Col.
Key to the City	MGM
Kid From Cleveland, The	Rep.
Kill the Umpire	Col.
Killer Shark	Mono.
King Solomon's Mines	MGM
Kiss for Corliss, A	UA
Kiss in the Dark	WB
Knock on Any Door	Col.
L	
Lady Gambles, The	U-I
Lady Takes a Sailor, The	WB
Last Bandit, The	Rep.
Law of the Barbary Coast	Col.
Leave It to Henry	Mono.
Let's Dance	Para.
Lie, The	Para.
Life of Riley	U-I
Little Women	MGM
Locked In	WB
Lone Wolf & His Lady	Col.
Longhorn, The	Allied
Look for the Silver Lining	WB
Lord Byron	EL
Lost Boundaries	FC
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Love That Brute	20th-Fox
Lust for Gold	Col.
M	
Ma and Pa Kettle	U-I
Ma and Pa Kettle Go to Town	U-I
MacBeth	Rep.
Mad Wednesday	RKO
Madame Bovary	MGM
Maid for Man	Allied
Make Mine Laughs	RKO
Make-Believe Ballroom	Col.
Malaya	MGM
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	RKO
Man Wanted	EL
Mark of the Gorilla	Col.
Mary Ryan, Detective	Col.
Masked Raiders	RKO
Massacre River	Allied
Master Minds	Mono.
Men, The	UA
Mighty Joe Young	RKO
Military Academy	Col.
Miniver Sequel	MGM
Miraculous Journey	FC
Miranda	EL
Miss Grant Takes Richmond	Col.
Miss Mink of 1949	20th-Fox
Mississippi Rhythm	Mono.
Mr. Belvedere Goes to College	20th-Fox
Mr. Music	Para.
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.

918	Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88	Apr. '49		b2/19/49
10	Challenge to Lassie *T (D)F	E. Gwenn-D. Crisp-Lassie	76	Oct. 49		b10/29/49
3	Doctor and the Girl (D)A	G. Ford-J. Leigh-C. Coburn	99	Sept. '49		b9/10/49
926	Edward, My Son (D)A	S. Tracy-D. Kerr	112	June '49		b3/19/49
919	Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49		b1/1/49
923	Great Sinner, The (D)A	G. Peck-A. Gardner-W. Huston	110	8/5/49		b7/2/49
932	In the Good Old Summertime *T (M-D)F	J. Garland-V. Johnson	102	July '49		b6/25/49
922	Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49		b2/26/49
931	Madame Bovary (D)A	Jones-Mason-Jourdan-Heflin	94	Aug. '49		b7/30/49
927	Neptune's Daughter *T (M)F	R. Skelton-E. Williams-R. Montalban	94	June '49		b5/21/49
4	Red Danube, The (D)A	W. Pidgeon-P. Lawford	118	Oct. '49		b9/24/49
933	Scene of the Crime (D)A	V. Johnson-G. DeHaven-A. Dahl	94	Aug. '49		b6/25/49
2	Secret Garden, The (D)F	M. O'Brien-H. Marshall-D. Stockwell	92	Sept. '49		b4/23/49
929	Stratton Story, The (D)F	J. Stewart-J. Allyson	106	July '49		b4/23/49
921	Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94	Apr. '49		b3/5/49
920	Tale of the Navajos *T(Doc)F	Navajo Indians	58	Regional		b3/5/49
	Tension	A. Totter-R. Basehart-C. Charisse		Nov. '49		a8/13/49
	That Forsyte Woman *T (D)A	E. Flynn-G. Garson	114	Nov. '49		b10/22/49
1	That Midnight Kiss *T(M)F	K. Grayson-M. Lanza-E. Barrymore	99	Sept. '49		b8/27/49

COMING

	Ambush	R. Taylor-J. Hodiak-A. Dahl				a8/20/49
	Annie Get Your Gun T*	B. Hutton-H. Keel-F. Morgan				
	Asphalt Jungle	S. Hayden-J. Hagen				
	Black Hand, The	G. Kelly-T. Celli				a9/24/49
	Conspirator (D)F	R. Taylor-E. Taylor	87			b8/6/49
	Devil's Doorway	R. Taylor-L. Calhern-P. Raymond				a9/10/49
	Drink to Me Only	V. Johnson-E. Taylor				a9/24/49
	Duchess of Idaho *T	E. Williams-V. Johnson				
	East Side, West Side	B. Stanwyck-J. Mason				a10/1/49
	Intruder in the Dust (My-D)A	D. Brian-C. Jarman, Jr.	87	Dec. '49		b10/15/49
	Key to the City	C. Gable-L. Young				a8/6/49
	King Solomon's Mines *T	D. Kerr-S. Granger				a10/29/49
	Malaya	S. Tracy-J. Stewart-V. Cortesa	98			a9/17/49
	Miniver Sequel	G. Garson-W. Pidgeon				a11/5/49
	Mystery Street	R. Montalban-S. Forrest				
	Nancy Goes to Rio *T	A. Sothern-J. Powell-L. Calhern				a8/6/49
	On the Town *T	Kelly-Sinatra-Miller-Vera-Ellen		Dec. '49		a9/17/49
	Open Door, The	A. Sothern-Z. Scott		Dec. '49		a8/20/49
	Outriders *T	J. McCrea-A. Dahl-B. Sullivan				a9/10/49
	Please Believe Me	Deborah Kerr-Robert Walker				a9/24/49
	Reformer and the Redhead	J. Allyson-D. Powell				a11/5/49
	Side Street	F. Granger-C. O'Donnell-K. Craig				a8/20/49
	Stars in My Crown	J. McCrea-E. Drew-D. Stockwell				a8/13/49
	Yellow Cab Man	R. Skelton-G. DeHaven				a11/5/49
	You're Only Young Twice *T	D. Stockwell-D. Hickman				a10/29/49

MONOGRAM

CURRENT

4818	Angels in Disguise (D)F	L. Gorcey-Bowery Boys	63	9/25/49		b10/8/49
4805	Black Midnight	R. McDowall-D. O'Flynn	66	10/2/49		a7/30/49
4806	Bomba, the Jungle Boy (D)F	J. Sheffield-P. A. Garner	71	3/20/49		b3/5/49
4816	Fighting Fools (C)F	L. Gorcey-H. Hall-Bowery Boys	69	4/17/49		b6/11/49
4813	Forgotten Women (D)F	E. Knox-V. A. Borg-T. Lynch	66	7/17/49		b7/9/49
4830	Henry, the Rainmaker (C)F	R. Walburn-W. Catlett-W. Tracy	64	2/13/49		b2/5/49
4817	Hold That Baby (C)F	L. Gorcey-H. Hall-A. Shaw	66	6/26/49		b8/6/49
4812	Jiggs & Maggie in Jackpot Jitters (C)F	J. Yule-R. Riano	67	9/11/49		b9/3/49
4803	Joe Palooka in the Big Fight (D)F	J. Kirkwood-L. Errol	66	3/6/49		b2/26/49
4808	Joe Palooka in the Counterpunch (C-D)F	J. Kirkwood-L. Errol	70	8/14/49		b9/17/49
4827	Leave It to Henry (C)F	R. Walburn-W. Catlett	57	6/12/49		b6/11/49
4810	Mississippi Rhythm (M)F	J. Davis-L. White-V. A. Borg	68	5/29/49		b7/23/49
4824	Sky Dragon (My)F	R. Winters-K. Luke	64	5/1/49		b5/14/49
4826	Temptation Harbour (D)A	R. Newton-S. Simon	90	3/27/49		b3/29/47
4820	Trail of the Yukon (D)F	K. Grant-S. Dalbert-B. Edwards	67	7/31/49		b8/13/49
4804	Tuna Clipper (D)F	R. McDowall-E. Verdugo	77	4/10/49		b3/19/49
4821	Wolf Hunters	K. Grant-H. Parrish	70	10/30/49		

COMING

4901	Blue Grass of Kentucky *C	B. Williams-J. Nigh		1/1/50		
	Bomba and the Lost Volcano	J. Sheffield				
4807	Bomba on Panther Island	J. Sheffield-L. Baron		12/18/49		
4913	Bowery Boys on a Double Date	L. Gorcey-H. Hall		1/29/50		
4917	Henry Does It Again	R. Walburn		2/19/50		
4914	High Stakes	L. Gorcey-Bowery Boys		4/23/50		
4909	Jiggs & Maggie Out West	J. Yule-R. Riano		3/12/50		
4911	Joe Palooka in Honeymoon for Five	J. Kirkwood-L. Errol		2/5/50		
4907	Killer Shark	R. McDowall		4/9/50		
4819	Master Minds	L. Gorcey-Bowery Boys	64	11/20/49		a10/22/49
	Silent Dust (D)A	S. Gray-S. Murray	83			b1/29/49
4919	Smoke Jumpers	K. Grant-D. E. Bona		3/19/50		
4922	Square Dance Katy	J. Davis		12/11/49		
	Typee	R. McDowall				
4902	Young Daniel Boone *C	D. O'Flynn-D. Beddoe		1/15/50		

Westerns

4863	Across the Rio Grande	J. Wakely-C. Taylor	55	5/15/49		
4864	Brand of Fear	J. Wakely-C. Taylor	56	7/10/49		
4946	Fence Riders	W. Wilson		2/12/50		
4834	Haunted Trails	W. Wilson-A. Clyde	60	9/4/49		
4866	Lawless Code	J. Wakely-C. Taylor	58	11/27/49		
4855	Range Justice	J. M. Brown-M. Terhune	57	8/7/49		
4845	Range Land	W. Wilson-R. Browne		12/25/49		
4844	Riders of the Dusk	W. Wilson-A. Clyde	57	11/13/49		
4952	Roaring Trails	J. M. Brown		2/26/50		
4865	Roaring Westward	J. Wakely-C. Taylor	55	9/18/49		
4842	Shadows of the West	W. Wilson-A. Clyde	59	7/24/49		
4951	Six-Gun Mesa	J. M. Brown-M. Terhune	57	1/8/50		
4854	West of Eldorado	J. M. Brown-M. Terhune	58	6/5/49		
4856	Western Renegades	J. M. Brown-M. Terhune	56	10/9/49		

PARAMOUNT

CURRENT

4812	Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49		b1/22/49
4816	Bride of Vengeance (D)A	P. Goddard-J. Lund-McD. Carey	95	5/6/49		b4/2/49
4905	Chicago Deadline (My)A	A. Ladd-D. Reed-J. Havoc	87	11/11/49		b9/3/49
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49		b2/26/49
4816	El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden	92	4/1/49		b3/5/49
4820	Great Gatsby, The (D)A	A. Ladd-B. Field	91	8/5/49		b4/30/49
4817	Manhandled (My)A	D. Lamour-D. Duryea-S. Hayden	96	6/10/49		b4/16/49
4903	My Friend Irma (C)F	M. Wilson-J. Lund-D. Lynn	102	10/14/49		b8/20/49
4902	Rope of Sand (D)A	B. Lancaster-P. Henreid-C. Calvet	105	9/23/49		b7/2/49
4904	Song of Surrender (D-M)A	C. Rains-W. Hendrix	92	10/28/49		b9/17/49
4818	Sorrowful Jones (C-D)F	B. Hope-L. Ball	88	7/4/49		b4/16/49
4819	Special Agent (D)A	W. Eythe-G. Reeves-L. Elliot	70	7/22/49		b4/30/49

COMING

4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49		b2/12/49
4901	Top o' the Morning (My-M)F	B. Crosby-B. Fitzgerald	99	9/5/49		b8/6/49
	United States Mail	A. Ladd-P. Calvert		10/7/49		a9/3/49
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49		b12/11/48
	After Midnight	A. Ladd-W. Hendrix				a4/16/49
	Captain China (D)F	J. Payne-G. Russell	97			b11/5/49
	Copper Canyon *T	R. Milland-H. Lamarr-MacD. Carey				a6/4/49
	Dear Wife	Holden-Caulfield-DeWolfe-Freeman				a2/19/49
	Eagle and the Hawk *T	J. Payne-R. Fleming-D. O'Keefe				a10/29/49
	Fancy Pants *T	B. Hope-L. Ball-J. Kirkland				a8/13/49
	File on Thelma Jordon, The (D)A	B. Stanwyck-W. Corey	100			b11/5/49
4909	Great Lover, The (C)F	B. Hope-R. Fleming	80	12/28/49		b9/17/49
	Heiress, The (D)A	O. deHavilland-M. Clift-R. Richardson	120			b9/10/49
	Let's Dance *T	Hutton-Astaire-R. Young-Cowl				a9/3/49
	Lie, The	B. Stanwyck-J. Lund				a7/16/49
	Mr. Music	B. Crosby-R. Hussey				
	Outrage	MacD. Carey-G. Russell				
	Paid in Full	R. Cummings-L. Scott				a12/25/48
	Place in the Sun, A	E. Taylor-M. Clift				
4906	Red, Hot and Blue (C-M)F	B. Hutton-V. Mature	84	11/25/49		b7/2/49
	Riding High	B. Crosby-C. Grey-C. Bickford				a5/14/49
	Samson and Delilah *T (D)F	V. Mature-H. Lamarr	128			b10/22/49
	September	J. Fontaine-J. Cotten				
	Sunset Boulevard	W. Holden-G. Swanson-E. von Stroheim				a5/28/49

RKO RADIO

CURRENT

				Trade Shown		
920	Adventure in Baltimore (C-D)F	R. Young-S. Temple-J. Agar	89	Mar. '49		b3/26/49
011	Arctic Fury (D)F	D. Cambre-E. Miller	62	June '49		b7/2/49
001	Big Steal, The (D)F	R. Mitchum-J. Greer-W. Bendix	71	June '49		b6/18/49
068	Bride for Sale (C)F	C. Colbert-R. Young	87	Oct. '49		b10/22/49
014	Dangerous Profession, A (My)A	G. Raft-E. Raines	78	Oct. '49		b10/22/49
003	Easy Living (D)A	Mature-Ball-Scott-Tufts	77	Aug. '49		b8/13/49
006	Follow Me Quietly (D)F	W. Lundigan-J. Corey	60	July '49		b7/9/49
922	Green Promise, The (D)F	M. Chapman-W. Brennan	94	Mar. '49		b3/12/49
008	I Married a Communist (Melo.)A	R. Ryan-L. Day	72	Sept. '49		b9/24/49
093	Ichabod and Mr. Toad *T(C)F	Disney Cartoon-Crosby-Rathbone	68	Aug. '49		b8/27/49
924	Judge Steps Out, The (D)F	A. Knox-A. Sothern	91	May '49		b5/14/49
005	Make Mine Laughs (Vaudeville)F	R. Bolger-G. Lamb-D. Day	64	Aug. '49		b8/13/49
012	Masked Raiders (W)F	T. Holt-R. Martin	60	Sept. '49		b10/8/49
061	Mighty Joe Young, The (D)F	T. Moore-B. Johnson	93	May '49		b5/28/49
069	My Foolish Heart (D)A	D. Andrews-S. Hayward	90	Oct. '49		b10/22/49
007	Mysterious Desperado, The (W)F	T. Holt-R. Martin-E. Norris	60	Aug. '49		b9/10/49
066	Outlaw, The (D)A	J. Russell-W. Huston	115			b3/23/46
051	Roseanna McCoy (D)F	F. Granger-R. Massey-J. Evans	89	Aug. '49		b8/20/49
926	Roughshod (W-D)F	R. Sterling-C. Jarman-G. Grahame	88	May '49		b5/21/49
004	Savage Splendor *T (Doc)F	African Travelog	60	July '49		b7/23/49
921	Set-Up, The (D)A	R. Ryan-A. Totter	72	Mar. '49		b3/26/49
067	She Wore a Yellow Ribbon *T (W-D)F	J. Wayne-J. Dru-J. Agar	103	July '49		b7/30/49
002	Stagecoach Kid (W)F	T. Holt-R. Martin-J. Donnell	60	June '49		b6/18/49
010	Strange Bargain (My)A	M. Scott-J. Lynn	68	Sept. '49		b9/24/49
009	They Live By Night (D)A	F. Granger-C. O'Donnell	95	Sept. '49		b6/26/48
015	Threat, The (G-D)A	M. O'Shea-V. Grey	65	Nov. '49		b11/5/49
925	Window, The (D)A	B. Hale-B. Driscoll-A. Kennedy	73	May '49		b5/14/49

COMING

	Bed of Roses	J. Fontaine-R. Ryan-Z. Scott				a10/8/49
	Blind Spot	C. Colbert-R. Ryan				
	Carriage Entrance	R. Mitchum-A. Gardner				
	Cinderella *T	Disney Cartoon				
	Daybreak	T. Wright-L. Ayres				
	Dynamite Trail	T. Holt-H. Martin-L. Roberts				
	Gun Thunder	T. Holt-R. Martin				
013	Holiday Affair	R. Mitchum-J. Leigh				a10/8/49
	It's Only Money	F. Sinatra-J. Russell-G. Marx		Dec. '49		a2/12/49
	Mad Wednesday (C)F	H. Lloyd-F. Ramsden-A. Judge	95	Nov. '49		b2/22/49
	Man on the Eiffel Tower, The *Ansco	Laughton-Tone-Meredith-Roc				a8/20/49
	Montana Belle *U	J. Russell-G. Brent				a3/19/49
	Our Very Own	F. Granger-J. Evans				
	Renegade of the West	T. Holt-R. Martin				
016	Riders of the Range	T. Holt-R. Martin				
	Storm Over Wyoming	T. Holt-R. Martin-N. Nash				
	Stromboli	I. Bergman-M. Vitale				
	Tarzan and the Slave Girl	L. Barker-V. Brown-R. Alda				
	Tattooed Stranger, The	J. Mills-P. White				
	Treasure Island *T	R. Newton-B. Sidney				
	Vendetta	H. Brooke-F. Domergue				a5/10/47
	Weep No More	Cotten-Valli-Paar-Byington		Nov. '49		a7/3/48
	White Tower, The *Ansco	G. Ford-Valli				a10/29/49

REPUBLIC

CURRENT

				Rel. Date		
814	Brimstone *U (W-D)F	R. Cameron-W. Brennan-A. Booth	90	8/11/49		b9/10/49
843	Down Dakota Way *U (W)F	R. Rogers-D. Evans	66	9/9/49		b9/3/49
809	Duke of Chicago (D)F	T. Brown-A. Long-G. Withers	59	3/15/49		b4/2/49
4902	Fighting Kentuckian, The (Melo.)F	J. Wayne-V. Ralston	100	11/5/49		b9/17/49
816	Flame of Youth (D)F	B. Fuller-R. McDonald	60	9/22/49		b10/1/49
812	Flaming Fury (D)F	R. Roberts-Geo. Cooper	59	7/28/49		b7/9/49
811	Hellfire *U (W-D)F	W. Elliott-M. Windsor-F. Tucker	90	6/26/49		b6/11/49
807	Hideout (D)F	A. Booth-L. Bridges	61	3/8/49		b4/9/49
4901	Kid from Cleveland, The (D)F	G. Brent-L. Bari-Cleve. Indians	89	9/5/49		b9/10/49
806	Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80	4/25/49		b2/19/49
815	Post Office Investigator (D)F	A. Long-W. Douglas-J. Donnell	59	9/1/49		b8/27/49
830	Red Menace, The (D)A	R. Rockwell-H. Axman	87	8/1/49		b5/28/49
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88	3/28/49		b2/5/49
810	Streets of San Francisco (G-D)F	R. Armstrong-M. Clark	60	4/15/49		b4/30/49
842	Susanna Pass *U (W)F	R. Rogers-D. Evans	67	4/29/49		b5/7/49
803	Wake of the Red Witch (D)F	Wayne-Russell-Young	106	3/1/49		b1/8/49

COMING

817	Alias the Champ (C)F	Gorgeous George-A. Long	60	11/15/49		b10/29/49
	Avengers, The	J. Carroll-A. Mara				a10/1/49
	Belle of Old Mexico	E. Rodriguez-R. Rockwell		1/31/50		a10/8/49
	Bells of Coronado *U	R. Rogers-D. Evans				a10/1/49
	Blonde Bandit	R. Rockwell-D. Patrick		12/22/49		a10/22/49

SHOWMEN'S TRADE REVIEW

Title	Company
Mrs. Mike	UA
Montana	WB
Montana Belle	RKO
Mother Is a Freshman	20th-Fox
Mule Train	Col.
Mutineers, The	Col.
My Brother Jonathan	Allied
My Dream Is Yours	WB
My Foolish Heart	RKO
My Friend Irma	Para.
Mysterious Desperado, The	RKO
Mystery Street	MGM

N

Nancy Goes to Rio	MGM
Neptune's Daughter	MGM
Nevadan	Col.
Never Fear	EL
Night and the City, The	20th-Fox
Night Beat	WB
Night in Havana	Col.
Night Unto Night	WB
No Sad Songs for Me	Col.
No Way Out	20th-Fox
Not Wanted	FC

O

Oh, Doctor	20th-Fox
Oh, You Beautiful Doll	20th-Fox
Oliver Twist	EL
Omoo-Omoo	Lippert
On the Town	MGM
Once More My Darling	U-I
Once Upon a Dream	EL
One Last Fling	WB
Open Door, The	MGM
Our Very Own	RKO
Outlaw, The	RKO
Outpost in Morocco	UA
Outrage	Para.
Outriders	MGM
Outside the Wall	U-I

P

Paid in Full	Para.
Palomino	Col.
Passport to Pimlico	EL
Perfect Strangers	WB
Petty Girl	Col.
Pinky	20th-Fox
Pirates of Capri	FC
Place in the Sun, A	Para.
Place of One's Own, A	EL
Please Believe Me	MGM
Police Story, The	Allied
Port of New York	EL
Portrait of Jennie	EL
Post Office Investigator	Rep.
Prince of Foxes	20th-Fox
Prince of the Plains	Rep.
Prison Warden	Col.
Prizefighter and the Cowboy	EL
Project X	FC

Q

Quartette	EL
Quicksand	UA

R

Radar Patrol	Lippert
Reckless Moment, The	Col.
Red Canyon	UA
Red Danube, The	MGM
Red Desert	Lippert
Red, Hot & Blue	Para.
Red Light	UA
Red Menace, The	Rep.
Red Pony, The	Rep.
Red Shoes, The	EL
Reformer and the Redhead	MGM
Renegade of the West	RKO
Return of the Frontiersman	WB
Riders in the Sky	Col.
Riders of the Range	RKO
Riders of the Whistling Pines	Col
Riding High	Para.
Rim of the Canyon	Col.
Rimfire	Lippert
Ringside	Lippert
Rock Bottom	WB
Rock Island Trail	Rep.
Rogues of Sherwood Forest	Col.
Rope of Sand	Para.
Roseanna McCoy	RKO
Roughshod	RKO
Rugged O'Riordans, The	U-I
Rupert	EL
Rusty Saves a Life	Col
Rusty's Birthday	Col

S

Samson and Delilah	Para.
Sands of Iwo Jima	Rep
Saraband	EL
Savage Horde, The	Rep.
Savage Splendor	RKO
Scene of the Crime	MGM
Scott of the Antarctic	EL
Search for Danger	FC
Secret Garden, The	MGM
Secret of Saint Ives	Col.
September	Para.
Set-Up, The	RKO
Shamrock Hill	EL
She Wore a Yellow Ribbon	RKO
Shoplifter	U-I
Side Street	MGM
Sierra	U-I
Silent Dust	Mono.
Singing Guns	Rep.
Siren of Atlantis	UA
Sky Dragon	Mono.
Sky Liner	Lippert
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL

Title	Company
Smoke Jumpers	Mono.
Somewhere in the City	WB
Song of Surrender	Para.
Sons of New Mexico	Col.
Sorrowful Jones	Para.
South of St. Louis	WB
South Sea Sinner	U-I
Special Agent	Para.
Spring in Park Lane	EL
Square Dance Jubilee	Lippert
Square Dance Katy	Mono.
Stage Fright	WB
Stagecoach Kid	RKO
Stampede	Allied
Stars in My Crown	MGM
State Department-File 649	FC
Storm Over Wyoming	RKO
Story of Molly X, The	U-I
Story of Seabiscuit	WB
Strange Bargain	RKO
Strange Case of Madeline Smith, The	U-I
Stratton Story, The	MGM
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Stromboli	RKO
Sundowners, The	EL
Sunset Boulevard	Para.
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tarnished	Rep.
Tarzan and the Slave Girl	RKO
Task Force	WB
Tattooed Stranger, The	RKO
Tell It to the Judge	Col.
Temptation Harbour	Mono.
Tension	MGM
That Forsyte Woman	MGM
That Midnight Kiss	MGM
There Is No Escape	Lippert
There's a Girl in My Heart	Allied
They Live By Night	RKO
Thieves' Highway	20th-Fox
Third Man, The	SRO
This Side of the Law	WB
Threat, The	RKO
Three Came Home	20th-Fox
Ticket to Tomahawk, A	20th-Fox
Tight Little Island	U-I
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Tough Assignment	Lippert
Trail of the Yukon	Mono.
Trapped	EL
Traveling Saleswoman	Col.
Treasure Island	RKO
Treasure of Monte Cristo	Lippert
Trouble at Melody Mesa	Astor
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twelve O'Clock High	20th-Fox
Twilight in the Sierras	Rep.
Two Corridors East	20th-Fox
Typee	Mono.
Tyrant of the Sea	Col.

U

Under Capricorn	WB
Under the Sun of Rome	UA
Undercover Man	Col.
Undertow	U-I
United States Mail	Para.
Unmasked	Rep.

V

Vendetta	RKO
Victim, The	WB

W

Wabash Avenue	20th-Fox
Wake of the Red Witch	Rep.
Walking Hills	Col.
Waterloo Road	EL
We Were Strangers	Col.
Weaker Sex, The	EL
Weep No More	RKO
Whip, The	UA
Whirlpool	20th-Fox
Whispering Smith	Para.
White Heat	WB
White Tower	RKO
Will James' Sand	20th-Fox
Window, The	RKO
Without Honor	UA
Wolf Hunters	Mono.
Woman Hater	U-I
Woman in Hiding	U-I
Woman in the Hall, The	EL
Woman of Distinction	Col.

Y

Yellow Cab Man	MGM
Yes Sir, That's My Baby	U-I
Young Daniel Boone	Mono.
Young Man With a Horn	WB
Younger Brothers, The	WB
You're My Everything	20th-Fox
You're Only Young Twice	MGM

Z

Zamba	EL

844	Golden Stallion, The *U	R. Rogers-D. Evans	67	11/15/49		a7/2/49
	House by the River, The	L. Hayward-J. Wyatt-L. Bowman				
	Jungle Stampede	African native cast				a10/15/49
888	MacBeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107			b10/1/48
	Rock Island Trail *U	F. Tucker-A. Mara				a10/22/49
	Sands of Iwo Jima	J. Wayne-A. Mara-J. Agar				a10/1/49
	Savage Horde, The	W. Elliott-A. Booth-G. Withers				a7/2/49
	Singing Guns *U	V. Monroe-E. Raines				
	Tarnished	A. Franz-D. Patrick				
	Twilight in the Sierras *U	R. Rogers-D. Evans				
	Unmasked	B. Fuller-R. Rockwell				
	Westerns					
	Arizona Cowboy	R. Allen				
867	Bandit King of Texas (W)F	A. Lane-E. Waller	60	8/26/49		b10/8/49
	Gunmen of Abilene	A. Lane-E. Waller				
868	Navajo Trail Raiders (W)F	A. Lane-E. Waller	60	10/15/49		b10/29/49
853	Outcasts of the Trail	M. Hale-P. Hurst	60	6/8/49		
	Pioneer Marshal	M. Hale-P. Hurst		12/24/49		
4961	Powder River Rustlers	A. Lane-E. Waller	60	11/25/49		
856	Ranger of Cherokee Strip	M. Hale-P. Hurst	60	11/4/49		
	Redwood Forest Trail	R. Allen				
855	San Antone Ambush (W)F	M. Hale-P. Hurst	60	10/1/49		b10/15/49
854	South of Rio (W)F	M. Hale-P. Hurst	60	7/22/49		
866	Wyoming Bandit, The (W)F	A. Lane-E. Waller	60	7/15/49		b8/6/49

SELZNICK RELEASING ORGANIZATION

	Fallen Idol, The (D)A	R. Richardson-M. Morgan	94	Nov. '49		b8/28/48
	Gone to Earth *T	J. Jones-D. Farrar				
	Third Man, The (D)A	J. Cotten-Valli-O. Welles	93	Nov. '49		b9/17/49

20TH-FOX

CURRENT

916	Beautiful Blonde From Bashful Bend *T (C)F	Grable-Romero-Vallee-San Juan	79	June '49		b5/28/49
908	Canadian Pacific *C (D)F	R. Scott-J. Wyatt	93	Apr. '49		b3/12/49
922	Come to the Stable (D)F	L. Young-C. Holme	94	Sept. '49		b6/25/49
910	Down to the Sea in Ships (D)F	Widmark-Barrymore-Stockwell	119	Mar. '49		b2/19/49
926	Everybody Does It (C)F	L. Darnell-P. Douglas-C. Holm	98	Nov. '49		b9/3/49
914	Fan, The (D)A	Crain-Carroll-Sanders-Green	79	May '49		b4/2/49
925	Father Was a Fullback (C)F	F. MacMurray-M. O'Hara	84	Oct. '49		b8/20/49
904	Forbidden Street, The (D)A	D. Andrews-M. O'Hara	91	June '49		b3/19/49
919	House of Strangers (D)A	R. Conte-S. Hayward-E. G. Robinson	101	July '49		b6/18/49
905	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49		b1/15/49
923	I Was a Male War Bride (C)F	C. Grant-A. Sheridan	105	Sept. '49		b8/13/49
917	It Happens Every Spring (C)F	R. Milland-P. Douglas-J. Peters	87	June '49		b5/7/49
912	Miss Mink of 1949 (C)F	J. Lydon-L. Collier	69	Mar. '49		b2/26/49
911	Mother Is a Freshman *T (C)F	L. Young-V. Johnson-R. Vallee	81	Mar. '49		b3/5/49
913	Mr. Belvedere Goes to College (C)F	C. Webb-S. Temple	83	May '49		b4/2/49
927	Oh, You Beautiful Doll *T (M)F	J. Haver-M. Stevens	93	Nov. '49		b9/17/49
	Pinky (D)A	J. Crain-W. Lundigan	102	Nov. '49		b10/1/49
921	Slattery's Hurricane (D)A	R. Widmark-L. Darnell-V. Lake	83	Aug. '49		b8/6/49
924	Thieves' Highway (Melodrama) A	R. Conte-V. Cortesa-L. J. Cobb	95	Oct. '49		b9/3/49
915	Tucson (C)F	J. Lydon-P. Edwards-C. Russell	64	May '49		b5/14/49
918	Will James' Sand *T (D)F	M. Stevens-C. Gray-R. Calhoun	77	July '49		b4/30/49
920	You're My Everything *T (M-C-Romance)F	D. Dailey-A. Baxter	94	Aug. '49		b7/2/49

COMING

	Big Fall, The	J. Garfield-M. Prell				a10/8/49
	Black Rose, The *T	T. Power-C. Aubry				
	Broken Arrow *T	J. Stewart-D. Paget				a7/23/49
	Cariboo Trail *C	R. Scott-K. Booth				
	Cheaper By the Dozen *T	J. Crain-C. Webb-M. Loy				a11/5/49
	Dakota Lil	Cameron-Montgomery-Windsor				
	Dancing in the Dark *T(M)F	W. Powell-M. Stevens-B. Drake	92			b11/5/49
930	Fighting Man of the Plains *C (W-D)F	R. Scott-J. Nigh	94	Dec. '49		b10/15/49
	Front and Center	D. Dailey-C. Townsend-C. Calvet				a9/3/49
	Gun Fighter	G. Peck-H. Westcott				a10/15/49
	Love That Brute	P. Douglas-J. Peters				a9/3/49
	Night and the City, The	R. Widmark-G. Tierney				
	No Way Out	R. Widmark-L. Darnell				
	Oh, Doctor	D. McGuire-W. Lundigan				a7/30/49
929	Prince of Foxes (D)F	T. Power-W. Hendrix-O. Welles	107	Dec. '49		b8/27/49
928	Three Came Home	C. Colbert-A. Marshall				a6/18/49
	Ticket to Tomahawk, A *T	D. Dailey-A. Baxter				a10/1/49
	Twelve O'Clock High	G. Peck-H. Marlowe-D. Jagger				a6/25/49
	Two Corridors East	M. Clift-P. Douglas-C. Bruch				
	Wabash Avenue *T	B. Grable-V. Mature-P. Harris				a7/16/49
	Whirlpool	Tierney-Conte-Ferrer-Bickford				a9/3/49

UNITED ARTISTS

CURRENT

	Africa Screams (C)F	Abbott & Costello-F. Buck	79	June '49		b5/7/49
	Big Wheel, The	M. Rooney-T. Mitchell	92	11/5/49		a7/30/49
	Black Magic (D)F	O. Welles-N. Guild	105	8/19/49		b8/20/49
	Champion (D)A	K. Douglas-M. Maxwell	99	5/20/49		b3/19/49
	Crooked Way, The (G-D)A	J. Payne-S. Tufts-E. Drew	90	4/22/49		b4/30/49
	Great Dan Patch, The (D)F	D. O'Keefe-G. Russell	94	7/22/49		b7/16/49
	Home of the Brave (D)A	J. Edwards-J. Corey-S. Brodie	85	June '49		b4/30/49
	Impact (D)A	B. Donlevy-E. Raines-H. Walker	111	4/1/49		b3/19/49
	Jigsaw (My)F	F. Tone-J. Wallace-M. McCormick	72	3/11/49		b3/12/49
	Outpost in Morocco (D)F	G. Raft-M. Windsor-A. Tamiroff	92	5/6/49		b3/26/49
	Red Light (D)F	G. Raft-V. Mayo	83	9/30/49		b8/20/49
	Too Late for Tears (D)A	L. Scott-D. Duryea-D. DeFore	99	7/8/49		b4/9/49
	Without Honor	L. Day-F. Tone	76	10/10/49		a4/9/49

COMING

	Champagne for Caesar	R. Colman-C. Holm				
	Concert Magic (M)F	Y. Menuhin-Hollywood Symphony	72	Special		b10/23/48
	D. O. A.	E. O'Brien-L. Roberts				
	Deadly Is the Female	P. Cummins-J. Dall	84	Jan. '50		a6/25/49
	Escape If You Can	P. Henreid-C. McLeod		12/2/49		
	Esperanza (Argentine)	J. Ben-Ami				
	If This Be Sin	M. Loy-R. Greene				
	Indian Scout	G. Montgomery-E. Drew	71	Feb. '50		a8/21/48
	Iroquois Trail, The	G. Montgomery-B. Marshall				
	Johnny Holiday	W. Bendix-H. Carmichael				
	Johnny One-Eye	P. O'Brien-W. Morris-D. Moran				
	Kiss for Corliss, A (C)F	S. Temple-D. Niven	88	11/25/49		b10/22/49
	Love Happy (C)F	Marx Bros.-I. Massey-Vera Ellen	82			b10/15/49
	Mrs. Mike	D. Powell-E. Keyes	99	12/17/49		a8/27/49
	Men, The	M. Brando-T. Wright				
	Quicksand	M. Rooney-Jeanne Cagney-P. Lorre		3/15/50		a5/7/49

	Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/10/49		b12/18/48
	Under the Sun of Rome (Italian) (D)A	Non-professional cast	100	Special		b10/15/49
	Whip, The	D. Duryea-G. Storm-H. Marshall				
	Westerns					
	Daring Caballero (W)F	D. Renaldo-L. Carrillo-K. Valez	61	6/24/49		b7/9/49
	Gay Amigo (W)F	D. Renaldo-L. Carrillo-Armida	61	June '49		b5/14/49
	Satan's Cradle	D. Renaldo-L. Carrillo	60	11/15/49		

UNIVERSAL-INTERNATIONAL

CURRENT

707	Abandoned (D)F	D. O'Keefe-G. Storm	79	Oct. '49		b10/8/49
702	Abbott & Costello Meet the Killer, Boris Karloff (C-My)F	Abbott & Costello-B. Karloff	84	Aug. '49		b8/6/49
695	Arctic Manhunt (D)F	M. Conrad-C. Thurston	69	May '49		b8/27/49
	Bagdad *T	M. O'Hara-P. Christian-V. Price		Nov. '49		a6/25/49
704	Blue Lagoon, The *T (Romance)A	J. Simmons-D. Houston	101	Aug. '49		b3/12/49
699	Calamity Jane and Sam Bass *T (W-D)F	Y. DeCarlo-H. Duff	85	July '49		b6/4/49
708	Christopher Columbus *T(D)F	F. March-F. Eldridge-F. L. Sullivan	104	Oct. '49		b6/18/49
694	City Across the River (D)F	S. McNally-J. Corey	90	May '49		b2/26/49
689	Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49		b12/11/48
901	Free for All	R. Cummings-A. Blyth	83	Nov. '49		a8/6/49
706	Gal Who Took the West *T (W-C-D)F	Y. DeCarlo-S. Brady	84	Sept. '49		b9/17/49
	Hamlet (D)F	L. Olivier-J. Simmons	150	Sept. '49		b5/15/49
698	Illegal Entry (D)A	H. Duff-M. Toren-G. Brent	84	June '49		b6/11/49
700	Johnny Stool Pigeon (D)F	D. Duryea-H. Duff-S. Winters	75	July '49		b7/16/49
693	Lady Gambles, The (D)A	B. Stanwyck-R. Preston-S. McNally	99	May '49		b5/14/49
690	Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49		b1/29/49
692	Ma and Pa Kettle (C)F	M. Main-P. Kilbride	75	Apr. '49		b3/26/49
703	Once More, My Darling (C)F	R. Montgomery-A. Blyth-J. Cowl	92	Aug. '49		b7/30/49
697	One Woman's Story (D)A	A. Todd-C. Rains-T. Howard	91	June '49		b2/12/49
691	Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49		b2/5/49
902	Story of Molly X, The	J. Havoc-John Russell		Nov. '49		a10/15/49
709	Sword in the Desert (D)A	M. Toren-D. Andrews	99	Oct. '49		b8/27/49
696	Take One False Step (D)F	W. Powell-S. Winters-J. Gleason	94	June '49		b6/4/49
701	Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	69	July '49		b11/13/48
705	Yes Sir, That's My Baby *T (C-M)F	D. O'Connor-G. DeHaven-C. Coburn	81	Sept. '49		b8/13/49

COMING

	Adam and Evelyne (C-D)A	S. Granger-J. Simmons	92	Dec. '49		b5/21/49
	All Over the Town (C)F	S. Churchill-N. Wooland	88			b2/26/48
	Astonished Heart, The	N. Coward		Mar. '50		
	Blind Goddess, The (D)A	E. Portman-M. Denison	88			b9/25/48
	Buccaneer's Girl *T	Y. DeCarlo-P. Friend		Mar. '50		a9/3/49
	Cardboard Cavalier (C)F	S. Field-M. Lockwood	97			b4/23/49
	Comanche Territory *T	M. O'Hara-MacD. Carey				a10/1/49
	Confidential Squad	R. Conte-C. Gray				
	Curtain Call at Cactus Creek *T	D. O'Connor-G. Storm				a4/9/49
	Daybreak (D)A	A. Todd-E. Portman	81			b7/16/49
	Deported	M. Toren-J. Chandler				
	Double Crossbones	D. O'Connor-H. Carter				a10/15/49
	Francis	D. O'Connor-P. Medina		Feb. '50		a6/11/49
723	Girl in the Painting, The (D)A	M. Zetterling-R. Beatty-G. Rolfe	90			b12/25/48
	Her Man Gilbey (C)F	M. Wilding-P. Ward-L. Palmer	77			b6/18/49
	Kid from Texas, The *T	A. Murphy-G. Storm		Feb. '50		a7/2/49
	Ma and Pa Kettle Go to Town	M. Main-P. Kilbride		Apr. 50		a10/8/49
	Outside the Wall	R. Basehart- M. Maxwell		Feb. '50		a10/29/49
	Rugged O'Riordans, The	Australian cast		Jan. '50		
	Shoplifter	S. Brady-M. Freeman		Mar. '50		
	Sierra *T	A. Murphy-W. Hendrix		Apr. '50		a10/1/49
903	South Sea Sinner	S. Winters-MacD. Carey		Jan. '50		a8/6/49
	Strange Case of Madeline Smith, The	A. Todd		Apr. 50		
	Tight Little Island	B. Radford-J. Greenwood		Dec. 49		
	Undertow	S. Brady-D. Hart		Dec. '49		a10/1/49
	Woman in Hiding	I. Lupino-H. Duff-S. McNally		Jan. '50		a10/8/49

WARNER BROS.

CURRENT

	Backfire	V. Lindfors-E. O'Brien-V. Mayo		8/27/49		a1/8/49
906	Beyond the Forest (D)A	B. Davis-J. Cotten	96	10/22/49		b10/22/49
824	Colorado Territory (W)F	J. McCrea-V. Mayo	94	6/11/49		b5/21/49
821	Flamingo Road (D)A	J. Crawford-Z. Scott-S. Greenstreet	94	4/30/49		b4/9/49
827	Fountainhead, The (D)A	G. Cooper-P. Neal-R. Massey	114	7/2/49		b6/25/49
828	Girl From Jones Beach (C)F	V. Mayo-R. Reagan-E. Bracken	78	7/16/49		b6/25/49
	Hasty Heart, The (D)F	R. Reagan-P. Neal	107	8/13/49		b9/24/49
817	Homicide (My)A	R. Douglas-H. Westcott-R. Alda	77	4/2/49		b3/12/49
902	House Across the Street (My)A	W. Morris-J. Paige-B. Bennett	69	9/10/49		b8/20/49
831	It's a Great Feeling *T (C-M)F	D. Morgan-D. Day-J. Carson	85	8/20/49		b7/30/49
814	John Loves Mary (C)F	Reagan-Carson-Neal-Morris	96	2/19/49		b1/29/49
816	Kiss in the Dark, A (C-M)F	J. Wyman-D. Niven	88	3/26/49		b3/5/49
829	Look for the Silver Lining *T (M-B)F	J. Haver-R. Bolger-G. McRae	106	7/30/49		b6/25/49
	Montana *T	E. Flynn-A. Smith-S. Z. Sakall		9/3/49		a12/18/48
820	My Dream Is Yours *T (M)F	Carson-Day-Bowman-Arden	101	4/16/49		b3/19/49
822	Night Unto Night (D)A	R. Reagan-V. Lindfors	84	5/14/49		b4/23/49
830	One Last Fling (C)F	A. Smith-Z. Scott	64	8/6/49		b7/9/49
815	South of St. Louis *T (W-D)F	J. McCrea-A. Smith-Z. Scott	88	3/12/49		b2/19/49
907	Story of Seabiscuit, The *T (D)F	S. Temple-B. Fitzgerald	93	11/12/49		b10/29/49
903	Task Force (part *T) (D)A	G. Cooper-J. Wyatt-W Morris	116	9/24/49		b9/3/49
904	Under Capricorn *T (Hist. Romance)F	I. Bergman-J. Cotten-M. Wilding	117	10/8/49		b9/10/49
901	White Heat (Melodrama)A	J. Cagney-V. Mayo-E. O'Brien	114	9/3/49		b8/27/49
823	Younger Brothers, The *T (W)F	W. Morris-J. Paige-B. Bennett	77	5/28/49		b5/7/49

COMING

	After Nightfall	D. Brian				
908	Always Leave Them Laughing	M. Berle-V. Mayo		11/26/49		
	Barricade *T	D. Clark-R. Massey-R. Roman				a7/23/49
905	Chain Lightning	Bogart-Parker-Massey-Whorf		1/28/50		a9/3/49
	Daughter of Rosie O'Grady *T	J. Haver-G. MacRae				
	Glass Menagerie, The	J. Wyman-K. Douglas-G. Lawrence				
	Golden Madonna, The (C-D)A	P. Calvert-M. Rennie	90			b5/14/49
	Hawk & The Arrow	B. Lancaster-V. Mayo				
	Inspector General, The *T	Kaye-Bates-Slezak-Cobb		12/31/49		
	Lady Takes a Sailor, The	J. Wyman-D. Morgan				a6/11/49
	Locked In	E. Parker-A. Moorehead				
	Night Beat	W. Douglas-A. Hale-R. Alda				a8/28/48
	Perfect Strangers	G. Rogers-D. Morgan				a8/27/49
	Return of the Frontiersman *T	G. McRae-R. Calhoun				a7/9/49
	Rock Bottom	E. Parker-P. Neal				
	Stage Fright	J. Wyman-M. Dietrich-M. Wilding				
	This Side of the Law	Lindfors-Smith-Paige-Douglas				a1/22/49
	Victim, The	J. Crawford-D. Brian				
	Young Man With a Horn	K. Douglas-L. Bacall-D. Day				a9/3/49

NEWSREEL SYNOPSES

(Released Wednesday, Nov. 9)

ALL-AMERICAN (Vol. 8, No. 368)—Synopsis of this issue not received at press time.

MOVIETONE (Vol. 32, No. 89)—Worst air crash; Sherman succeeds Denfeld; Israeli housing; Greek anniversary; Horse Show; Wrestling.

NEWS OF THE DAY (Vol. 21, No. 219)—Worst air crash; Israeli housing; Sherman succeeds Denfeld (ex. L. A., San Fran.); Wrestling; Diving; Horse Show.

PARAMOUNT (No. 22)—Horse Show; Barkley and Mrs. Hadley; Sherman succeeds Denfeld; Worst air crash; Diving.

TELENEWS (Vol. 3, No. 44B)—CIO convention, Bethlehem Steel pact; Worst air crash; British ship shelled in Red China; West German president visits Berlin; Fugitive chimpanzee; Italian TV comedy.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 297)—Worst air crash; California brush fire; Sherman succeeds Denfeld; Football: USC-Washington, Duke-Georgia Tech; Wrestling.

WARNER PATHE (Vol. 21, No. 24)—Worst air crash; Sherman succeeds Denfeld; California brush fire; Danny Kaye; Horse Show; Football: Rams-Bears.

(Released Saturday, Nov. 12)

MOVIETONE (Vol. 32, No. 90)—Armistice Day; Football: Stanford-USC, Notre Dame-Michigan State, Army-Fordham.

NEWS OF THE DAY (Vol. 21, No. 220)—Army show; Prince Charlie's first birthday; Beach fashions; Truman in Midwest; Football: Notre Dame-Michigan State, Army-Fordham.

PARAMOUNT (No. 23)—Army Show; Truman in Midwest; Water-walking; Beach fashions; Football: Army-Fordham, Notre Dame-Michigan State.

TELENEWS (Vol. 3, No. 45A)—Yugoslav Partisan museum; Air safety drive; Roads for tomorrow; Israeli science institute; Bail for Reds; "Airlift" to Puerto Rico; Danish bathing beauties; Football: Rice-Arkansas.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 298)—Army Show; Indonesia accord; Truman in Midwest; Water-walking; Football: Stanford-USC, Wisconsin-Northwestern, Army-Fordham.

WARNER PATHE (Vol. 21, No. 25)—Seattle shipwreck; Hoffman on trade barriers; Israeli science institute; Army Show; Drive safely (Jack Carson); Football: Stanford-USC, Notre Dame-Michigan State, Army-Fordham.

ADVANCE DATA
On Forthcoming Product

Baron of Arizona (Lippert) Principals: Vincent Price, Ellen Drew. Director, Samuel Fuller. Plot: Using a spurious Spanish land grant a notorious swindler claims the territory of Arizona, and almost gets away with the steal in this drama.

Redwood Forest Trail (Republic) Principals: Rex Allen. Director, Phillip Forde. The operator of a camp for underprivileged boys successfully fights the efforts of a ruthless attorney to obtain the camp site for its valuable trees.

PICTURES STARTED LAST WEEK

MONOGRAM. Fortunes of Captain Blood"—Principals: Louis Hayward, Patricia Medina. Director, Gordon Douglas.

Mule Train—Principals: Gene Autry, Pat Buttram. Director, John English.

INDEPENDENT. It's a Small World—Principals: Paul Dale, Lorraine Miller, Nina Koshetz. Director, William Castle.

LIPPERT PROD. Crooked River—Principals: James Ellison, Russell Hayden, Fuzzy Knight. Director, Thomas Carr.

MONOGRAM. Killer Shark—Principals: Roddy McDowall, Douglas Fowley, Dickie Moore. Director, Oscar Boetticher.

TITLE CHANGES

"Bitter Victory" (Para) now PAID IN FULL.

"Web of the City" (U-I) now CONFIDENTIAL SQUAD.

"With All My Love" (RKO) now OUR VERY OWN.

RE-ISSUES (Nationally Released)

ASTOR PICTURES

			Time Mins.	Rel. Date
Across the Sierras	"Wild Bill" Elliott		60	5/1/50
Beyond the Sacramento	"Wild Bill" Elliott		59	11/1/49
Hands Across the Rockies	"Wild Bill" Elliott		61	8/1/50
Invisible Ghosts	B. Lugosi		66	9/15/49
King of Dodge City	"Wild Bill" Elliott		62	9/15/50
North of the Lone Star	"Wild Bill" Elliott		61	6/15/50
Prairie Schooners	"Wild Bill" Elliott		60	2/15/50
Son of Davy Crockett, The	"Wild Bill" Elliott		61	12/15/49
Spotlight Scandals	B. Gilbert-F. Fay		84	9/15/49
Wildcat of Tucson, The	"Wild Bill" Elliott		61	3/15/50

COLUMBIA

Cover Girl *T	R. Hayworth-G. Kelly		107	Aug. '49
You Were Never Lovelier	R. Hayworth-F. Astaire		98	Aug. '49

EAGLE LION

Letter of Introduction	A. Menjou-A. Leeds			Oct. '49
006 Story of G. I. Joe, The	R. Mitchum-B. Meredith			Oct. '49

FAVORITE FILMS

Desert Command	J. Wayne		60	Aug. '49
Ghost Camera	I. Lupino		70	Nov. '49
Naked Man & Beast, Wild Men of Kalahari, and African Big Game	Jungle Combination		145	Oct. '49
Return of the Ape Man	B. Lugosi		70	12/1/49
Trouble Chasers	B. Gilbert-M. Rosenbloom		70	1/1/50

FILM CLASSICS

Back Street	C Boyer-M. Sullavan		89	Oct. '49
Cobra Woman	M. Montez-J. Hall-Sabu		70	7/28/49
Scarlet Street	J. Bennett-E. G. Robinson		102	Oct. '49
White Savage	M. Montez-J. Hall-Sabu		76	7/28/49

MOTION PICTURE SALES CORP.

Street of Fallen Angels	M. Montez-J.P. Aumont		90	11/15/49
Tabu	Reri		83	10/1/49

PARAMOUNT

4908 Lady Eve	B. Stanwyck-H. Fonda			12/2/49
1907 Holiday Inn	B. Crosby-F. Astaire			12/2/49

RKO RADIO

065 Tarzan's Desert Mystery	J. Weissmuller-B. Joyce		70	Aug. '49
064 Tarzan Triumphs	J. Weissmuller-B. Joyce		76	Aug. '49

WARNER BROS.

909 Farewell to Arms, A	H. Hayes-G. Cooper		78	12/10/49
910 Hatchet Man, The	E. G. Robinson-L. Young		74	12/10/49

MISCELLANEOUS FEATURES

U. S.

Concert Magic (Concert Films)	Y. Menuhin		72	b10/23/48
Lawton Story, The *C (Hallmark) (D)F	G. Prince		101	b4/9/49
Louisiana Story (Lopert)	J. Boudereaux		77	b10/2/48
Prejudice (Motion Picture Sales)	D. Bruce		57	b2/26/49
Quiet One (Mayer-Burstyn)	D. Thompson		67	
Story of Life (Crusades)	J. Crehan		67	b7/10/48
Strange Victory (Target)	V. Richardson		73	b7/24/48
Street Corner (Viro)	M. M. Jones		70	b12/18/48
Street of Fallen Angels (Motion Pic. Sales)	M. Montez			
Thief of Venice (Motion Picture Sales)	M. Montez			
Wild Weed (Eureka) (Semi-doc-D)A	L. Leeds		80	b9/10/49

BELGIUM

Rubens (Discina) (Doc.)F	Art Works		45	b6/18/49

ENGLAND

Bonnie Prince Charlie *T (D)F	D. Niven		126	b11/13/48
Brighton Rock	R. Attenborough		92	b1/3/48
Case of Charles Peace (D)A	M. Martin-Harvey		89	b4/16/49
Chiltern Hundreds, The (C)F	C. Parker		85	b8/27/49
Dolwyn (London) (D)F	E. Evans		95	b5/14/49
Elizabeth of Ladymead *T (D)A	A. Neagle		97	b1/8/49
Fools Rush In (C)A	S. A. Howes		82	b3/12/49
For Them That Trespass (D)A	S. Murray		95	b4/30/49
Ghosts of Berkeley Square	R. Morley		90	b11/1/47
Guinea Pig (Grandi) (D)A	R. Attenborough		98	b10/30/48
History of Mr. Polly	J. Mills		96	b2/19/49
Interrupted Journey, The (D)A	V. Hobson		80	b8/20/49
Kind Hearts and Coronets (C)A	A. Guinness		106	b6/25/49
Loves of Joanna Godden	G. Withers		85	b6/21/47
Madness of the Heart (D)A	M. Lockwood		105	b7/30/49
Man on the Run (D)A	D. Farr		83	b4/30/49
Mark of Cain	E. Portman		88	b1/17/48
Maytime in Mayfair *T (C-M)F	A. Neagle		95	b6/4/49
Mrs. Fitzherbert	P. Graves		99	b2/14/48
Private Angelo (C-D)A	P. Ustinov		107	b7/2/49
Showtime (English Films)	A. Todd		91	b6/5/48
Small Back Room	D. Farrar		104	b2/12/49
Small Voice	V. Hobson		83	b11/27/48
That Dangerous Age (D)A	M. Loy		98	b5/14/49
Train of Events (D)A	V. Hobson		95	b8/27/49
Winslow Boy	R. Donat		117	b9/11/48

FRANCE

Cavalcade of the Hours (Nayfack) (D)A	Fernandel		90	b9/10/49
Chips Are Down (Lopert)	M. Presle		93	b2/12/49
Devil in the Flesh (A.F.E.) (D)A	G. Philipe		112	b5/21/49
Love Story (Cine Classics) (D)A	O. Joyeux		90	b7/9/49
Man to Men (Siritzky)	J.-L. Barrault		100	b2/26/49
Monsieur Vincent (Lopert)	P. Fresnay		102	b1/1/49
Rumeurs (Famous Pictures) (D)A	J. Dumesnil		82	b5/14/49
Secrets of a Ballerina (Distinguished)	P. Blanchar		84	b1/8/49
Wench, The (Spalter) (D)A	M. Casares		90	b3/12/49

GERMANY

Germany Year Zero (Superfilm) (Doc-D)A	Non-professional cast		75	b10/15/49
Somewhere in Berlin (Central Cinema) (D)A	C. Knetschke		77	b9/10/49

GREECE

Voice of the Heart (Rex)	E. Veakis		100	

HUNGARY

It Happened in Europe (Lopert (D)A	M. Gabor		93	b10/8/49

ITALY

Bandit, The (Times Film) (D)A	A. Magnani		77	b6/11/49
Earth Cries Out, The (Dubbed) (Lux) (Semi-doc-D)A	M. Berti		80	b9/10/49
Flight Into France (Lux) (Melodrama)A	F. Lulli		92	b8/6/49
Guaglio (Lux) (D)F	A. Celi		88	b5/14/49
His Young Wife (Armanac) (C-D)A	C. Campanini		98	b4/9/49
Iron Crown, The (Superfilm) (D)F	M. Girotti		100	b6/25/49
Outcry (Crest) (D)A	L. Padovani		89	b3/26/49
Peddlin' In Society (Lux) (C)F	A. Magnani		85	b5/14/49
Professor, My Son (Lux) (C-D)F	A. Fabrizzi		86	b4/9/49
Wandering Jew, The (Globe) (D)A	V. Cortese		90	b4/9/49
Woman Trouble (Lux) (D)F	A. Magnani		85	b6/4/49

POLAND

The Last Stop (Times Film) (D)A	T. Gorecka		110	b4/23/49

SPAIN

Don Quixote de la Mancha (Azteca) (C-D)F	R. Rivelles		138	b6/11/49
Nail, The (Azteca) (D)A	R. Duran		95	b7/23/49

SWEDEN

Incorrigible (Foreign Service) (D)A	S. Jarrel		81	b6/11/49
Interlude (Globe)	V. Lindfors		83	b1/15/49
I Am With You (Dubbed) (Carlson) (Doc)F	N. Dahlgren		75	b3/5/49
Sunshine Follows Rain (Scandia) (D)F	M. Zetterling		100	b10/1/49

SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

1948-49

COLUMBIA

THREE STOOGES COMEDIES (8)

No.	Title	Rel. Date	Data
1	Heavenly Daze (16½)	9/2	9/25
2	I'm A Monkey's Uncle (16)	10/7	10/23
3	Mummy's Dummies (16)	11/4	1/22
4	Crime on Their Hands (17½)	12/9	3/12
5	The Ghost Talks (16)	2/3	5/7
6	Who Done It? (16)	3/3	5/21
7	Hokus Pokus (16)	5/5	9/3
8	Fuelin' Around (16)	7/7	.....

SORTED & ALL-STAR COMEDIES (12)

1	Billie Gets Her Man (17)	9/9	9/25
2	Go Chase Yourself (17)	10/14	10/9
3	Parlor, Bedroom and Wrath (16)	12/16	4/2
4	Radio Riot (16)	2/10	4/2
5	Sunk in the Sink (16)	3/10	5/21
6	Microspook (16)	6/9	.....
1	A Pinch in Time (16)	11/11	.....
2	He's In Again (16½)	1/13	3/19
3	Miss in a Mess (15½)	1/20	4/9
4	Trapped by a Blonde (15½)	4/7	9/3
5	Flung by a Fling (16)	5/12	9/3
6	Clunked in the Clink (16)	7/13	.....

CAN YOU TOP THIS? (2)

1	#1 (13)	11/18	.....

COMEDY FAVORITES (Reissues) (6)

1	Pest from the West (18½)	9/30	.....
2	Ay Tank Ay Go (16)	10/21	.....
3	Static in the Attic (19)	12/23	.....
4	Nothing But Pleasure (17)	3/31	.....
5	A Rookie's Cookie (17)	5/19	.....
6	Crazy Like a Fox (18½)	6/16	.....

FOX AND CROW (8)

1	Robin Hoodlum (7)	11/23	3/12
2	Magic Fluke (7)	3/24	5/21

ONE-REEL SPECIAL

1	Candid Microphone No. 1 (11)	10/21	.....
2	Candid Microphone No. 2 (10½)	3/3	5/7
3	Candid Microphone No. 3 ( )	8/19	.....

COLOR RHAPSODIES (8)

1	Pickled Puss (6½)	9/2	9/25
2	Lo, The Poor Buffal (6½)	11/4	1/1
3	Coo-Coo Bird Dog (6)	2/3	4/30
4	Grape Nutty (6)	4/14	10/22
5	Cat-Tastrophy (6)	6/30	.....

COLOR FAVORITES (Reissues) (8)

1	The Stork Takes a Holiday (8)	9/9	.....
2	Swing Monkey Swing (8)	10/14	.....
3	The Little Match Girl (8½)	11/25	.....
4	Glee Worms (7½)	12/16	.....
5	A Boy and His Dog (7)	1/6	.....
6	Spring Festival (8)	3/17	.....
7	Indian Serenade (8)	5/5	.....
8	Two Lazy Crows (7)	7/13	.....

FILM NOVELTIES (8)

1	Rhapsody on Ice (9)	11/23	3/12
2	America's Heritage of Hospitality (10½)	8/25	.....

VERA VAGUE LAFF TOURS (8)

1	A Lass in Alaska (10½)	10/28	10/9
2	Sitka Sue (10½)	1/20	4/2

WORLD OF SPORTS (12)

1	Diving Champion (9½)	9/23	10/2
2	Acrobatic Babies (8)	10/14	10/23
3	Babe Didrickson, Queen of Sports (9)	11/25	2/12
4	Flashing Fins (10)	11/23	3/12
5	Mrs. Golf (8½)	2/24	4/30
6	Trigger Magic (10)	3/17	7/30
7	Lady of the Links (8)	4/28	10/22
8	Racing Greyhounds (9½)	5/26	.....
9	Rasslin' Riot (8½)	6/23	.....
10	West Point Track & Field (9)	7/27	.....

THRILLS OF MUSIC (12)

1	Elliot Lawrence & Orch. (10½)	9/23	9/25
2	Ray Eberle & Orch. (10)	11/4	2/12
3	Louis Prima & Orch. (10)	12/16	4/2
4	Buddy Rich & Orch. (10)	1/20	4/9
5	Charlie Spivak & Orchestra (10)	3/24	7/30
6	Frankie Carle & Orch. (9)	4/21	9/3

SCREEN SNAPSHOTS (12)

1	Hollywood Holiday (9)	9/2	10/2
2	A Day at C.B.S. (9½)	10/7	1/3
3	Stars to Remember (9½)	11/18	2/12
4	Hollywood Santa Claus Lane (10)	12/23	.....
5	A Rainy Day in Hollywood (10)	1/27	4/30
6	Frank Borzage Golf Tournament (10)	3/3	5/21
7	Medals for Hollywood Stars (9½)	4/14	.....
8	Vacation at Del Mar (10½)	5/12	....
9	Hollywood's Happy Homes (9½)	6/16	.....
10	Howdy Podner (9½)	7/20	.....

COMMUNITY SINGS (8)

1	Baby Face (9)	9/16	10/2
2	My Happiness (10)	10/21	1/22
3	It's Magic (9½)	12/23	4/2
4	Bouquet of Roses (9½)	3/10	4/30
5	June in January (10)	4/21	10/22
6	My Blue Heaven (9½)	7/7	10/29

SERIALS

1	Congo Bill (15 Chapters)	10/28	.....
1	Bruce Gentry (15 Chapters)	2/10	.....
1	Great Adventures of Wild Bill Hickok (15 Chapters) (Reissue)	9/8	.....
1	New Adventures of Batman & Robin (15 Chapters)	5/26	.....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31	Old Rockin' Chair Tom (7)	9/18	1/15
W-32	Lucky Ducky (8)	10/9	.....
W-33	Professor Tom (8)	10/20	3/12
W-34	The Cat That Hated People (7)	11/20	2/26
W-35	Mouse Cleaning (8)	12/11	3/5
W-36	Goggle Fishing Bear (7)	1/15	4/30
W-37	Bad Luck Blackie (7)	1/22	4/9
W-38	Polka Dot Puss (8)	2/26	6/4
W-39	Senor Droopy (8)	4/9	7/30
W-40	Hatch Up Your Troubles (8)	5/14	7/30
W-41	Meet King Joe (8)	5/28	9/17
W-42	The Little Orphan (8)	4/30	8/6
W-43	House of Tomorrow (7)	6/11	9/17
W-44	Heavenly Puss (8)	7/9	.....
W-45	Doggone Tired (8)	7/30	.....
W-46	Wags to Riches (8)	8/13	.....

PETE SMITH SPECIALTIES (10)

S-51	Why Is It? (7)	9/11	11/13
S-52	Pigskin Skill (8)	9/18	10/23
S-53	Ice Aces (8)	11/6	2/13
S-54	Let's Cogitate (8)	12/25	2/26
S-55	Super Cue Men (9)	1/29	4/9
S-56	What I Want Next (10)	2/12	4/9
S-57	Scientifiquiz (9)	4/2	6/4
S-58	Those Good Old Days (9)	4/16	7/30
S-59	Fishing for Fun (9)	4/23	8/6
S-60	Football Thrills (9)	8/27	.....

GOLD MEDAL CARTOONS (Reissues) (4)

W-21	The Little Goldfish (8)	11/20	.....
W-22	Fine Feathered Friends (8)	1/1	.....
W-23	The Blue Danube (8)	4/2	.....
W-24	Sufferin' Cats (8)	6/24	.....

FITZPATRICK TRAVELTALKS (8)

T-11	Wandering Through Wales (9)	10/16	2/14
T-12	Night Life in Chicago (9)	11/27	2/26
T-13	Scholastic England (8)	12/18	5/7
T-14	Ontario, Land of Lakes (10)	2/12	6/4
T-15	Calling on Michigan (10)	3/5	7/23
T-16	Playlands of Michigan (9)	3/26	7/23
T-17	Quebec in Summertime (10)	4/9	7/30
T-18	Roaming Through Northern Ireland (9)	7/9	.....

THE PASSING PARADE (6)

K-71	The City of Little Men (10)	11/20	2/12
K-72	Annie Was a Wonder (10)	1/27	4/9
K-73	Stuff for Stuff (9)	3/26	7/23
K-74	Mr. Whitney Had a Notion (11)	5/7	7/30
K-75	Clues to Adventure (9)	6/11	9/24
K-76	Child City ( )	.....	.....

MGM SPECIALS (4)

A-1	Mighty Manhattan (20)	7/30	5/28
A-2	Heart to Heart (21)	5/21	10/22

PARAMOUNT

PACEMAKERS

K8-1	Appointment With Baby (11)	10/8	1/8
K8-2	Mr. Groundling Takes the Air (11)	12/3	1/22
K8-3	Make Mine Monica (11)	1/14	2/26
K8-4	The MacAdemy Awards (8)	2/18	4/30
K8-5	I Remember You (11)	3/18	5/7
K8-6	My Silent Love (11)	4/22	10/22
K8-7	The Lambertville Story (10)	5/20	9/3
K8-8	Southward Ho Ho! (11)	6/17	9/17
K8-9	Roller Derby Girl (10)	7/8	10/15
K8-10	Neighbors in the Night (11)	7/29	10/15
K8-11	The Football Fan (11)	9/9	.....
K8-12	Strawhat Cinderella (11)	9/23	.....

NOVELTOON

P8-1	The Mite Makes Right (8)	10/	1/15
P8-2	Hector's Hectic Life (7)	11/19	1/8
P8-3	Old Shell Game (7)	12/17	2/19
P8-4	The Little Cut-up (7)	12/17	2/26
P8-5	Hep Cat Symphony (7)	2/4	4/30
P8-6	The Lost Dream (8)	3/18	5/21
P8-7	Little Red School Mouse (7)	4/15	7/16
P8-8	A Haunting We Will Go (9)	5/13	10/22
P8-9	A Mutt in a Rut (8)	5/27	10/22
P8-10	Campus Capers (7)	7/1	9/17

SCREEN SONG

X8-1	Readin' Ritin' and Rhythmetic (7)	10/22	1/15
X8-2	The Funshine State (8)	1/7	2/26
X8-3	The Emerald Isle (7)	2/25	4/30
X8-4	Comin' Round Mountain (7)	3/11	5/21
X8-5	The Stork Market (8)	4/8	7/16
X8-6	Spring Song (7)	6/3	10/22
X8-7	The Ski's the Limit (8)	6/24	9/24
X8-8	Toys Will Be Toys (7)	7/15	10/8
X8-9	Farm Foolery (8)	8/5	10/8
X8-10	Our Funny Finny Friends (7)	8/26	10/8
X8-11	Marriage Wows (7)	9/16	.....
X8-12	The Big Flame-up (7)	9/30	.....

SPEAKING OF ANIMALS

Y8-1	The Gnu Look (10)	10/29	1/15
Y8-2	Calling All Animals (10)	1/7	2/26
Y8-3	Meet the Champ (9)	2/11	4/30
Y8-4	Hocus Focus (10)	4/22	7/30
Y8-5	Goin' Hollywood (10)	6/10	9/17
Y8-6	Video Hounds (10)	8/12	10/15

G. RICE SPORTLIGHT

R8-1	Hot Rod Speedsters (10)	11/5	12/16
R8-2	Acrobatic Illini (10)	1/7	2/19
R8-3	Sno' Time for Learning (10)	1/21	2/26
R8-4	In the Driver's Seat (10)	3/4	4/30
R8-5	Best of Breed (10)	4/8	9/3
R8-6	Fairway Champions (10)	5/6	10/22
R8-7	Top Figure Champs (10)	6/10	9/17
R8-8	Sporting Spheres (10)	7/8	10/15
R8-9	Official Business (10)	8/5	10/15
R8-10	Running the Keys (10)	9/16	.....

POPEYE

E8-1	Robin Hoodwinked (7)	11/18	1/22
E8-2	Symphony in Spinach (7)	12/31	4/30
E8-3	Popeye's Premiere (11)	3/25	5/7
E8-4	Lumber Jack and Jill (7)	5/27	10/22
E8-5	Hot Air Aces (7)	6/24	9/17
E8-6	A Balmy Swami (7)	7/22	10/15
E8-7	Tar With a Star (7)	8/12	10/15
E8-8	Silly Hill Billy (7)	9/9	10/29

UNUSUAL OCCUPATIONS

L8-1	The Glass Orchestra (10)	11/26	1/8
L8-2	The Early Bird (10)	1/28	4/30
L8-3	The Flying Dancers (10)	3/11	6/4
L8-4	The Fall Guy (11)	4/15	7/16
L8-5	Flying Grandmother (10)	6/3	10/22
L8-6	The Sky Rider (11)	7/15	10/15

POPULAR SCIENCE

J8-1	Solar Secrets (10)	12/24	2/19
J8-2	The Stocking Yarn (10)	2/4	4/30
J8-3	White Magic (11)	4/1	6/4
J8-4	Air Force Fire Fighters (10)	4/29	8/6
J8-5	Seaweed Science (10)	6/17	9/17
J8-6	Talking Turkey (11)	8/19	10/15

RKO RADIO

THIS IS AMERICA (13)

93101	County Fair (18)	11/12	1/22
93102	Girls in White (17)	12/10	1/22
93103	Berlin Powder Keg (17)	1/20	4/30
93104	Our Daily Bread (16)	2/4	4/2
93105	On Watch (16)	3/4	4/23
93106	Wonder House (16)	4/1	4/30
93107	Fraud Fighters (15)	4/29	9/3
93108	Love That Beauty (16)	5/27	9/3
93109	Kentucky Derby Story (17)	6/24	9/24
93110	Hoodoo (17)	7/22	.....
93111	Canada Unlimited (15)	8/19	.....

SPECIAL (2)

93801	Basketball Headliners of 1949 (17)	4/22	.....
93901	Football Headliners of 1948 (16)	12/10	.....
94807	Let's Go to the Movies (9)	5/13	1/15

COMEDY SPECIALS

93401	Contest Crazy (17)	10/1	12/14
93402	Heart Troubles (16)	3/11	5/14
93403	The Newlyweds (18)	8/19	.....

LEON ERROL (6)

93701	Uninvited Blonde (16)	11/12	3/19
93702	Backstage Follies (19)	12/24	2/19
93703	Dad Always Pays (18)	2/18	5/7
93704	The Cactus Cut-Up (17)	4/15	6/11
93705	I Can't Remember (16)	6/10	9/3
93706	Oil's Well That Ends Well (17)	8/5	9/24

MY PAL (4)

93201	Pal's Return (20)	11/26	3/5
93202	I Found a Dog (21)	4/1	7/30

SCREENLINERS (13)

94201	Jan August & His Piano (8)	10/29	.....
94202	Block Party (8)	11/26	3/5
94203	It Pays to Be Ignorant (8)	12/24	3/5
94204	Men of the Shooting Stars (9)	1/21	4/30
94205	Movie Memories (8)	2/18	5/14
94206	Shake Hands With Success (8)	3/18	6/25
94207	Shush Money (8)	4/22	7/30
94208	Helicopter Magic (8)	5/13	9/3
94209	I Like Soap Because (9)	6/10	9/24
94210	Mellow Dramas (8)	7/8	10/8
94211	Airline Glamour Girls (9)	8/5	.....

WALT DISNEY CARTOONS (18)

94101	Pluto's Purchase (7)	7/9	.....
94102	The Trial of Donald Duck (7)	7/30	7/23
94103	Catnap Pluto (6)	8/13	9/22
94104	Inferior Decorator (7)	8/27	7/23
94105	Pluto's Fledgling (7)	9/10	12/18
94106	Soup's On (8)	10/15	.....
94107	Three for Breakfast (8)	11/5	3/12
94108	Mickey and the Seal (7)	12/3	3/12
94109	Tea for Two-Hundred (7)	12/24	3/5
94110	Pueblo Pluto (7)	1/14	3/19
94111	Donald's Happy Birthday (7)	2/11	5/7
94112	Pluto's Surprise Package (7)	3/4	5/21
94113	Sea Salts (8)	4/8	6/11
94114	Pluto's Sweater (7)	4/29	6/11
94115	Winter Storage (7)	6/3	7/30
94116	Bubble Bee (7)	6/24	9/3
94117	Honey Harvester (7)	8/5	9/3
94118	Tennis Racquet (7)	8/26	9/3

SPORTSCOPES (13)

94301	Texas Redhead (8)	9/24	1/22
94302	Frozen Fun (8)	10/22	3/12
94303	Athletic Stars (8)	11/19	3/12
94304	Fighting Tarpon (8)	12/17	3/19
94305	Game Birds (8)	1/14	4/30
94306	Waders of the Deep (8)	2/11	5/7
94307	Canadian Roughriders (8)	3/11	5/14
94308	Sports' Top Performers (8)	4/8	6/25
94309	Golf Masters (8)	5/6	9/3
94310	Mighty Marlin (9)	6/3	9/24
94311	Rolling Thrills (8)	7/1	10/8
94312	Calument Blueblooods (9)	7/29	10/8
94313	Ice Kids (8)	8/26	.....

RAY WHITLEY REVIVALS (4)

93501	Keep Shooting (17)	9/10	.....
93502	Range Rhythm (18)	10/15	.....
93503	Cactus Capers (17)	11/19	.....
93504	California or Bust (18)	12/24	....

DISNEY REISSUE SERIES 2 (6)

94701	Goofy and Wilbur (8)	10/1	.....
94702	Wynken, Blynken and Nod (8)	11/19	.....
94703	Pluto's Judgment Day (8)	1/28	....
94704	The Ugly Duckling (9)	3/18	.....
94705	Country Cousin (9)	5/20	.....
94706	Ferdinand the Bull (8)	7/15	.....

TRUE-LIFE ADVENTURES

93601	Seal Island (27)	5/15	5/7

REPUBLIC

SERIALS

891	Federal Agents vs. Underworld, Inc. (12 Chapters)	1/29	3/5
892	Ghost of Zorro (12 Chapters)	8/6	.....
893	King of the Rocketmen (12 Chapters)	10/29	.....
894	King of the Jungleland (15 Chapters) (Reissue)	4/23	....

CARTOONS

881	Beyond Civilization to Texas (8)	3/15	3/13
882	The Three Minnies (8)	4/15	5/7
883	Romantic Rumbolia (8)	6/1	9/3
884	Bungle in the Jungle (8)	6/15	.....

20th-FOX (1948-Second Half)

MOVIETONE ADVENTURES (9)

8256	Riddle of Rhodesia (8)	7/48	9/4
8257	Bermuda (8)	8/48	9/4
8258	Desert Lights (8)	8/48	8/28
8259	Portrait of the West (8)	10/48	....
8260	Way of the Padres (8)	1/48	.....

Black and White

8204	Majesty of Yellowstone (9)	7/48	6/19

SPORTS REVIEW (7)

8303	Everglades Adventure (9)		5/1
8304	Football Finesse (10)	9/	8/21
8305	Olympic Water Wizards (9)	10/	12/4
8306	Yankee Ski-Doodle (8)	12/	....

TERRYTOONS (20)

8521	The Witch's Cat (7)	7/	9/4
8522	Magpie Madness (7)	7/	8/28
8523	Love's Labor Won (7)	8/	9/11
8524	The Hard Boiled Egg (7)	10/	12/4
8525	The Mysterious Stranger (7)	10/	12/4
8526	Free Enterprise (7)	10/	12/4
8527	Triple Trouble (7)	11/	.....
8528	Out Again in Again (7)	11/	.....
8529	The Magic Slipper (7)	12/	.....
8530	Gooney Golfers (7)	12/	.....

MOVIETONE SPECIALTY (3)

8801	Symphony of a City (11)	9/	12/4

MARCH OF TIME

12	The Case of Mrs. Conrad (18)	7/	.....
13	White-Collar Girls (18)	8/6	8/7
14	Life With Grandpa (17)	9/	....
15	Battle for Germany (18)	10/	10/2
16	America's New Air Power (18)	10/29	11/6
17	Answer to Stalin (19)	11/26	1/27
18	Watchdogs of the Mail (18)	12/	....

Rel. No. Title — Rel. Date — Data

UNITED ARTISTS

LANTZ CARTUNES

Dog Tax Dodgers (7).....11/19 .....
Wild & Woody (7).....12/31 .....
Scrappy Birthday (7)..... 2/11 .....
Drooler's Delight (7)..... 3/25 .....
Bolero (7½) ....

UNIVERSAL-INTERNATIONAL

TECHNICOLOR CARTUNES (13)

Reissues

4321 Pantry Panic (7).....11/22 .....
4322 Hollywood Matador (7)....12/13 .....
4323 Mouse Trappers (7)..... 1/24 .....
4324 Hams That Couldn't Be Cured (7) ..... 2/21 .....
4325 The Screw Driver (7)..... 3/14 .....
4326 Ace in the Hole (7)..... 4/4 .....
4327 Goodbye, Mr. Moth (7).... 5/2 .....
4328 Jukebox Jamboree (7)..... 5/30 .....
4329 The Loan Stranger (7)... 6/27 .....
4330 Dizzy Acrobat (7)..... 7/25 .....
4331 Dizzy Kitty (7)..... 8/22 .....
4332 Cow Cow Boogie (7)..... 9/19 .....
4333 The Screwball (7).....10/17 .....

SING AND BE HAPPY (8)

4381 Choo Choo Swing (10).....11/1 2/19
4382 The Year Around (10).....12/6 .....
4383 Songs of Romance (8½).. 1/24 3/12
4384 Clap Your Hands (10)..... 3/7 7/2
4385 Moonlight Melodies (8).... 4/25 .....
4386 Minstrel Mania (9)..... 6/13 9/17
4387 Singing Along (10)..... 8/8 .....
4388 Sailing With a Song (10)..10/3 .....

VARIETY VIEWS (8)

4341 Canada Calls (9).....10/1 1/22
4342 They Went That A-Way (10) ..... 1/10 .....
4343 Just a Little North (10)... 2/28 7/23
4344 Dynasty of Wonders (10).. 4/4 6/4
4345 Inch by Inch (9)..... 5/30 .....
4346 Singing Is Fun (9)..... 8/22 .....
4347 Beauty & the Beach (9).. 9/5 .....
4348 You Don't Say! (9).....10/3 .....

NAME BAND MUSICALS (13)

4301 Rhythm Masters (15).....12/8 2/19
4302 Lawrence Welk & Orch. (15) 1/5 1/27
4303 Ted Weems & Orch. (15).. 2/2 7/2
4304 Les Brown & Band (15)... 3/2 .....
4305 Duke Ellington & Orch. (15) 3/30 .....
4306 Ted Fio Rito & Orch. (15) 4/27 9/3
4307 Del Courtney & Orch. (15). 6/1 .....
4308 Gene Krupa & Orch. (15).. 6/29 .....
4309 Spade Cooley & Orch. (15) 7/27 .....
4310 Jack Fina & Orch. (15)... 8/10 .....
4311 Russ Morgan & Orch. (15). 9/7 .....
4312 Skinnay Ennis & Orch. (15).9/28 .....
4313 Rhythm of the Mambo (15).10/26 .....

TWO-REEL SPECIALS (2)

4201 Cheating in Gambling (17).. 2/2 .....
4802 Four Bears Before the Mast (18) ..... 8/31 .....

ONE-REEL SPECIAL

4203 Christmas Dream (11)....11/12 11/13
4204 Movies Are Adventure (10) 8/22 1/15

MUSICAL WESTERNS (8)

4351 Six Gun Music (24)..... 1/6 .....
4352 Cheyenne Cowboy (23).... 2/10 6/4
4353 West of Laramie (26)..... 3/24 .....
4354 Prairie Pirates (26)..... 5/5 .....
4355 Nevada Trail (27)..... 6/16 .....
4356 Silver Butte (27)..... 7/28 .....
4357 The Girl from Gunsight (25) 9/15 .....
4358 The Pecos Pistol (26)....10/27 .....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

5002 Drums of India (20)..... 1/16 .....
5003 Princely India (20).....12/25 4/2
5004 Heart of Paris (20)..... 3/19 5/21
5006 Cradle of the Republic (20). 5/28 9/17

Reissues

5001 Sons of Liberty (20).....11/20 .....
5005 Sunday Roundup (20)..... 1/29 .....
5007 Singing Dude (20)..... 7/9 .....
5008 Down the Nile (20)..... 7/30 .....

JOE McDOAKES COMEDIES (8)

5401 So You Want to Be in Politics (10) 10/23 9/18
5402 So You Want to Be on the Radio (10) 11/6 1/22
5403 So You Want to Be a Baby Sitter (10)..... 1/8 4/2
5404 So You Want to Be Popular (10) ..... 3/12 .....
5405 So You Want to Be a Muscle Man (10)..... 7/2 .....
5406 So You're Having In-Law Trouble (10) ..... 8/27 .....

BLUE RIBBON CARTOONS (13)

Reissues

5301 An Itch in Time (7).....10/30 9/12
5302 Fin'n Catty (7).....12/11 .....
5303 Bedtime for Sniffles (7).... 1/1 .....
5304 Presto Changeo (7)..... 2/5 .....
5305 Swooner Crooner (7)..... 2/12 .....
5306 Hop, Skip & Chump (7)... 3/5 .....
5307 He Was Her Man (7)..... 4/2 .....
5308 I Wanna Be A Sailor (7).. 4/30 .....
5309 Flop Goes the Weasel (7).. 5/21 .....
5310 Horton Hatches the Egg (7) ..... 6/18 .....
5311 The Egg Collector (7)..... 7/16 .....
5312 The Mice Will Play (7).... 8/6 .....
5313 Inki and the Mina Bird (7). 8/20 .....

M. M. TECH. CARTOONS (18)

5701 Awful Orphan (7)..... 1/29 .....
5702 Porky Chops ..... 2/12 .....
5703 Paying the Piper (7)..... 3/12 5/21
5704 Daffy Duck Hunt (7)..... 3/26 5/21
5705 Mouse Wreckers (7)..... 4/23 .....
5706 The Bee-Deviled Bruin (7). 5/14 9/17
5707 Curtain Razor (7)..... 5/21 10/15
5708 Mouse Mazurka (7)..... 6/11 .....
5709 Hen House Henery (7).... 7/2 .....
5710 Bad Ol' Putty Tat (7).... 7/23 .....
5711 Often an Orphan (7)..... 8/13 .....
5712 Dough for the Do-Do (7).. 9/3 .....
5713 Fast and Furry-ous (7).... 9/17 .....
5714 Each Dawn I Crow (7).... 9/24 .....
5715 Swallow the Leader (7)....10/15 .....
5716 Bye Bye Blue Beard (7)...10/22 .....

M.M. BUGS BUNNY SPECIAL (8)

5719 Long-Haired Hare (7).... 6/25 .....
5720 Knights Must Fall (7).... 7/16 .....
5721 The Grey Hounded Hare (7) ..... 8/6 .....
5722 The Windblown Hare (7)... 8/27 .....
5723 Frigid Hare (7).....10/8 .....

SPORTS PARADE (13)

5501 Jungle Man Killers (10)...11/6 9/18
5502 Sportsmen of the Far East (10) 12/18 2/17
5503 Royal Duck Shoot (10).... 1/22 3/19
5504 Water Wonderland (10).... 3/5 5/21
5505 Sport of Millions (10).... 3/26 5/21
5506 Cinderella Horse (10)..... 4/23 .....
5507 English Outings (10)..... 5/14 10/15
5508 Dude Rancheroos (10).... 6/4 .....
5509 Highland Games (10)..... 7/2 .....
5510 Daredevils on Wheels (10). 7/23 .....
5511 Water Wizards (10)..... 8/6 .....
5512 Sports New and Old (10).. 8/20 .....
5513 Hunting the Fox (10).... 9/3 .....

ADVENTURE SPECIALS (6)

5801 Mysterious Ceylon (10).... 9/25 9/19
5802 Bannister's Bantering Babies (10) 12/11 2/12
5803 Circus Town (10)..... 1/15 4/7
5804 Camera Angles (10)..... 1/16 ...
5805 Treachery Rides the Trail (10) ..... 3/19 5/2.
5806 Spring Comes to Niagara (10) ..... 6/18 .....

FEATURETTES (6)

5101 Football Magic (20)..... 9/11 9/10
5102 Grandfather's Follies (20).11/10 .....
5103 Pie in the Eye (20)..... 1/8 4/2
5104 At the Stroke of Twelve (20) ..... 2/19 ...
5105 Perils of the Jungle (20).. 5/7 .....
5106 Over the Wall (20)..... 6/25 .....

SPORTS NEWS REVIEWS (6)

5601 Roaring Wheels (10).....10/8 9/18
5602 Ski Devils (10).....12/4 2/12
5603 Swim Parade (10)..... 2/5 .....
5604 Batter Up (10)..... 4/2 .....
5605 They're Off (10)..... 6/11 .....
5606 Spills and Chills (10).....10/1 .....

1949-50

COLUMBIA

THREE STOOGES COMEDIES (8)

2401 Malice in the Palace (16).. 9/1 .....
2402 Vagabond Loafers (16)...10/6 .....
2403 Dunked in the Deep ( )...11/3 .....

ASSORTED & ALL-STAR COMEDIES (12)

2411 Waiting in the Lurch (15½) 9/8 .....
2412 Let Down Your Aerial ( ).11/17 .....
2421 Super Wolf (16).....10/13 .....
2422 Wha' Happen? ( )....11/10 .....

COMEDY FAVORITES (Reissues) (6)

2431 Three Blonde Mice (16).... 9/29 .....
2432 The Spook Speaks (18)....10/20 .....

JOLLY FROLICS (6)

2501 Ragtime Bear (7)..... 9/8 .....

ONE-REEL SPECIALS (Series 2) (6)

2551 Candid Microphone No. 1 ( ).....10/27 .....

COLOR FAVORITES (Reissues) (12)

2601 The Foxy Pup (7)..... 9/1 .....
2602 Window Shopping (7½)...10/6 .....
2603 Happy Tots (7).....11/3 .....

CAVALCADE OF BROADWAY (8)

2651 Cafe Society (10).....11/17 .....

WORLD OF SPORTS (12)

2801 Horseshoe Wizardry (10)... 9/22 .....
2802 Winter Capers (10).....10/27 .....
2803 Hell Drivers ( ).....11/24 .....

THRILLS OF MUSIC (8)

2952 Miquelitio Valdes & Orches. (10) ..... 9/22 .....

SCREEN SNAPSHOTS (12)

2851 Spin That Platter (11)..... 9/15 .....
2852 Motion Picture Mothers, Inc. (9) .....10/13 .....
2853 Hollywood Rodeo (9½)...11/17 .....

METRO-GOLDWYN-MAYER

PETE SMITH SPECIALTIES (10)

S-151 Water Trix (9)..... .....
S-152 How Come? (10)...../.. ../..

MGM CARTOONS (16)

W-131 The Cat & the Mermouse (8) ..... 9/3 .....
W-132 Little Rural Riding Hood (6) ..... 9/17 .....
W-133 Love That Pup (8).....10/1 .....
W-134 Jerry's Diary (7).....10/22 .....
W-135 Out-Foxed (7) ...../.. ../..

FITZPATRICK TRAVELTALKS (12)

T-111 From Liverpool to Stratford (9) ..... 9/10 .....
T-112 Glimpses of Old England (9)10/8 .....

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PACEMAKERS (6)

K9-1 Caribbean Capers (10).....11/11 .....
K9-2 The Country Doctor ( )...12/30 .....

NOVELTOONS (10)

P9-1 Leprechaun's Gold (10)....10/14 .....
P9-2 Song of the Birds (8).....11/18 .....

SCREEN SONGS (12)

X9-1 Strolling Thru the Park (8).11/4 .....
X9-2 The Big Drip (8).....11/25 .....
X9-3 Snow Foolin' ( ).....12/16 .....

G. RICE SPORTLIGHTS (10)

R9-1 Water Speed (10).....10/21 .....
R9-2 The Husky Parade (10)...12/9 .....

POPEYE (8)

E9-1 Barking Dogs Don't Fite (7).10/28 .....
E9-2 The Fly's Last Flight ( )..12/23 .....

CHAMPION CARTOONS (Reissues) (6)

Z9-1 Busy Little Bears (10).....10/7 .....
Z9-2 Suddenly It's Spring (10)..12/2 .....

RKO RADIO

THIS IS AMERICA (13)

03101 Holiday for Danny (16)... 9/16 .....
03102 Spotlight on Mexico (16)..10/14 .....
03103 State Trooper ( ).....11/ .....

SPECIALS (2)

03801 Basketball Headliners of 1950 ( ) ..... 4/21 .....
03901 Football Headliners of 1949 ( ) .....12/9 .....

TECHNICOLOR SPECIALS (2)

03301 The Boy & the Eagle (15).. 9/30 .....

COMEDY SPECIALS (6)

03401 Prize Maid (18)..... 9/23 .....
03402 Bashful Romeo (16).....11/25 .....
03405 Grunt and Groan ( )..... 5/12 .....

LEON ERROL (6)

03701 Sweet Cheat (17).....10/28 .....
03702 Shocking Affair (15)....12/23 .....
03703 One Wild Night ( )..... 2/17 .....

MY PAL (4)

03201 Dog of the Wild (21)....10/7 .....
03202 Pal, Dog Detective ( )...12/16 .....

SCREENLINERS (13)

04201 Piano Rhythm (8)..... 9/9 .....
04202 Hands of Talent (9).....10/7 .....
04203 Iron Ponies (8).....11/4 .....

WALT DISNEY CARTOONS (18)

04101 All in a Nutshell (7)..... 9/2 .....
04102 Goofy Gymnastics (7).....10/7 .....
04103 The Greener Yard (7).....10/28 .....
04104 Sheep Dog (7)...../..11/.. .....
04105 Slide Donald Slide (7)...11/.. .....

DISNEY REISSUE SERIES 3 (6)

04701 Lonesome Ghosts (9)......10/28 .....

SPORTSCOPES (13)

04301 Prize Fighter (8)..... 9/23 .....
04302 Australian Surf Masters ( )10/21 .....

EDGAR KENNEDY (Reissues) (3)

03501 Hot Foot (17)..... 9/23 .....
03502 Two for the Money (17)..11/4 .....

CLARK & McCULLOUGH (Reissues) (4)

03601 In the Devildog House (21). 9/9 .....
03602 Kickin' the Crown Around (19) .....10/21 .....
03603 Snug in the Jug (20).....11/18 .....
03604 Odor in the Court ( )....12/30 .....

REPUBLIC

SERIALS

4981 The James Brothers of Missouri (12 Chapters) ....

20th CENTURY-FOX (1949)

MOVIETONE MELODIES

9101 Charlie Barnet and Band (11) ..... 7/ .....

MOVIETONE ADVENTURES (5)

9251 Landscape of the Norse (8). 1/ 3/26
9252 Quaint Quebec (8)..... 4/ 6/11
9253 The Golden Transvaal (8).. 5/ 6/11
9254 Maine Sail (8)..... 8/ .....
9255 Realm of the Redwoods (8) 9/ .....
9256 Jewel of the Baltic (8)....12/ .....
9201 Ahoy, Davy Jones (11)....10/ .....
9202 Aboard the Flattop Midway (9) .....11/ .....
9203 Midwest Metropolis ( )..12/ .....

SPORTS REVIEW (6)

9301 Foaled for Fame (11)..... 2/ 4/9
9302 Neptune's Playground (8).. 4/ 6/11
9303 Beauty and the Blade (9).. 5/ 6/11
9304 Future Champs (9)..... 7/ 11/5
9305 Holiday on Skis (9)..... .....

TERRYTOONS (20)

9501 Wooden Indian (7)..... 1/ 4/9
9502 The Power of Thought (7). 1/ 3/26
9503 The Racket Buster (7)..... 2/ 4/9
9504 Sourpuss in Dingbat Land (7) 3/ 4/9
9505 The Lion Hunt (7)..... 3/ 6/11
9506 The Stowaways (7)..... 4/ 6/11
9507 A Cold Romance (7)..... 4/ 6/11
9508 The Kitten Sitter (7)..... 5/ 6/11
9509 Happy Landing (7)..... 6/ 6/
9510 The Catnip Gang (7)..... 6/ 6/
9511 Hula Hula Land (7)..... 7/ ...
9512 The Lyin' Lion (7)..... 7/ ...
9513 Mrs. Jones' Rest Farm (7). 8/ ...
9514 Sourpuss in the Covered Pushcart (7) ..... 9/ ...
9515 A Truckload of Trouble (7).10/ ...
9516 Perils of Pearl Pureheart (7) .....10/ ...
9517 Dancing Shoes (7).....11/ ...
9518 Flying Cups & Saucers (7).11/ ...
9519 Paint Pot Symphony (7)...12/ ...
9520 Stop, Look & Listen (7)...12/ ...

Reissues

9521 Hook, Line & Sinker (7).. 5/ ...
9522 Catnip Capers (7)..... 6/ ...

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9801 Struggle for Survival (9).. 2/ 4/
9802 The Hunter (8)..... 8/ 11/
9803 Shadows in the Snow (9)... 9/ ...

DRIBBLE PUSS PARADE (1)

9901 Satisfied Saurians (8)..... 3/ 4/

FEMININE WORLD

9601 Talented Beauties (11).... 6/ 6/
9602 Fashions of Yesteryear (8).11/ ...

MARCH OF TIME

1 On Stage (18)..... 1/21 1/
2 Asia's New Voice (17)..... 2/18 3/
3 Wish You Were Here (18). 3/18 5/
4 Report on the Atom (20).. 4/15 4/
5 Sweden Looks Ahead (18).. 5/ ...
6 It's in the Groove (19)... 6/10 10/
7 Stop—Heavy Traffic! (18).. 7/8 10/
8 Farming Pays Off (18)... 8/5 10/
9 Policeman's Holiday (19).. 9/2 10/
10 The Fight for Better Schools (20) .....10/ ...
11 MacArthur's Japan (18)...11/11 ...

UNITED ARTISTS

SONGS OF AMERICA (18)

Treasured Ballads of America ( ) ..... 7/15 ...
Visions and Voices ( )... 9/9 ...
Melodic Spirituals ( )... 8/12 ...
Melodic Sketches ( )....10/7 ...
Melodies Reborn ( )....12/2 ...
Symphonic Shades ( )...11/4 ...

UNIVERSAL-INTERNATIONA

TECHNICOLOR CARTUNES (13)

Reissues

5321 A Haunting We Will Go (7)11/7 ...
5322 Kittens Mittens (7).....12/5 ...
5323 Jolly Little Elves (7)..... 1/2 ...
5324 Under the Spreading Blacksmith's Shop (7) ..... 1/30 ...
5325 Barber of Seville (7)..... 2/13 ...
5326 Mother Goose on the Loose (7) ..... 3/6 ...
5327 Candyland (7) ..... 4/10 ...
5328 Boogie Woogie Sioux (7).. 5/8 ...
5329 The Beach Nut (7)..... 6/12 ...
5330 Egg Cracker Suite (7)..... 7/17 ...
5331 Toyland Premiere (7)..... 8/14 ...
5332 Pass the Biscuits Mirandy (7) ..... 9/11 ...
5333 Ski for Two (7).....10/16 ...

SING AND BE HAPPY (8)

5381 My Favorite Girl (10).....11/7 ...
5382 Songs of the Range (10)..12/26 ...
5383 Dream Dust (10)..... 2/30 ...
5384 Sing Your Thanks (10).... 4/3 ...

VARIETY VIEWS (8)

5341 Boundaries Unlimited (9)..11/7 ...

NAME BAND MUSICALS (13)

5301 Herman's Herd (15).....11/2 ...
5302 L. Hampton & Orch. (15)..12/7 ...
5303 F. Slack & Orch. (15).... 1/4 ...
5304 E. Smith & H. King Orch. (15) ..... 2/1 ...

TWO REEL SPECIALS (2)

5201 Thundering Rails ( )..... ...
5202 Tiny Terrors Make Trouble ( ) ....

MUSICAL WESTERNS (8)

5351 Coyote Canyon ( ).....11/17 ...
5352 South of Santa Fe ( )..12/22 ...

WARNER BROS.

TECHNICOLOR SPECIALS (8)

6001 Trailin' West (20).....10/1 ..

JOE McDOAKES COMEDIES (6)

6401 So You Want to Get Rich Quick (10) .....10/29 ..

BLUE RIBBON CARTOONS (13)

Reissues

6301 Tom Thumb in Trouble (7). 9/24 ..
6302 Farm Frolics (7).....10/15 ..

SPORTS PARADE (10)

6501 The Little Archer (10).....10/8 ..

FEATURETTES (6)

6101 Pigskin Passes (20)..... 9/10 ..

VITAPHONE NOVELTIES (6)

6601 Horse and Buggy Days (10).10/22 ..

MELODY MASTERS (Reissues) (8)

6801 U. S. Calif. Band & Glee Club (10) ..... 9/17 ..
6802 Emil Coleman & Orch. (10).10/29 ..

VIEWS ON NEW SHORT SUBJECTS

HOODOO (RKO—93,110) This Is America. 17 mins. Here is a summary of superstitions or fetishes. Black cats, rabbits' feet, lucky pennies, ladders, hex signs, swamis, Friday the 13th, haunted houses and other voodoo vestiges receives their share of attention. Release date, 7/22/49.

MAINE SAIL (20th-Fox—9254) Movietone Adventure. 8 mins. A trip along the coast of Maine, with visits to Pemaquid Harbor, Boothbay, Wiscasset and Bailey's Island, glimpses at the last of the square-riggers and at tuna and lobster fishing, and, for a climax, a downeast clambake at Kennebunk. Release date, Aug. '49.

CHARLIE BARNET AND HIS BAND (20th-Fox—9101) Movietone Melody. 11 mins. In addition to its theme song, Redskin Rhumba, the orchestra plays My Old Flame, Atlantic Jump and East Side, West Side. Release date, July '49.

HULA HULA LAND (20th-Fox—9511) Terrytoon in Technicolor. 7 mins. Heckle and Jeckle. The Talking Magpies run through their repertory of practical jokes at the expense of a dumb dog and a tough dog. Release date, July '49.

THE LYIN' LION (20th-Fox—9512) Terrytoon in Technicolor. 7 mins. A circus lion is fired by a temperamental ringmaster in this cartoon, perfects an unprecented tight-wire stunt, sneaks into the tent to try it during an evening performance and fails. Sounds sad but it's funny, with a turn of events at the end. Release date, July '49.

MRS. JONES' REST FARM (20th-Fox—9513) Terrytoon in Technicolor. 7 mins. An old lion finds the rest farm pretty unrestful, what with a gluttonous goat and ethereal elephants. Release date, Aug. '49.

AIRLINE GLAMOUR GIRLS (RKO—94,211) Screenliner. 9 mins. A prospective airline hostess is followed through the studies and exercises of an eight-week course. To factual timeliness is added a touch of comedy. Release date, 8/5/49.

CANADA UNLIMITED (RKO—93,111) This Is America. 15 mins. The natural and man-made resources of the third largest country in the world are surveyed, among them power dams, uranium, wheat fields and lumber. Release date, 8/19/49.

THE NEWLYWEDS (RKO—93,403) Comedy Special. 18 mins. This is a comedy of situation which finds Robert Neil and Suzi Crandall trying to keep their boss from learning they are husband and wife. Bob rings in an old flame to pose as his wife, gets put in the same bedroom with her. Difficulties with own wife finally take care of the boss. Release date, 8/19/49.

ICE KIDS (RKO—94,313) Sportscope. 8 mins. The camera visits the Peewee league of 400 New York youngsters formed by Ranger Manager Lyn Patrick to develop professional ice hockey players. Release date, 8/26/49.

British Promote 'Julia' With Window Contests

British exhibitors in many sections of the country are exploiting "Julia Misbehaves" by taking advantage of the window display contests which MGM arranged for in its tieup with the Cooperative Wholesale Society on a washing powder which it is promoting. Theatre managers are sent publicity material from which they make up their window displays and prizes are awarded to those adjudged best in selling the washing powder and in selling tickets for "Julia Misbehaves."

Take for instance, Manager R. G. Francis of the Regal in Chester, who succeeded in getting all 12 local branches of the Cooperative Wholesale Society to arrange ambitious displays in their windows. Manager H. Clayton-Nutt of the Broadway, Eccles, went Francis nine windows better, getting 21 CWS displays in that town. For a local incentive, Clayton-Nutt offered a two-month pass to his theatre as a first prize in addition to the national prize of $60 and a two-week holiday for two presented by MGM. Business was so good that the manager, by consulting his records, found it almost reached a new high for the house.

CLASSIFIED ADVERTISING

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NOV 21 19

SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

WEEK'S ANTI-TRUST DAMAGE DEMANDS TOTAL $18,124,000

NO ADMISSION RISES ASKED FOR 'JOLSON'—A. MONTAGUE

GET ON CHRISTMAS BANDWAGON WITH IDEAS BY JACK JACKSON

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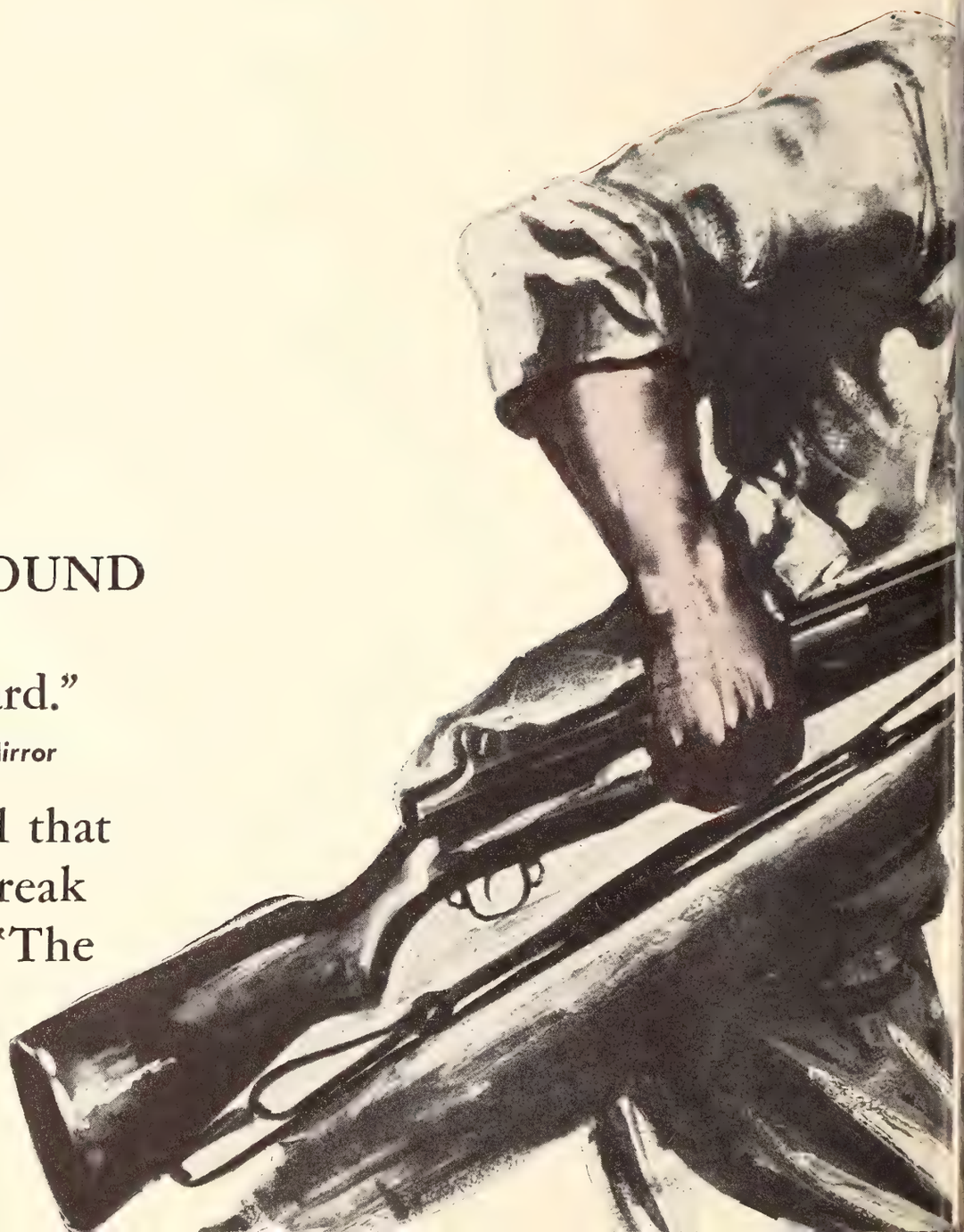
NOVEMBER 19, 1949
Vol. 51 No. 21

REGULAR FEATURES:

Advance Data
National Newsreel
Audience Classification
Hollywood Newsreel
Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide

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"VICTORY!"

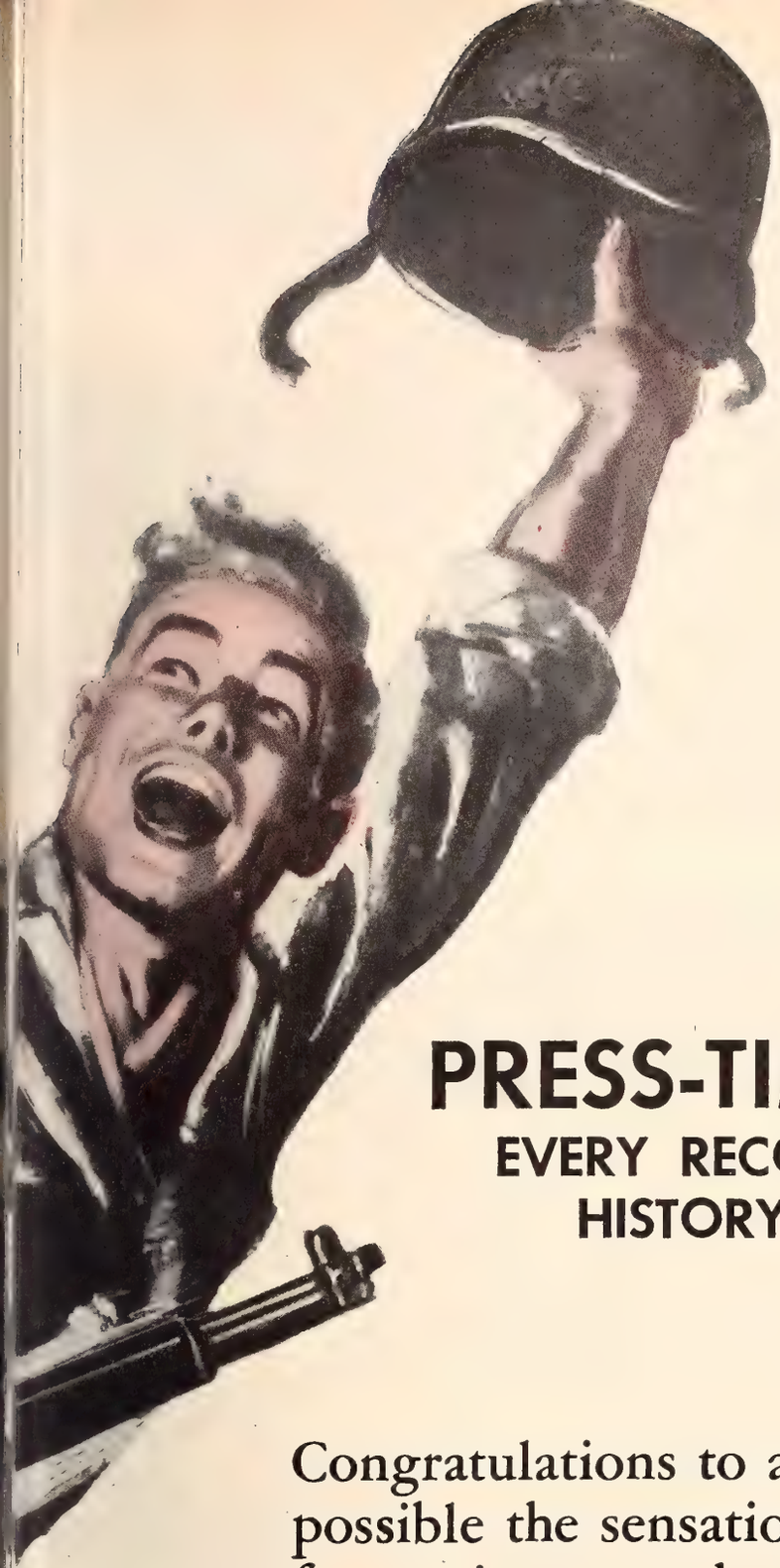


"BATTLEGROUND shouts for an Academy Award."

—*N.Y. Daily Mirror*

"The only rival that threatens to break the record of 'The Big Parade' at the Astor."

—*N.Y. World-Telegram*



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starring

VAN JOHNSON · JOHN HODIAK · RICARDO MONTALBAN · GEORGE MURPHY

with MARSHALL THOMPSON · JEROME COURTLAND · DON TAYLOR · BRUCE COWLING
JAMES WHITMORE · DOUGLAS FOWLEY · LEON AMES · GUY ANDERSON · THOMAS E. BREEN
DENISE DARCEL · RICHARD JAECKEL · JIM ARNESS · SCOTTY BECKETT · BRETT KING

Story and Screenplay by ROBERT PIROSH, Associate Producer

Directed by WILLIAM A. WELLMAN · Produced by DORE SCHARY

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IN AND AROUND NEW

CITY, AS THEIR THAI

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Big Enough For The Best Playing Time In The Big New York Market!...Big Enough For The Best Playing Time In Your Own Important Situation!





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Coming in 1950

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WALT DISNEY'S

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Walt Disney

PRESENTS

"THE ADVENTURES OF

ICHABOD AND MISTER TOAD"

Sung and Told by **BING CROSBY**

And Told by **BASIL RATHBONE**

Color by TECHNICOLOR



♪ BING SINGS ♪

and the boxoffice dances, to those hit tunes of the airwaves, "Katrina," "The Headless Horseman," "Ichabod".

stributed by RKO Radio Pictures

EN WAITING FOR SINCE *"SNOW WHITE and the SEVEN DWARFS"!*

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BOGART'S IN TOKYO

BATTLING A NEW KIND OF UNDERWORLD

...all because of a blonde torch singer!

COLUMBIA PICTURES presents

Humphrey BOGART

in

TOKYO JOE

CO-STARRING

ALEXANDER KNOX · FLORENCE MARLY · SESSUE HAYAKAWA

with JEROME COURTLAND · Screen Play by CYRIL HUME and BERTRAM MILLHAUSER

A SANTANA PRODUCTION · Directed by STUART HEISLER · Produced by ROBERT LORD

A GREAT BOGART ACTION PICTURE NOW IN RELEASE FROM COLUMBIA

THE PICTURE OF 1001 PLEASURES!
. . . 1001 ADVENTURES!
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UNIVERSAL-INTERNATIONAL presents

MAUREEN O'HARA
PAUL CHRISTIAN
VINCENT PRICE

Baqdad





COLOR BY Technicolor

with JOHN SUTTON • JEFF COREY • Produced by ROBERT ARTHUR
Screenplay by ROBERT HARDY ANDREWS • Directed by CHARLES LAMONT

It's U-I's Holiday Hit!

THERE'S A "NIFTY 1950" AHEAD!



IDA LUPINO
Howard DUFF · Stephen McNALLY

WOMAN IN HIDING

Directed by MICHAEL GORDON

SOUTH SEA SINNER

Starring
Shelley WINTERS · Macdonald CAREY
Co-starring HELENA CARTER

Directed by BRUCE HUMBERSTONE





FRANCIS

DONALD O'CONNOR
Patricia MEDINA · Zasu PITTS · Ray COLLINS
and FRANCIS the Talking Army Mule

Directed by ARTHUR LUBIN

THE KID FROM TEXAS

color by TECHNICOLOR

Starring
AUDIE MURPHY · GALE STORM

Directed by KURT NEUMANN





BUCCANEER'S GIRL

color by TECHNICOLOR

Starring
YVONNE De CARLO · PHILIP FRIEND

Directed by FREDERICK de CORDOVA

MA and PA KETTLE GO TO TOWN



Starring
MARJORIE MAIN · PERCY KILBRIDE

Directed by CHARLES LAMONT



SIERRA

color by TECHNICOLOR

Starring
WANDA HENDRIX · AUDIE MURPHY
BURL IVES

Directed by ALFRED E. GREEN

OUTSIDE THE WALL

Starring
Richard BASEHART · Marilyn MAXWELL
Signe HASSO · Dorothy HART

Directed by CRANE WILBUR



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HAPPY BOX-OFFICE FROM U.I.

and these TOP PRODUCTIONS from the studios of J. Arthur Rank!

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A TWO CITIES FILM

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STEWART GRANGER
JEAN SIMMONS

in

"ADAM and EVALYN"



A TWO CITIES FILM

IN RELEASE

Jean SIMMONS • Donald HOUSTON

in

"THE BLUE LAGOON"

color by TECHNICOLOR

Directed by FRANK LAUNDER
AN INDIVIDUAL PICTURE

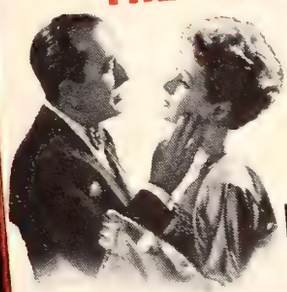


COMING SOON

"THE ASTONISHED HEART"

by Noel Coward

starring



NOEL COWARD
CELIA JOHNSON
MARGARET LEIGHTON

A SIDNEY BOX-GAINSBOROUGH FILM

IN RELEASE



FREDRIC MARCH

in

"CHRISTOPHER COLUMBUS"

color by TECHNICOLOR

co-starring

FLORENCE ELDRIDGE • FRANCIS L. SULLIVAN
LINDEN TRAVERS • KATHLEEN RYAN

Directed by DAVID MACDONALD
A SYDNEY BOX-GAINSBOROUGH PRODUCTION

COMING SOON

ANN TODD

in

"MADELEINE"



Directed by DAVID LEAN
A CINEGUILD PRODUCTION

COMING SOON

Basil RADFORD • Joan GREENWOOD

in

"TIGHT LITTLE ISLAND"

The funniest picture that ever crossed the "Big Drink"

A MICHAEL BALCON-EALING STUDIOS PRODUCTION

COMING SOON

MARGARET LOCKWOOD

in

"MADNESS OF THE HEART"

with



MAXWELL REED • KATHLEEN BYRON
PAUL DUPUIS

Directed by CHARLES BENNETT
A TWO CITIES FILM

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Filmed in savage fury...against new, exciting, natural backgrounds
"...with a cast of HUNDREDS!



"Apache Chief"

ALAN CURTIS · RUSSELL HAYDEN
CAROL THURSTON TOM NEAL
with FUZZY KNIGHT

Prod. by LEONARD S. PICKER • Dir. by FRANK McDONALD

A Great Outdoor Adventure!
Spectacular Forest Fires! Wondrous Animals!

"CALL of the FOREST"



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ROBERT LOWERY
Ken Curtis • Charlie Hughes Chief Thundercloud
Martha Sherrill • Tom Hanly

Produced by EDWARD FINNEY • Directed by JOHN F. LINK

NOW HEADING THE 1950 SEASON HARVEST *FOR EXHIBITOR PROFITS!*

TOUGH! TERRIFIC! Trigger Thrills!



CHARLES HECKELMANN'S BEST SELLING WESTERN NOVEL COMES TO LIFE ON THE SCREEN!

"Deputy Marshal"



starring JON HALL
FRANCES LANGFORD
DICK FORAN
with
JULIE BISHOP · JOE SAWYER
RUSSELL HAYDEN
CLEM BEVANS
VINCE BARNETT

Produced by WILLIAM STEPHENS
Directed by WILLIAM BERKE



Filmed with the Garutso Balanced Lens for 3-Dimensional Effect!



The West's most notorious gang . . . leaping to life in a daring, rugged action hit!



"THE Dalton Gang"

starring
DON BARRY · ROBERT LOWERY
JAMES MILLICAN
with
Betty Adams • J. Farrel MacDonald
Byron Foulger • Greg McClure • George Lewis

Produced by RON ORMOND • Directed by FORD BEEBE

Blazing Action-Excitement on the Bullet-Scarred Sands of the . . .



Red Desert

starring DON BARRY
TOM NEAL · JACK HOLT
with MARCIA DEAN · BYRON FOULGER
JOSEPH CREHAN · HOLLY BANE

Produced by RON ORMOND • Directed by FORD BEEBE



An action packed newspaper expose of modern cattle rustling!

"TOUGH ASSIGNMENT"

starring
DON BARRY
Marjorie STEELE • Steve BRODIE
Marc Lawrence · Iris Adrian · Ben Welden
Sid Melton · Michael Whalen
Dewey Robinson · Fred Kohler, Jr.

Produced by CARL K. HITTLEMAN
Directed by WILLIAM BEAUDINE



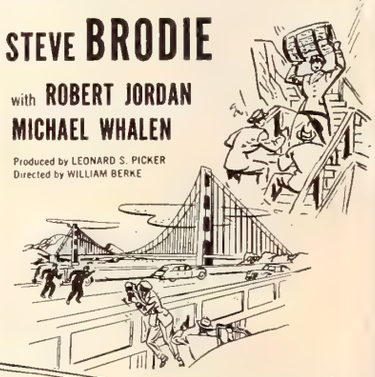


A fast-moving...suspenseful jewel mystery...set against the colorful background of today's San Francisco!

Treasure of Monte Cristo

Starring
GLENN LANGAN · ADELE JERGENS
STEVE BRODIE
with ROBERT JORDAN
MICHAEL WHALEN

Produced by LEONARD S. PICKER
Directed by WILLIAM BERKE



SAMUEL FULLER'S *Watch for*

"Baron of Arizona"

Starring VINCENT PRICE

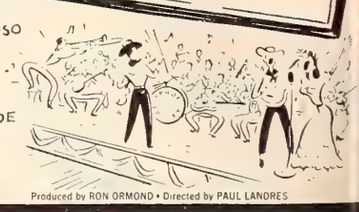
To be produced by CARL K. HITTLEMAN

The All-American Musical Comedy that will have all America Swingin' their partners!



"SQUARE DANCE JUBILEE"

DON BARRY · MARY BETH HUGHES · WALLY VERNON · SPADE COOLEY (KING OF WESTERN SWING) and His Band
JOHN ELDREDGE · THURSTON HALL · MAX TERHUNE · TOM KENNEDY · BRITT WOOD · TOM TYLER · CLAUDE CASEY
LES GOTCHER, *World Champion Square Dance Caller* · LLOYD "COWBOY" COPAS · BROOME BROS.
DANA GIBSON · SMILEY AND KITTY · THE ELDER LOVELIES · DOT REMEY
25 Hit Songs—some old—some new! Hoedown Variety Specialties from Radio, Stage and Television!



Produced by RON ORMOND • Directed by PAUL LANDRES

28 Exchanges In Key Cities To Serve You With Lippert Productions

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'T-MEN' –
'CANON CITY'
'HE WALKED BY NIGHT'

EAGLE LION'S

TRAPPED



Filmed with the co-operation of the U. S. Secret Service

From the studio with the know-how!

A tense, true BOXOFFICE entertainment

snatched from newspaper headlines!

Book "TRAPPED" now! Be the first to cash in on the tremendous publicity campaign and pledged co-operation of the Boy Scouts of America, the Girl Scouts of America and the Boys Clubs of America.

'Variety' calls 'TRAPPED' "more than timely!"
Every trade reviewer in the business stressed the strong exploitation value of this picture.

AVAILABLE . . .
Two powerful FREE accessories from Eagle Lion to help you spread the word



ALL WRAPPED UP WITH THE BIGGEST NATIONAL MAGAZINE AND NEWSPAPER ADVERTISING CAMPAIGN IN HISTORY!



There's No Business Like 20th CENTURY-FOX Business!

THE EDITORIAL PAGE

Lessons Never Learned

In our travels around this country we've met and talked with a lot of exhibitors. Circuit men and Independents.

A great many with whom we chatted were mystified by what they seem to feel is a complete disregard of fair trading and, in some instances, in violation of the recent decision in the government case.

The constant jockeying for position by some of the companies under the very questionable guise of trading, can only lead to another avalanche of lawsuits.

Even worse than the potential flood of suits is the constant danger that the Department of Justice will step in and charge the industry with further violations of the anti-trust laws. Each time they do so means millions of dollars of expense and endless charges and counter-charges.

Why must this continue? When will the Big Brains of this business learn that it is not only bad business to push a hard deal but downright silly in the face of possible results from such tactics?

What the hell difference does it make if a company *does* pop up with a rare and occasioned super-duper that can do a great business at the box-office? Is that any reason to make outrageous demands or sledge-hammer the kind of a deal or the kind of terms that the average theatreman, be he circuit or independent, does not want? Or why have one kind of a deal for circuits and another for independents?

It is sometimes sickening to listen to every conceivable form of criticism and abuse being heaped upon the industry as a whole because of these examples of bad trading. There was a time when we looked forward to getting out into the field and visiting and talking with industry people. Now we are getting to hate the idea altogether.

Put this in your pipe and smoke it: In the last three weeks we heard of contemplated lawsuits, some in the talking stage and some about ready to be started, in several different parts of the country, that can add up to ten or fifteen triple-damage court duels amounting to about forty millions of dollars in damages claimed.

In our humble opinion—and with the welfare of the industry at heart it is not only a right but a duty to speak out about this situation—these possible suits create a distinctly bad impression regarding the whole setup as it exists today in the selling and buying of pictures.

Why this grim determination that the domestic market *must* make up for all the lost or frozen foreign revenue? How about all those Hollywood economy drives that we were told, time and again, would bring production costs down to where they could recoup on the domestic market. Wha hoppen to those costs? Have they been brought down or was the campaign a flop? And if they were brought down, why the demand for higher and tougher terms all the time?

How in the name of goodness can this industry even contemplate, much less expect to launch, a public relations campaign when two of its most important branches are ready to spring at each other's throats.

Perhaps the divorcement of exhibition from distribution now in process may to some extent alleviate this situation and create a market so competitive that many of the weird and fantastic policy-makers will have to change their tunes and their habits. Especially the ones who are responsible for the current wave of antagonism which appears to be engulfing the industry.

What kind of a crime is it supposed to be when an exhibitor can buy a great picture and make a lot of money with it? Is it against the laws of man and business? We don't think so. We've never heard of a great picture that made a lot of money for the exhibitors that didn't do likewise for the producers and distributors. Did you?

Think it over, carefully and soberly, you men and women of this movie industry. Whether you be part of exhibition or distribution, just ask yourself: is it all worth the money, the time and the bitterness that comes of these incidents?

There can be only one answer and those involved had better act on it . . . but quick before too much damage is done.

▲ ▲ ▲

Good Timing

The industry will watch with considerable interest the results of the immense effort made by the 20th-Fox showmen who have tackled (most ambitiously and seemingly most efficiently) that problem of timing consumer advertising to do the picture some good when it breaks at the theatres. "The Prince of Foxes" national campaign scores high from every standpoint of selling approach, tailoring messages to the reader-interest of the various magazines, and timing.

Perhaps it will serve as a guide to those who have been splashing the pages of magazines with costly art for very costly space to ballyhoo a show that wasn't going to show up at the theatres for weeks, even months after publication.

—*CHICK LEWIS*

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WHAT'S NEWS
In the Film Industry This Week

EXHIBITION

To a few in the motion picture industry Columbia General Sales Manager A. Montague is a quiet man, interested in the arts, an accomplished pianist, and above all one who weighs his words carefully so that they don't say what he doesn't mean, but who in the process has sometimes been known to obscure his meaning altogether. This week there wasn't any obscurity in what Montague told the Theatre Owners of America. Faced with that cat that continues to come back—the report that Columbia employes are intimating that advanced admissions should be asked for "Jolson Sings Again"—Montague's reply had a vigorous clarity:

"We have never demanded, or have we authorized any employe of Columbia to even remotely suggest that an exhibitor advance his admission price, and I vigorously deny any reports to the contrary and would appreciate any evidence available in substantiation of such reports."

Montague's answer came as the TOA was attacking Columbia's sales policies on "Jolson" with TOA General Counsel Herman Levy declaring that the terms asked by Columbia were out of line in that they had the practical effect of forcing an exhibitor to raise his admissions. To this Columbia Attorney Lou Frohlich, who says what he means and says it with emphasis, replied that exhibitors had no more right to fix the prices Columbia charged for its films than Columbia would have the right to fix the exhibitor's admissions. Late this week no progress seemed to have been made in the controversy, with one possibly significant action standing out: Further discussions would be handled by TOA's Counsel Levy, not with Montague, but with Columbia Attorney Frohlich.

Meanwhile Rotus Harvey, board chairman of the Pacific Coast Conference of Independent Theatre Owners, called upon his group not to pay 60 per cent terms for "Jolson." Allied has already probed the Columbia sales policies in this direction and a somewhat cynical trade wonders whether all the shouting is actually over "Jolson" or the fact that other companies might follow suit on mass appeal pictures.

In Pennsylvania 57 communities voted to legalize Sunday movies; 23 against. Lumpkin, Ga., also voted to see movies on Sunday. In Savannah, Lucas Theatres was telling the town that its city amusement tax was unconstitutional in view of the Georgia Supreme Court ruling for the town of Brunswick, that the tax could not be collected along with an occupational tax. In Louisville, the National, which made headline space in an anti-trust suit, closed, with lack of proper product given as the reason. And out in Hermitage, Mo., the Hickory Theatre burned to the ground as a volunteer bucket brigade lost the fight with a block-destroying fire.

In New York, the TOA executive committee, approved a series of views which will form the backbone of suggestions towards a code of fair trade practices, and out in Los Angeles, Henry Wilcoxon, who completed a tour of 15 key cities for Paramount, declared that the biggest beef he had received about movies was that while one half of a double-feature bill might be suitable for children, the other half wasn't.

LITIGATION

In New York off Times Square on 42nd Street is the New Amsterdam Theatre, once the seat of Flo Zeigfeld's glories in the days of Will Rogers and the "Follies." This week, the New Amsterdam, now a movie house, went to court and asked for damages amounting to $9,125,000 from the eight majors and the Loew and RKO circuits, charging that the split of product system used by the circuits made them the arbiters of how and when the New Amsterdam should book product.

This was only one suit in an active week. Metropolitan Playhouses and Skouras Theatres, which are financially related, went to court and asked $9,000,000 in damages from RKO plus a court order which would compel that circuit to sell to Metropolitan-Skouras its joint interest in four New York areas theatres. (P. 13)

Also in a New York State court, Paramount won the right to pre-trial examination of witnesses and inspection of all records in its $562,265 suit alleging fraud over film rentals against Harry Brandt and 122 of his alleged associates. Suit grants the right to inspect operating cost charts.

And out in California, carrying out the divestiture agreement reached with the Government through its parent 20th Century-Fox, Fox West Coast was giving up 16 theatres to Principal Theatres and retaining nine.

GENERAL

It was a busy week for Eric Johnston, dapper president of the Motion Picture Association of America. To a House judiciary committee investigating monopoly he suggested that a governmental agency be set up to counsel businessmen on what might be trust law violations. He stood up for the defendants in the Government anti-trust suit saying their violations were "not willful." (Last week a subsidiary of one of the defendants actually told a court that an agreement it had entered into with a partner was illegal because it had been designed to prevent construction of a rival theatre in a neighborhood!) And he insisted that the Motion Picture Export Association had not divided the European markets, said anyone could join, and defended the Webb-Pomerene Act (P. 12).

He also made a speech at the Motion Picture Pioneers in New York where Cecil B. DeMille was honored as "Pioneer of the Year" and where Pioneer President Jack Cohn announced his outfit was getting up a fund for indigent members. And in Washington he said that the first action of the all-industry committee, which meets in Washington at the Shoreham Hotel, Dec. 12-13, would probably tackle federal amusement taxes.

In Hollywood, 1500 members of the Screen Actors Guild turned down plans for a new Television Authority Union, which threatened a further split in the parent ranks of the Associated Actors and Artistes of America. And also in Hollywood, shorts producers were up in arms over the Academy action in cutting the shorts Oscars down from two to one.

Financial: Paramount—estimated earnings quarter ending Oct. 1, 1949, $5,824,-000; compared to $6,445,000 for the comparative period last year. Dividends of 50 cents a share of common, payable Dec. 21, declared. Loew's, declared a quarterly dividend of 37½ cents a share on common, payable Dec. 31, 1949.

Johnston Wants Trust Law Advice Agency Set Up

A government agency to which businessmen could come for counsel about the legality of their actions under the anti-trust laws was recommended Wednesday to the House judiciary committee in Washington, D. C., by Eric Johnston, president of the Motion Picture Association of America. The counseling body could be established within the Justice Department or the Federal Trade Commission, he suggested.

Johnston's recommendation came as he told the committee that he "is certain that any violations of the anti-trust laws" by the defendants in the Government anti-trust suit "was not willful." After that he avoided questions on this case, declaring that the MPAA was not a party in the suit and had no control over the operations of the individual companies which are defendants in the suit.

Denies Market Divvy

Johnston also denied that the Motion Picture Export Association had divided up markets abroad terming a statement on MPEA activities by Society of Independent Motion Picture Producers President Ellis Arnall "completely incorrect."

Johnston's defense came as he testified in favor of the Webb-Pomerene Act, which permits industries to unite for foreign trading and practically waives application of the anti-trust laws in deals outside the United States.

The three-corporation president declared that "The Motion Picture Export Association is open to all American motion picture companies big and small. It lives up both to the letter and the spirit of the Webb-Pomerene Act."

Arnall Disagrees

Previously, Ellis Arnall, president of the Society of Independent Motion Picture Producers had attacked the MPEA for alleged discrimination against the smaller companies and urged the repeal of sections of the Webb-Pomerene act which made such alleged discrimination possible.

Johnston, in defense of the act, declared it had made it possible for the American motion picture industry to operate abroad since the end of the war and that the MPEA had been organized as the result of conditions which "were principally brought about (abroad) by military occupation, state-sanctioned monopolies and nationalization of the industry in Iron Curtain countries."

Need Foreign Business

Johnston declared that "the prosperity of the American motion picture depends upon this foreign business," adding:

"Everyone in the motion picture business ought to be eternally grateful to the authors of the Webb-Pomerene Act for the wisdom of Congress in passing it."

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Paramount Wins Inspection Right In Brandt Suit

Paramount this week apparently won a sweeping right to pre-trial examination of witnesses and inspection of all records in its $562,265 suit alleging film rental fraud against Harry Brandt, prominent New York circuit and buying combine head, as well as 122 other defendants said to be associated with Brandt.

The right to inspect the records was granted by the New York State Supreme Court, which in New York is the court of first appeal and not the highest tribunal, and covers, apparently for the first time in such suits, the right to examine operating expenses. Legal circles thought that this might be because one of the methods charged by Paramount in perpetrating the alleged fraud was by exaggerating cost of operations. Suit was originally filed on Jan. 12, 1948. (See STR, Jan. 17, 1948, P. 9)

Big 3 May Ask 5 Years' Time

The Big 3 defendants—Warner Bros., 20th Century-Fox, Loew's (MGM)— in the Government anti-trust suit were reported ready with a proposed decree this week which would give them five years to put divorce into effect and which would provide for voluntary arbitration of intra-industry disputes.

Filing of the Big 3 decree, which is largely a formality since they are fighting divorce and may appeal against divorce to the U. S. Supreme Court if they do not negotiate consent decrees, is considered more or less an action to comply with the three-judge statutory court's invitation to all parties in the suit to submit their versions of a decree. Such submitted decrees must embody a plan for divorce and divestiture, in addition to incorporating the trade practices which

(*Continued on Page* 15)

See Warner Consent Decree Shaping; RKO to Ask for Divestiture Extension

Warner Bros., and the Department of Justice seem to be moving closer toward a consent decree, usually well-informed sources in Washington, D. C., indicated this week. The sources pointed out that the Warner-Justice Department talks were continuing, indicating that neither side could be "far off as far as disagreement is concerned."

RKO meanwhile was seeking a year's extension of the divestiture deadline, apparently on the grounds that it has been having difficulty with some joint owners. The Justice Department is said to be undecided on this.

Week's Trust-Suit Demands Reach $18,124,000 Damages

What is probably the all-time high record for damages demanded in motion picture industry anti-trust suits, was reached within a seven-day period this week when two suits alone filed in the New York federal court reached a total of $18,12 ,000.

They are:

1) Suit for $9,120,000 filed by Max A. Cohen's three companies controlling the New Amsterdam Theatre against the eight majors and the RKO and Loew's circuits on the ground that the product split system used by the circuits had the practical effect of controlling what and when he booked for the New Amsterdam.

2) Suit for $9,000,000 by Metropolitan Playhouses and Skouras Theatres against RKO, seeking to compel the circuit to sell the interests it holds jointly with Metropolitan-Skouras in three New York and one New Jersey theatre.

Max Cohen Sues For $9,124,000

Claiming that a product split system enforced by the RKO and Loew's circuits in New York, through alleged conspiracy with the eight major distributors was practically making the two circuits the arbiter of how he booked pictures for his Times Square area New Amsterdam Theatre, Max A. Cohen Thursday filed an anti-trust action in federal court for triple damages amounting to $9,124,000.

Actual plaintiffs in the suit are three Cohen-controlled companies—Anco Amusement Corporation, Anco Enterprises and Anwell Amusement Corporation. Defendants are RKO and Loews theatre circuits, 20th Century-Fox, Paramount, Warner Bros., RKO, Loew's (MGM), Columbia, Universal and United Artists. A spokesman for Cohen's attorney declared that under the system, whereby RKO and Loew's theatres split product in New York, Cohen "couldn't select the pictures he wanted when he wanted them" for the New Amsterdam. This house, the spokesman explained, is not a neighborhood house but draws from all over New York due to its downtown location and for it to have to wait until either of the rival circuits booked pictures before it could get product was the basis of the suit. Formerly the Cohen house, it is said, played product after the circuits. Now it is playing day-and-date, but the system still deprives of freedom in selecting its bookings when wanted, the spokesman said.

Not Dictating Admission Increases To Exhibitors, Montague Insists

Columbia General Sales Manager A. Montague this week denied that his company was intimating to exhibitors that they must charge advanced admissions for "Jolson Sings Again" and reiterated his request that any evidence to the contrary be submitted to him by exhibitors.

Montague's denial came in the face of a report made by a Theatre Owners of America committee which criticized the company's sales policies on the Jolson picture and concurred in the opinion of its counsel, Herman M. Levy, that the terms Columbia was asking for the feature were so high that they had the practical effect of compelling exhibitors to raise their admissions.

"The fact that no runs of 'Jolson Sings Again' have been observed at other than advanced admission prices is most persuasive to the belief that some policy designed to bring about such advance prices is in effect," Walter Reade, Jr., chairman of TOA's Distributor-Exhibitor Relations Committee, declared after a meeting of the committee had been held on the question of the "Jolson" rentals.

Columbia's reply to this, through Attorney Lou Frohlich, was, in effect: "Nuts."

"The exhibitors got the Government to get a decree that we can't fix admission prices, and the exhibitors can't fix our prices either," declared Frohlich vigorously. "We have the same privileges they have."

More formally, Montague replied to the TOA protest:

"We have never demanded, or have we authorized any employe of Columbia to even remotely suggest an exhibitor advance his admission price, and I vigorously deny any reports to the contrary and would appreciate any evidence available in substantiation of such reports."

This was substantially the same reply Montague's office had issued to the National Allied

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National Closes

The National at Louisville, Ky., which made the headlines repeatedly when its operators, Fifth and Walnut Corporation claimed it could not get product and filed suit against the majors, closed this week. A spokesman for the owners declared the house had not been able to operate profitably on the product that was available. Fifth and Walnut is now asking the U. S. Supreme Court to review the adverse decision handed down against it by both a New York Federal Court and U. S. Circuit Court of Appeals.

Skouras Seeks To Oust RKO

Metropolitan Playhouses and its subsidiary, Skouras Theatres, this week sought a court order to compel RKO to sell them its interests in four jointly-owned New York area theatres. The court order is sought in an anti-trust suit asking triple damages amounting to $9,000,000 filed by the plaintiffs against the Radio-Keith-Orpheum Corporation, RKO-Radio Pictures, Inc., and RKO Theatres.

The suit involves the RKO-Skouras holdings in the Pelham and Castle Hill, in the Bronx, the Midway at Forest Hills, Long Island, and the RKO Proctor in Newark, N. J.

Either Buy or Sell

Under the terms of the consent decree which RKO reached with the Justice Department in the anti-trust suit, RKO may either buy full interest in the houses or may sell its interest to its partners or outsiders. The Metropolitan-Skouras action arises over the allegation that RKO is refusing to sell to the plaintiffs. It seeks a court order which would not only prevent RKO from selling to anyone other than Metropolitan-Skouras but would order the defendant company to sell its interest to the plaintiffs.

The basis for this request is the allegation that

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Motion Picture Pioneers Sets Up Fund for Needy Members

The Motion Picture Pioneers has established a fund to care for its needy members, and will appoint a board to administer the fund, President Jack Cohn announced Wednesday during the annual dinner of the organization at the Waldorf-Astoria Hotel in New York.

The Pioneers, made up of film men from all over the world who have had more than a quarter of a century's association with the film business, raised the fund purely through voluntary contributions, which came in unexpectedly after Cohn had first suggested such a fund at last year's dinner. He did not say how much was involved or how many needy members there were.

Should Care for Own

Cohn's remarks preceded those of Cecil B. DeMille, who was presented with a scroll as the Pioneer of the year. He told the diners that one fault of the industry is that it did not take care of those who hit the skids.

"You're only as good as your last picture," he remarked, turning to Cohn, "You should look after your own. Almost every other industry does."

"I'd like to give a minute's thought," the producer said in accepting the scroll, "to the pioneers who are not here. . . . I mean the unknown pioneers, the men who have done so much. . . . They haven't got a monument like the unknown soldier."

The inscription on the scroll presented DeMille reads:

"To Cecil B. DeMille, who took a dream long, long ago and side by side with other dreamers, gave it form and nurtured it into an art that now circles the globe."

Si Fabian made the presentation, stating:

"We laud him for his pioneering; we laud him for his artistry. Above all we laud him as just a human being."

Cohn was presented with a silver tray by Eric Johnston, president of the Motion Picture Association of America. Spyros Skouras, another speaker, praised the role of the motion picture declaring:

"In my opinion the motion picture industry is performing today a service to the world equal to the United Nations." Milton Berle was master of ceremonies; Hal Horne, toastmaster.

Volume, Not Price Is Vital—DeMille

The number of people who see a picture interests him more than the price they pay to see it, Cecil B. DeMille told a press conference in New York Monday replying to a question about advanced admissions.

"The principal thing is to get as many people to see it as possible," he declared, making it plain, however, that his views would not influence sales policies for his forthcoming "Samson and Delilah." For, he explained, he was looking at the subject as a producer and was not engaged in distribution.

He also pointed out that presently curtailed foreign markets made it necessary for a picture to get back as much money as it could in the domestic market.

This curtailed revenue situation, he continued, forced Hollywood to turn to economy and had "brought about what is a very vital necessity . . . that is the cutting out of waste."

As far as economy is concerned, "you should go as far as you can without hurting a picture," he believes. That he achieved his aim to trim costs successfully was indicated in his revelation that "Samson" had been brought in for $3,000,000 or $1,000,000 less than "Unconquered."

Most of the saving is done in the script, he declared, stating: "Do all cutting in the script and not on the film."

As to production time, DeMille says it still takes him about three years to get a picture to the public, though at one time, he recalled ruefully, he had made two pictures simultaneously —"The Cheat" in the daytime and "The Golden Chance" at night, doing most of his sleeping in the studio. Both had made money, he recalled, also revealing frankly that there had been a flop on the DeMille schedule—"Four Frightened People"—whose failure he attributed to a story the public did not like.

Asked what he thought of production abroad, he replied:

"I would be apt to produce where I think it's best for the picture itself. I've done right well here and I think the industry should be supported," he added indicating he did not think producers should fly abroad because of problems at home.

Free Flow

However, he does believe in the free flow of motion pictures, believing "definitely that art should be as international as medicine."

The veteran producer indicated that he was interested in television. He explained that he had been first with the legitimate theatre, then in motion pictures and later in radio. He thought that television might prove a help to pictures, recalling the fear with which exhibitors greeted radio. Such fears, he declared, had been unfounded and radio in turn had given the screen Bing Crosby and Bob Hope.

TOA Committee To Screen Views AsCodeSuggestion

The distributor-exhibitor relations committee of the Theatre Owners of America concluded a meeting in New York Wednesday with approval of a series of views, which when sifted and rewritten may serve as the basis of suggestion to the motion picture industry of code of trade practices.

TOA Executive Director Gael Sullivan, discussing the meeting said that everyone present had presented his views on the trade practices—ranging from print shortages to squawks about trailer agreements between the major distributors and an accessory outfit,—and that these views would be sifted by a special screening committee and reduced to written form.

Sullivan declared that the project would take considerable time so that the views would be clearly expressed. He pointed out that TOA itself could not write an industry code but could only arrive at the combined views of its membership and present this as its side of the story to the remainder of the industry.

Oscar Minus

Short subject producers in Hollywood this week were drawing up a protest to the Academy of Motion Picture Arts and Sciences over its action in cutting the number of shorts "oscars" from two to one. Prior to the cut, the Academy gave an "oscar" to the best live action one-reeler and the best live-action two-reeler. From now on, two-reelers and one-reelers will compete for one "oscar." The Academy board has been asked to reconsider.

SAG Turns Down Television Authority

Fifteen hundred members of the Screen Actors Guild this week overwhelmingly rejected plans for a proposed Television Authority, further widening the breach between that organization and the Associated Actors and Artistes of America, which favors the move.

Sag rejected the plan, which would call for a new union whose jurisdiction would cover television and motion pictures made for television, at its annual meeting. The plan is backed by other unions in the AAAA—the American Federation of Radio Artists, the American Guild of Variety Artists, Actors Equity, Chorus Equity and the American Guild of Musical Artists.

Exhibitors Protest Salesman's Firing

Protest over the dismissal of Carl Devizia for 22 years an RKO salesman in New England, was filed with RKO this week by a group of Maine exhibitors led by Andy St. Ledger of Pittsfield and Irving Cohen of Lewiston. Devizia was reportedly one of several discharged by RKO in various sections of the country in an economy move.

"It appears that the lack of thought and unjustified handling of this matter reflects the policy of the company and does not foster a favorable understanding between the exhibitor and the distributor," the protest sent to RKO Chiefs Howard Hughes, Robert Mochrie and Ned Depinet read. RKO had no official comment.

Canadian Exhibitors Elect Officers

Officers elected at the meeting of the Motion Picture Branch of the Toronto Board of Trade, held this week are Chairman Gurtson Allen; Vice-Chairman F. H. Fisher. The organization went on record as supporting the Motion Picture Industry Council of Canada, headed by J. J. Fitzgibbons.

57 Pa. Communities Approve Sunday Movies

Fifty-seven Pennsylvania communities this week voted to legalize Sunday movies in the face of strong opposition on the part of the Federated Legislative Committee, a state-wide organization of churches. Among the central Pennsylvania towns approving movies on the Sabbath are Gettysburg, Littlestown, Swatara Township, Mill Creek, North Lebanon Township, Pottsville, Coaldale, Minersville, Norwegian Township, North Union Township, Seringettsburg township. Some 28 communities voted to maintain present no-Sunday shows.

Furnish Proof, Asks Montague

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Convention, which had protested the "Jolson" sales policy and allegations that advanced admissions had been demanded. This week, the Pacific Coast Conference of Independent Theatre Owners took the same tack. (See separate story. p. 15).

The TOA distributor-exhibitor relations committee, meeting Tuesday with its executive committee, devoted a whole day to the alleged sales policies of "Jolson Sings Again." Reportedly the exhibitor organization is not too alarmed over the alleged actions of Columbia but is worried lest high-bracket rentals spread to other top-bracket pictures. Unconfirmed reports indicated that the chiefs of the exhibitor organization had feared that Paramount had a similar idea with "Samson and Delilah" and hoped to force a showdown at once.

Hear Gamble

The all-day TOA sessions assumably moved to denounce the Columbia policy on "Jolson Sings Again" after it listened to an impassioned speech by Ted R. Gamble of Gamble Enterprises.

The results of Tuesday's meeting were approved by the executive committee which met Wednesday and instructed Levy to pursue the conversations with Columbia. Indication that legal principles are involved was made plain when it became known that Levy will talk not with Columbia Sales Head Montague, but with Columbia Attorney Frohlich, who makes no bones about the fact that he does not think the protesting exhibitors have a legal leg to stand on.

What Next?

What TOA's eventual action will be is not known. One member declared that it definitely did not include any direct action by the organization to invoke the assistance of the Justice Department, but it was noticed that the TOA statement on the subject practically shouted that Columbia was engaged in illegal practices and that it was assumed the Justice Department would see a copy of the statement. Further, TOA Executive Director Gael Sullivan at a press conference, refused to clarify what was meant by the committee's instruction to Levy "to seek other means" if his talks with Frohlich broke down and would not say whether TOA would submit any evidence it might get of admission-raising demands on the part of Columbia employes to the Justice Department.

Against Rises

"The committee took the further position," a formal release of the organization declared at conclusion of the meeting, "that over and above the legality of fixing minimum prices for admission, that, as a matter of general policy, looking to industry welfare, it should go on record as taking a definite stand against the advancing of admission prices for so-called mass appeal pictures. Admitting that there might be rare classic pictures, with special appeal, for which exhibitors might feel that so-called 'road show' treatment is indicated, the feeling is that the presentation of pictures other than such special productions should be presented at normal admission prices and that the advancing of admissions on mass appeal pictures should be discouraged as a matter of policy.

"The reasons assigned for this position were a re-statement of TOA's position on this subject, namely, that the advancing of admissions on normal good pictures is bad public relations, in that it imposes an additional cost on the theatre-going public that in many instances patrons could not afford to pay. Theatre goers who have been patient with usual product and re-issues should be given, as a natural right, the better-than-good pictures. Also when the public is deprived of the privilege of seeing good pictures because of advanced admission prices it is poor public relations for the industry."

Private—Keep Off

Protocol runs mighty high in diplomatic circles but if you can believe the latest Broadway story, it also is pretty important in motion picture business. The story says that a certain Hollywood studio chief not only has a special place to hang his hat when he visits the home office, but he also has a commodious and strictly personal privy which is kept locked at all times when he is not in New York. During his absences, however, other company officials, apparently on the theory that association produces greatness, pick up the key and make use of the off-limits privy. As would happen, the chief arrived unexpectedly from the coast one recent day to find his personal privy occupied. Pounding on the door, he imperiously dispossessed the subordinate and promptly took over himself.

Get the Goods, Harvey Advises

Board Chairman H. V. (Rotus) Harvey this week called upon all members of the Pacific Coast Conference of Independent Theatre Owners to gather evidence on what they might consider allegedly illegal demands on the part of Columbia over sales of "Jolson Sings Again."

The move presumably is directed against reports for demands for increased admissions, a report whose accuracy Columbia General Sales Manager A. Montague had previously challenged when Allied protested over the the same charge.

Harvey further declared that he granted Columbia's right to ask what it wanted for a picture, but that if it were asking 60 per cent of the gross, as reported, the exhibitor should refuse.

Big 3 May Ask 5 Years' Time

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the U. S. Supreme Court has upheld. The Government has already filed a proposed decree.

The Little 3—United Artists, Universal and Columbia—this week filed their version of a proposed decree. They seek a separate decree which in all respects carries out the trade provisions made mandatory by the U. S. Supreme Court (no addmission fixing, separate picture selling, etc.) but seeking to avoid the rulings which apply to the theatre-holding Big 3.

The practical effect of this separate decree, if granted, would be to allow the Little 3 to acquire theatres in the future without court consent and to point out in anti-trust suits filed against them by exhibitors, that the practices condemned by the statutory court and the high court against the theatre holding defendants did not apply to them. It would not enable them to escape the findings of fact in the suit as handed down by the lower court and the Supreme Court. The Little 3 proposed decree also includes provisions for voluntary arbitration.

Skouras Seeks To Oust RKO

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RKO blackjacked its interest in the Pelham, Castle Hill and Midway from Skouras by threatening other distributors with the loss of RKO circuit business if they sold the Skouras houses and thus shutting them out of product. As a result, the petition continues, Skouras had to take RKO in as a partner. Skouras was compelled to take an interest in the Proctor, the petition further states, as a result of another product shut-off which forced the Skouras interests to give up the Terminal Theatre in Newark and join RKO as a partner in the Proctor.

As a result of these alleged acts, the petition claims, the plaintiffs were damaged to the extent of $3,000,000, which when tripled under the provisions of the anti-trust laws, amounts to $9,000,000.

Attacks Consent Decree

The petition also attacks that clause in the RKO consent decree, which would give RKO the right to buy out Metropolitan-Skouras, if it wishes, on the assertion that the clause was won by deceiving the Justice Department and that if such acquisition is permitted, it would increase monopoly and defeats the prime purpose of the consent decree.

The suit specifically asks that RKO be enjoined: 1) From disposing of its interests in the contested house to anyone else but the plaintiffs, or from taking steps to dissolve the corporations controlling the houses; 2) That the court declare the RKO holdings in the four theatres to be the property of the plaintiffs; 3) That RKO be directed to transfer its interests to the plaintiffs subject to "such reimbursement . . . in such amounts as may be determined by the court against damages inflicted upon the plaintiffs."

Army to Pay MPEA $1,600,000 for Japan

The Army has contracted with the Motion Picture Export Association to pay $1,600,000 in remittances for frozen film rental earnings in Japan, it was revealed in Washington this week. The agreement covers out-of-pocket expenses and a portion of production costs. Army occupation authorities will continue to select the films to be shown in the occupied area.



Notre Dame Star In Boston Pilgrim Theatre Telecast

Notre Dame proved a star on large-screen theatre television as well as on the grid last Saturday as its game against North Carolina, received by the American Theatre's 190-seat Pilgrim at Boston, brought out a crowd which outstripped those which attended the world series telecasts presented by the same theatre.

Reports from the Hub city indicate that 1600 attended the telecast of the game and that the theatre concession trade did an average business. Reason for football's topping the world series classic, which let the Pilgrim down attendance-wise, was attributed to the fact that Boston is more interested generally in football when played by Notre Dame and to the fact that the Pilgrim, profiting by world series experience, did not raise its admissions. The series was sold at advanced prices, the Notre Dame game at the regular matinee prices of 50, 65 and 85 cents, which included a double feature.

Price Rise Unlikely

A spokesman for the Pilgrim said it was unlikely that the theatre would advance admissions for sports telecasts in the future as this did not seem a desirable policy unless the event should be exclusive. Two other Notre Dame games are to be received by the Pilgrim, those at Iowa and at Southern California.

3 More Petitions On Theatre Video

The Theatre Owners of Oklahoma, the Walter Reade circuit and Washington, D. C., Exhibitor Sidney Lust this week joined the Motion Picture Theatre Owners of West Virginia to petition the Federal Communications Commission to hold hearings on theatre television and to assign special channels for theatre telecasting. Twenty-five petitions are expected.

All but Lust emphasized the point that theatre video "may be the only satisfactory television service" available to small-town and rural areas. Lust skirted this point, apparently because there are four commercial video stations in Washington, but he did claim that theatre television could serve the public by going beyond ordinary video service and offering entertainment beyond the means of commercial broadcasting.

Cut March of Time To 8 Issues a Year

March of Time will cut its release schedule from 13 issues a year to eight during 1950, with the new series to be issued Feb. 3, March 17, April 28, June 9, August 18, September 29, November 10 and December 22, offices of Producer Richard deRochemont announced Monday. The move, thought to be the result of economy and the difficulty in getting playing time for shorts, marks the first change in March of Time issues in 16 years of operation. Originally issued as a 12-issue a year proposition, it was increased to 13 issues shortly after its inception in order to provide one subject every four weeks.

NEWSREEL CLIPS

Dembow Heads Philanthropies

National Screen's George Dembow this week was appointed to head the Amusement Division of the Federation of Jewish Philanthropies' New York City 1949 drive for funds. The overall drive seeks $50,500,000—$16,500,000 for maintenance, $34,000,000 for its building fund. Of this the amusement industry reportedly will seek to raise $5,40,000.

Film Row

Milt Frank, formerly with Film Classics, Los Angeles, is now booking for Warners there where Harvey Lithgow has been promoted to office manager. . . . Clarence Phillips, formerly of Eagle Lion, has joined Realart sales in Chicago. . . . Ray Nolan moves into St. Louis as branch manager, with Tommy Williamson turning salesman. Reason: Economy. . . . Same reason for Bob Haley apparently quitting RKO after 21 years in Cleveland. . . . In the same city Rose Murphy celebrated her 25th anniversary as RKO inspectress last week and Warner Bros. Cashier Jayne Toth, announced she would wed Larry Beers on Thanksgiving Day. . . . Harry Walters, formerly with RKO in Indianapolis, has joined Paramount in Chicago. . . . Mary Leek Mempner has quit as booking staffer of U in Chicago.

"You Can't Escape"

That the motion picture industry is thoroughly tied up with and by lawyers received corroboration again this week when inside sources reported that the script on "All the King's Men," current at New York's Victoria, was read and reread by lawyers who practically did some rewrite to make sure that there was nothing obviously libelous in the film which deals with the rise of an American fascist politician to dictatorial power. Some observers, it was feared, might draw conclusions that the conditions portrayed actually took place in a state somewhere around New Orleans.

Commemorating

A plaque commemorating the discovery of a baby girl in the Sheridan Square Theatre at Pittsburgh—the event which led to the foundation of what is now the Variety Clubs International—was unveiled last Sunday in the theatre in ceremonies which preceded the annual banquet of Pittsburgh Tent No. 1 at the William Penn Hotel. The banquet was held to honor outgoing Chief Barker George W. Eby and in celebration of the tent's 22nd birthday.

Bull's-Eye

That fast shooting Roy Rogers seems to have hit the bull's-eye in the Chicago area with the Republic exchange reporting that it has so many demands that it is now shipping out prints which go back to 1944. Reason: The increased number of kid shows is putting a strain on the hoof-and-heroers.

Pillar of Finance

Sam Pinanksi, president of the American Theatres Corporation, a pretty big fish in financial waters himself, has been appointed a director of the John Hancock Mutual Life Insurance Company. It's possible that he's the first exhibitor to be so honored.

To Drive for Members

Clarence Taylor has been added to the staff of the Kentucky Association of Theatre Owners to tour the state in a membership drive.

Joins TOA

The western zone of the Motion Picture Theatre Owners of New York this week decided to affiliate with the Theatre Owners of America.

Film Events Calendar

DECEMBER

1-2, convention, Independent Theatre Owners of Wisconsin, Hotel Schroeder, Milwaukee

6-7, third annual convention, Allied Theatre Owners of the Gulf States, Jung Hotel, New Orleans.

12-13, meeting of the Conference Committee of the Motion Picture Industry, Shoreham Hotel, Washington, D. C.

Broidy Reelected Monogram President

Steve Broidy was reelected president of Monogram as directors of the organization met in Hollywood this week. Other officers reelected are Board Chairman W. Ray Johnston; Executive Vice-President and Treasurer George D. Burrows; Vice-Presidents Ed Morey, Norton V. Ritchey, Harold Mirisch, Herman Rifkin, Morey Goldstein; Secretary Sam Wolf; Comptroller George Blotchford.

Prior to the officers' election, Monogram stockholders reelected the following directors: Johnston, Broidy, Burrows, Ritchey, Rifkin, Arthur C. Bromberg, William Hurlbut, Howard Stubbins, Charles W. Trampe.

Monogram to Handle All ABP Output

A five-year distribution deal by which all Associated British-Pathe product would be released in the United States and the Latin Americas through Monogram was announced this week by Monogram President Steve Broidy.

Part of the product under its deal, which was closed by Monogram-International President Norton V. Ritchey with ABP's Sir Philip Warter and William Moffat, will be put out under the Allied Artists label, with the remainder going to Monogram and part to be handled by Monogram's new special handling outfit—Stratford Pictures.

Palfreyman Joins Brokau Circuit

Dave Palfreyman, former head of exhibitor relations for the Motion Picture Association of America, has joined Brokau Theatres at Angola, Ind., as a partner, Indianapolis reports. Outfit is planning a new 700-seater at Angola.

Dead

MISS ELVIRA ROSLUND, RKO cashier for 25 years, after an illness of several months.

WILLIAM HENDERSON, 42, maintenance manager, Warner's State, Manchester, Conn., in an automobile accident.

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

Kaye Comedy Bow Aids Variety Club

World premiere of Warners' "The Inspector General," Danny Kaye's first picture for that company, was held Thursday evening at the Imperial Theatre, Toronto, Canada, with the star appearing in person on the same program in a special "Variety Club Theatre Night" for the benefit of the Variety Club's Occupational Training School for Children.

The program included a special stage show starring Kaye, who also made appearances on Thursday at several civic meetings in Toronto. Tickets for the premiere, all proceeds of which were to go to the Variety Club charity, were scaled up to $25.

The premiere climaxed a three-day round of civic ceremonies in honor of Kaye in the Canadian metropolis. Traveling aboard a special Trans-Canada Airlines plane christened "The Danny Kaye-'Inspector General' Special," the comedian arrived at Malton Airport on Tuesday ,where a civic and press reception was accorded him. That night there was a formal reception in the city itself.

On Wednesday, Kaye was guest of honor at the Toronto City Hall for a noontime ceremony preceding a luncheon tendered him by the Toronto Variety Club. He also attended the official opening of the Occupational Training School for Crippled Children in Variety Village, endowed by motion picture people, and was also expected to be present at the Royal Winter Fair, one of the world's leading agricultural exhibits.

The Personal Touch

Manager Lou Fuhrman of the Arcade, Cambridge, Md., gave the personal touch a test, and found it very effective, when he showed "Lost Boundaries." He wrote letters (no carbons, no mimeographing) to 28 clergymen and important individuals in the community stressing the picture's theme. He received a joint endorsement from the clergymen.



SOME SCROLL. Roy Rogers, Republic's "King of the Cowboys," proudly exhibits a 12-foot scroll containing 1,832 signatures of members of his Riders Club at the Alhambra Theatre, Decatur, Ill. The scroll was airmailed to Roy by genial "Chuck" Duncan, theatre manager. The cowboy received over 50,000 birthday cards from his youthful admirers.

'Hopalong' Tie-in Goods Prizes at Kid Matinee

Tieing up of merchants in Perth Amboy, N. J., by City Manager Herbert Gordon for a kid matinee proved so successful that the Walter Reade circuit has decided to start organizing "Hopalong Cassidy Troopers Clubs" in the other cities where it has theatres. Gordon put on a "Hopalong" film for a kiddie morning matinee at the Majestic on Armistice Day and experienced no trouble in getting half a dozen local merchants who handle the Hopalong Cassidy licensed merchandise to contribute such articles as Cassidy wallets, records, western costumes and other novelties as door prizes for the kids, to take a cooperative ad and make window displays of their Hopalong goods with plugs for the kiddie show.



CAREFULLY PLANNED CAMPAIGN FOR 'JOLSON STORY.' Opening of Columbia's "Jolson Sings Again" at the Miami, Lincoln, Miracle and Cameo theatres in Miami, Fla., last week was backed by an extensive and carefully planned exploitation campaign which utilized the talents of every manager and assistant manager of the Wometco chain. Every phase of exploitation was considered and carefully explored by the Wometco publicity staff at a meeting over which Sonny Shepherd, Wometco advertising and publicity chief, and Harry K. McWillimas, Columbia exploitation manager, presided. In the scene above, McWilliams addresses the gathering which included, among others, Ted Beil, Mark Chartrand, Harvey Fleischman, Jack Fink, Mel Haber, Walter Klements, Harry Kronewitz, Clyde Lucas, Phil Masters, Frank Maury, Ed May, Van Meyers, Arthur Price, Ken Rockwell, Frank Rubel, Herb Rubinstein, Tim Tyler and Everett Walshon.

EXPLOITORIALS

If you could walk along Broadway, those large display signs proclaiming the Dec. 21 double opening of Cecil B. DeMille's "Samson and Delilah" at the Paramount and Rivoli theatres would hit you right between the eyes. Paramount has grabbed some of the stem's best locations, and those signs, bear in mind, will have been on view more than two months by the time the picture has its double premiere on Broadway. Now that's something for you to think about. You may not have the facilities to duplicate this Broadway splurge, but you can emphasize the spectacle of "Samson and Delilah" by posting liberally and in the best locations as far ahead of playdate as possible—much farther ahead than ordinarily. As soon as the picture is contracted for, get busy and reserve the best poster sites in town and along the highways leading into town. Cover 'em with 24s, sixes, threes and ones, according to size. You can't do too much in the way of circus-style showmanship to let your patrons know something really big is in store for them. But do it early to insure capacity audiences.

* * *

Theatres playing "Savage Splendor" seem to be harvesting the benefits of RKO Radio's tieup with Dodge automobiles. Down in Memphis, Tenn., bannered Dodge trucks transported youngsters to Loew's State to see the Armand Denis-Louis Cotlow film. The assemblage of "small fry" in front of the theatre overflowed the sidewalks.

* * *

Ever stage a political campaign? You can come pretty close to the real thing if you jump aboard the politico-exploitation bandwagon Columbia has started rolling on "All the King's Men" out Los Angeles way. In case you didn't know, Broderick Crawford plays Willie Stark, who becomes governor and then dictator of his State, in the screen version of the Robert Penn Warren novel. What could be more fitting than to inaugurate a "Willie Stark for Governor" campaign? That's what they've been doing out in L.A., with all the electioneering trimmings. Bannered sound trucks tour the city to bring Willie's "message" to the people. Tack cards booming Willie for governor have been put up in all available spots, and thousands of campaign buttons have been passed out to school children. Maybe you can get political campaign workers to aid you in your own "Stark for Governor" campaign on the picture.

* * *

In the current New York advance newspaper advertising campaign on MGM's "Intruder in the Dust," which opens Nov. 22 at Brandt's Mayfair, there is prominent mention of the fact that "Clarence Brown went to Oxford, Miss., and did an authentic job on William Faulkner's great American novel." No matter where your theatre is located, moviegoers seem to take more than just a passing interest in the fact that a picture has been made on some actual location site. Oxford may be thousands of miles away from them, but the very idea that a movie company sent a production unit there (or to some other location site, for that matter), gives them the feeling of becoming a part of the glamor of Hollywood moviemaking. Thus the suggestion that you play up that angle when you show "Intruder in the Dust."



INCENTIVES SPUR CELEBRATION. More than 100 Florida theatres actively participated in a state-wide celebration of the 35th Anniversary of Florida State Theatres with localized results in concentrated interest surrounding motion pictures and theatre-going. The Anniversary campaign, carried on during a period of six weeks, paid honor to General Manager Jesse L. Clark. To make the event individually interesting and competitive among the district managers, advertising men and assistant managers, there were enthusiasm-arousing awards, including a new Chevrolet, television set, Pan-American Carribbean tour for two, tickets and hotel accommodations in Miami for the New Year's Orange Bowl game, etc. The sky was the limit as far as invention of activities for special shows and local publicity were concerned, and the Florida State showmen turned on the steam to produce a tremendous amount of publicity—the kind that sold tickets. In photos at left, reading from top down, high school students hold pep rally on stage; a fashion show drew crowds to the Howell Theatre, Palatka; a burlesque "beauty" contest drew entries of prominent New Smyrna Beach citizens, here seen with Mayor Huffaker, who awarded the crown. Right, top, Jesse Clark, Wanda Hendrix—who visited her home town of Jacksonville—and Leon Netter, vice-president of Florida State Theatres. Lower right, the GM registers justifiable pride in the results as he surveys material sent in by the various theatres, as Advertising and Publicity Director Pettengill, and Publicity Staffer Helen Tracy, look on.

'Big Wheel' Spins Goodwill Campaign

A wave of goodwill for United Artists' "The Big Wheel" is being rolled up through the long and hard punching of Jack Dempsey who, with Sam Stiefel and Harry Popkin, produced the picture. The activity is being seconded by UA exploitation men in the field. Following its world premiere in Indianapolis on Nov. 10, the picture was due for additional openings in Cincinnati, Detroit, Dayton, Akron, Toledo and Cleveland.

Capitalizing on the popularity of the former heavyweight king, UA field men lined up press and radio coverage for Dempsey in every town, and followed through with major tieups.

Giant Parade

In Detroit, the UA exploitation man arranged with Oldsmobile for a giant parade of cars with banners to greet Dempsey. Also highly successful was a theatre contest in which the public was invited to elect "Big Wheels" from every field of endeavor.

In Dayton, the Agonis club feted Dempsey at a special luncheon which was given full advance and post-event newspaper and radio coverage. Here, too, Oldsmobile provided an attention-getting motorcade which toured the main thoroughfare with banner greetings to Dempsey and "The Big Wheel."

In Akron, the UA exploitation man lined up the Junior Chamber of Commerce to host Dempsey. Another stunt with a guaranteed pay-off had Dempsey present "Big Wheel" emblems to "Big Wheel" Akron *Beacon-Journal News* carriers.

In Cincinnati, the UA exploitation representative set up the Cincinnati *Post* for a Police Athletic League-Big Wheel promotion, climaxed by Dempsey's appearance. The *Post* also obtained approval from the Scripps-Howard home office to incorporate a special comic-strip drawing and dialogue mentioning Dempsey in Philadelphia, watching the main character in the strip training for a fight.

'Time, Money, Well Spent'

"If you see 'Lost Boundaries' this week at the Pontiac Theatre, it will be time and money well spent. This is a voluntary, unsolicited plug by your pastor," said the Rev. Norman M. Moss, pastor of the First Methodist Church in Saranac Lake, N. Y., in his Sunday program. A nice bit of publicity for the picture.

THE NEW PRESS BOOKS

"It's a Movie 'Must'!" headlines many of the ads in MGM's press book on "Intruder in the Dust." Attention is also directed to the "flaming book" (by William Faulkner) from which the picture was adapted, and to "the story of a Negro accused of murder in the Deep South." Also highlighted in many of the layouts is the line, "It's sensational!" The figure of man with a gun silhouetted against the sky dominates the posters, with the title, in most cases, emerging in fiery letters.

* * *

The "kiss" idea is extensively utilized in the press book exploitation suggestions for United Artists' "A Kiss for Corliss." There's a whole page of ideas on how to "sell it with a 'kiss'." General theme of the ads is that "Corliss could do no wrong . . . but, brother, how she tried!" Shirley Temple and David Niven are featured in the layouts.

* * *

With the title a natural on which to peg such promotion, "doll" and "music" selling suggestions are plentiful in the exploitation pages of the press book on 20th-Fox's "Oh, You Beautiful Doll." And that line, "Oh, What a Great Big Doll of a Musical" is prominent in the ad layouts, most of which show June Haver (or both Haver and Mark Stevens) in dancing poses. There's a head of S. Z. Sakall in many of the ads. A page is devoted to a tieup with Muzak, which services music to many accounts throughout the U. S.

11 Cities to Follow N. Y. 'Deadline' Contest Idea

Thirteen more Hearst newspapers in 11 cities will follow the novel "reporter contest" used by the New York *Journal American* as a promotion stunt in connection with Paramount for "Chicago Deadline" in which bonuses were offered readers who supplied that newspaper with new tips and photos for publication. The stunt in New York brought so many news tips that the promotion is being extended to other cities in which Hearst has newspapers. In New York a typewriter a day was awarded tipsters for seven days with an automobile a grand prize for the week's top entry.

Newspapers and cities which will aid in promoting "Chicago Deadline" with the "reporter contest" are: the San Francisco *Examiner*, San Francisco *Call-Bulletin*, Albany *Times-Union*, Boston *Record-American*, Detroit *Times*, San Antonio *Light*, Baltimore *News Post*, Pittsburgh *Sun-Telegraph*, Los Angeles *Examiner*, Los Angeles *Herald-Express*, Oakland *Post Enquirer*, Seattle *Post Intelligencer*, and Milwaukee *Sentinel*.

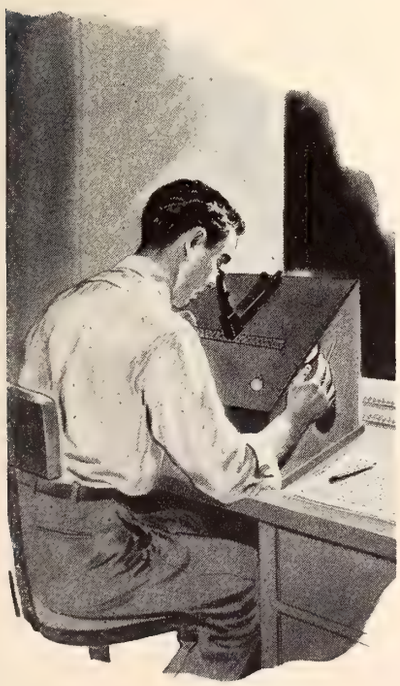
Mitchell Gum Stunt Scores in Massilon

It was a swell stunt, and other showmen should take it up to advertise that next comedy or suspense picture. So read on:

When "Abbott and Costello Meet the Killer" played at the Weslin Theatre, Massilon, Ohio, Manager Jack Mitchell promoted 2,000 sticks of Beech-Nut chewing gum which he distributed the day before playdate.

To each stick of gum was attached a slip of paper with this copy: "Don't chew your nails when you see 'Abbott & Costello Meet the Killer" at the Weslin Sunday—chew Beech-Nut."





He makes the most of moonlit moments . . .

IT'S mighty important to star . . . director . . . movie-goer . . . to have this moonlit moment come alive upon the screen.

And when it does—in all its subtlety of mood in light and shadow—the credit's due in no small measure to the important contribution of the laboratory control engineer.

For his knowledge of photochemistry, his "eye" for photographic quality . . . his vigilant control of printing density and contrast . . . do much to make moonlight footage *look* like moonlight, and help to bring out the best in every frame of film.

Quality of film contributes, too; and this important assistance the laboratory control engineer is sure of when he works with the famous Eastman family of motion-picture films.

EASTMAN KODAK COMPANY
ROCHESTER 4, N. Y.

J. E. BRULATOUR, INC., DISTRIBUTORS
FORT LEE • CHICAGO • HOLLYWOOD

'Fallen Idol' Premiere Aids Prescott House

Distinguished royalty, society, political and theatrical notables attended the gala New York premiere of Selznick Releasing Organization's "The Fallen Idol" at the Sutton Theatre last Monday evening for the benefit of the Prescott Neighborhood House.

The premiere committee used the motif, "A Night in a London Theatre," and all the atmosphere of a typical evening at a British theatre was faithfully reproduced. Prominent socialites formed a "queue-line" outside the theatre before the performance while others acted as "buskers" (entertainers) on the sidewalk. Debutantes portrayed tea girls and usherettes and there were the usual old flower girls selling violets and newsboys hawking editions of the London papers especially flown here for the occasion. More than $25,000 worth of banners, coats-of-arms and other material were used to re-decorate the theatre for the eventful night. Arthur Treacher, popular stage and screen comedian, added a humorous note by posing as a London "bobby," and maintaining "law and order."

The picture, which Carol Reed produced and directed, began its regular engagement at the Sutton on Tuesday.

Ribbon Clue to Film's Title

Small yellow ribbons in the hair of the cashiers, usherettes and candy girls at the Community Theatre in Morristown, N. J., was the only clue given to patrons, starting three weeks in advance of playdate, to obtain free passes by guessing the title of the coming feature, "She Wore a Yellow Ribbon." A 40x60 lobby card announced that the women employes were wearing a clue to the title with offer of passes to those guessing it. The girls wore the ribbons until advance paper on the picture was posted. Those who guessed the title and those who didn't aroused much public curiosity and word-of-mouth publicity. Stunt was the idea of Reade Theatres' Morristown City Manager Ralph Lanterman.

'Columbus' Area Premiere Notes From Syracuse, D. C., and Tampa

One of J. Arthur Rank's biggest bids for the American market—an extravagant Technicolor recounting of the discovery of this land, with American performers in the starring roles—hit the screens in area premieres on Columbus Day. The salesmanship used in launching this Universal - International release, "Christopher Columbus," worked against a background of quite different situations, yet in none could the film fail to have special significance.

Take Washington, for example. That city is in the District of Columbia, named for the great explorer and now the governmental seat of his "New World." In connection with the film's engagement at RKO Keith's there Universal Publicist David Polland tied in with a most prestigious organization, the Pan American Union. The film was shown—to a formal dress gathering including Ambassador Sir Oliver Franks of Great Britain and high representatives of all the American republics—at the Union's annual celebration. As one local newspaper observed, "Never in the fanciful history of motion pictures was there a more appropriate setting for the premiere of a film."

Or take Tampa, Fla., which has a large Latin section called Ybor City, a sort of symbol of the Americas and of their discovery. Manager Elmer Hecht of the Park there focused part of his campaign around Ybor City in ways to catch both its own population and that of the rest of Tampa. He tied-up the largest Spanish-language newspaper for seven advance daily picture stories, climaxed by a three-column page one cut on opening day. Fifteen Ybor City merchants were persuaded to tie in with the Tampa *Daily Times* for publicity and a full-page ad on special sales celebrating Columbus Day and the Columbus movie. Nor did Hecht forget Christopher's place in the schools. He arranged screenings for all the teachers and then instituted morning matinees for which children might be excused from school. The result, he says, was literally thousands of paid admissions, wonderful public relations, and a plan he thinks could be generally adopted throughout the country.

Letter Sent to Schools

Is Syracuse, N. Y., less touched than those other cities? Unlike them it is a northern site and central in the nation's most polyglot state. This beginning of the American legend, Dick Feldman of Schine's Paramount found, was welcome material for the *Polish News* and the *Jewish Chronicle* as well as the regular dailies, and the film, of course, was strongly plugged by the Knights of Columbus and the Daughters of Columbus. A letter commending it, too, was sent to the schools by the Children's Council for Better Pictures.

Thus were welcomes prepared for "Columbus" in three picture ports. Models enough they are, but, we suspect, only starting points for many an explorer showman.



'BATTLEGROUND' TAKES OVER BROADWAY. At the same location where "The Big Parade" of World War I vintage was a sensational success 25 years ago, MGM's "Battleground" made its bow on Nov. 10 in one of the most glittering premieres Broadway has seen in a long time. The giant theatrical sign, which rises 96 feet above the Astor Theatre marquee, may be seen at the upper left, while at the lower left is a view of the front with its military face-lifting and premiere-night crowds filling the street in the brilliantly-lighted vicinity. Photo at top right shows recruiting poster and display at the U. S. Army Times Square recruiting station. The posters, incidentally, were spotted throughout the metropolitan area. Getting together for a moment of levity (bottom right) are (l-r) MGM Executives Si Seadler, advertising manager; Charles C. Moskowitz, vice-president and treasurer, and Dore Schary, vice-president in charge of production, and producer of "Battleground."

Lobby 'Murder Case' For 'Scene of Crime'

For "The Scene of the Crime" at the Massena, Massena, N. Y., Manager Les Coulter followed up the lead of *Look* magazine's "Photo-crime" by borrowing furniture and a mannequin from local dealers: The mannequin was covered, all but feet and head, with a sheet. Patrons were invited to solve the murder from the different clues appearing about the "corpse" in the lobby. Only three identified the murderer, but the stunt got valuable publicity for the film.

National Ad Barrage for 'Prince of Foxes'

Magazine Campaign to Reach 300 Million for Christmas Holiday Release

Precise timing so as to reach the greatest number of people throughout the nation in one fell swoop is the chief factor in 20th Century-Fox's concentrated national advertising campaign on "The Prince of Foxes," which the company announced more than a month ago (STR, Oct. 1, p. 17).

Starting this week and running through Dec. 18, a total of 24 first-line publications will carry the advertising, marking one of the largest national campaigns ever put on by a motion picture company. Some 300 million readers are expected to be reached, with virtually every family in the United States seeing a "Prince of Foxes" advertisement at least four times during the period of the campaign.

Penetrating

Following the technique that has proved successful in the sale of automobiles, home appliances, dentifrices, razor blades, cereals, etc., the company is laying down the national advertising barrage on a scale so widespread and penetrating that theatres playing the picture need take only their usual advertising space to announce that they will play the picture.

Besides the time element, the advertisements have been designed to appeal to the readership of the magazines in which they will appear. Thus those ads in *American Weekly* and the fan magazines, for example, will have the romantic fiction appeal, while spectacle and intrigue will highlight the *Cosmopolitan* display. Similarly, the feminine romantic appeal will be prominent in the *Good Housekeeping* ad, while comic strip narration with melodramatic overtones will attract readers of *Puck Comic Weekly,* Sunday newspaper supplement. Other publications on the campaign list include *Look, Life, Woman's Home Companion, House Beautiful, Redbook, Collier's, Harper's Bazaar, Parade* and *This Week.*

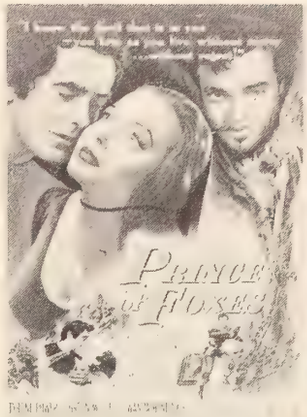
Another feature of the national ads is that they will sell "Prince of Foxes" as great family entertainment during the holidays. Release of the picture is scheduled for Christmas at a time when the magazines will be in homes and being read.

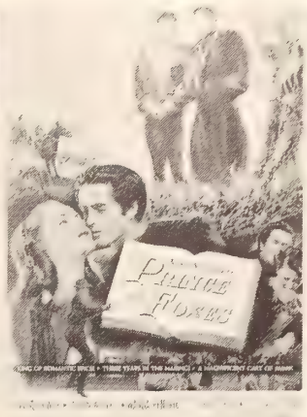
Twentieth-Fox is making available 500 prints of the picture for the national Christmas release date, thus enabling exhibitors to play the film at the peak of the campaign's effect and cash in on the pre-selling job.

Circulation Figures

To tell the exhibitor of this national advertising campaign, 20th-Fox will break down the circulation figures for every town of 2,500 and over throughout the country, and present this information through large-scale ads in the industry trade press. Exhibitors will then know exactly the circulation of national magazines in their own cities so as to hit the largest audiences when they lay out their own campaigns, as well as to tie-in locally with the magazine and newsstand distributors.

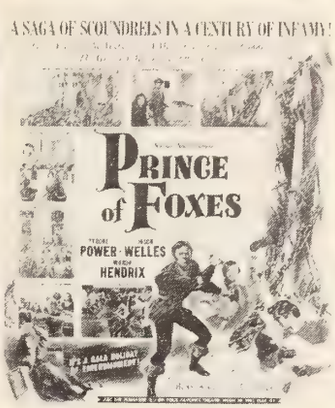
In this connection, publishers are notifying their dealers to assist the local engagement of the picture in every way possible. Display material and other exploitation items will be used extensively for mutual tieins between the issue carrying the advertising and the film's opening.



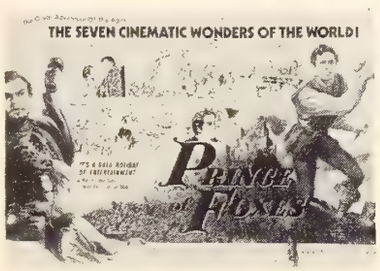












MAGAZINE ADS GEARED FOR READER APPEAL. Twentieth Century-Fox's national magazine advertising campaign on "The Prince of Foxes" will be geared toward the particular readership of each magazine or newspaper supplement. Ad at top left is for American Weekly and fan magazines; top center, Cosmopolitan; upper right, Collier's, Life, House Beautiful; center, left, Good Housekeeping; center, Parade; center, right, This Week; bottom, left, Puck Comic Weekly. The campaign, which got under way this week and continues through Dec. 18, will reach 300 million people.

Des Moines 'Kiss' Bow Honors Miller

Colin Miller's "A Kiss for Corliss," United Artists release, had its world premiere Wednesday in Des Moines, with the town turning out to honor the local boy who made good.

Although Producer Miller is a native of Oak Park, Ill., he made Des Moines his adoptive town while working there for years as an executive of the Des Moines Register and Tribune Syndicate. He chose Des Moines for the premiere of his first independent film produced under the banner of Milbak Productions because of his affection for the town and in keeping with the locale of the film, which is set in a "typical midwestern community."

Following the premiere, "A Kiss for Corliss" was slated to open in other midwestern cities nearby, all in Iowa. These include Iowa City, Clinton, Ft. Dodge, Mason City, Ames, Newton, Oskaloosa, Ottumwa, Waterloo, Sioux City, Cedar Rapids and Davenport. Additionally, Tri-States and Central States theatres have booked the film in Fairbury, Falls City, Grand Island, Hastings and Omaha, all in Nebraska, and in Moline and Rock Island, Ill.

Miller and F. Hugh Herbert, playwright, made personal appearances in the territory to spark the openings. Both appeared at Davenport, Iowa City, Cedar Rapids, Waterloo and Des Moines for radio and newspaper interviews, and also appeared before high school and college groups. Over 100 radio stations and 50 newspapers were used in an Iowa-Nebraska advertising campaign.

The Des Moines Theatre premiere campaign included the distribution of 5,000 bags of candy kisses on downtown streets, special window displays (Younkers department store featured a series of windows), and contests conducted over two local radio stations and another by a newspaper.

. . . and Passes Too

Couples caught kissing after midnight in Market Square at Harrisburg, Pa., during the first three days of the run on "That Midnight Kiss" at Loew's Regent, were given free passes to the film by Manager Sam Gilman. Gilman had no trouble finding winners.

6-Sheeted Sidewalk

Fred Lentz of the Athena in Athens, O., plastered six-sheets of "Mighty Joe Young" on the sidewalk in front of the theatre where passersby would be sure to see them.

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



Jack Jackson Show Sense

Get Aboard That Christmas Bandwagon

I should have gotten around to this particular chore a couple of weeks ago but I was sashaying around listening to some of the industry "bigs" air their views on such all-important items as competitive bidding, television, public relations, etc. and just didn't hear the snortin' of Santa's reindeers.

Exactly three weeks from the day you read this column you'll be facing the annual 7-day plague to theatre profit that immediately precedes St. Nick's midnight chimney chore. What have you done and what are you going to do to immunize your operation or at least reduce to the lowest possible minimum the effects of the anti-show fever always prevalent during this period?

The prevailing economic winds and all other indicators on the business front tend to warn that '49's prelude to Christmas will be somewhat tougher on ticket sales than any of its predecessors for the past 10 years. Just take a gander at your local newspaper and give a looksee to the bargains the stores are offering. There's been nothing like it since 1939, and if you don't think housewives and husbands are planning on spending savings and mortgaging future earnings to satisfy cravings for domestic needs and whimsical fancies that have been stifled by the "high cost" and "shortage" conditions of previous years, there's something seriously wrong with your mental machinery. Things that just couldn't be had or were out of dollar reach of the average family a year ago are now being "presented" by sales forces everywhere at prices well within reach of Mr. and Mrs. Wage Earner. And, the recent lifting of credit restrictions make almost every desire subject to fulfillment on the little-cash, long-debt basis that was totally denied or seriously restricted during years past. A Wall St. report shows installment buying to be 25 per cent above '48 and 400 per cent above 1946 and still going up.

That such conditions pose a box-office threat of unusual severity—not only during the pre-Christmas week, when the buying splurge is at its peak, but for many weeks and months thereafter—is as plainly menacing to future contentment as a strange shade of lipstick on a married man's shirt front.

Ingenious Thinking, Cooperative Effort Vitally Essential

That's the picture we of the entertainment field will have to look at for some time to come, and no matter which way you turn or twist it, only one conclusion presents itself; ingenious thinking of the kind that gets you, your theatre and its attractions a favored place on every band wagon passing in public review, every atom of cooperative effort you can manage and an abundance of hard work, is vitally essential to success.

So-o-o, with the first severe business blight only 21 days off, let's see how the formula can be applied to assuage our threatened box-office pains. Here are a few ideas for getting aboard the biggest and fanciest bandwagon that passes in annual public review: the Christmas Shopping Spree.

Your earliest cogitations will result in the obvious conclusion that matinees are certain to be sparsely attended and that empty chairs will be plentiful. Why not use those chairs to build your public relations structure and, at the same time, get a running array of publicity that will help get the tired shoppers out of their easy chairs to enjoy the restful atmosphere of your theatre and its attractions during the evening hours? Determine immediately how many institutions for the indigent and other public charges exist in your community. Canvass the newspapers and radio stations to sponsor theatre parties for these groups, dividing the effort as equally as possible. Then get your show hours straight and approach the automobile dealers for free transportation to carry the orphans, the aged and afflicted to and from your theatre. Day-to-day stories, radio programs, etc. will result and, if you see that the job is done thoroughly your matinee generosity will be rewarded with evening attendance by those who read and hear about your programs. Even if the box-office reward fails to strike profit oil, your heart will be happier and your community standing more imposing.

Along this same line is the matter of offering your theatre and its facilities to any and all religious groups for morning services. If a religious attraction can be obtained and its cost absorbed through congregational or individual collection channels, so much the better. But even

(*Continued on Page 23*)

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FOR BRIGHTER SHOWS

Pointers on Projection and Sound

Sound volume needs exceptionally sharp watching at times when the size of the audience is rapidly changing; partly because of the traffic noise, and partly because people absorb more sound than the chairs they sit in. Projectionists should watch changing audience conditions if they can; management should be alert at such times to signal the projection room to change volume as often as necessary.

•

Managers can help their projectionists put on a better show by authorizing proper painting and illumination of the projection room walls and ceiling. The accuracy with which the projectionist can observe and control the quality of his picture depends on the "conditioning" of his eyes by his surroundings. Overbright walls and ceiling, or glaring exposed lights, make good results difficult—if not impossible.

•

Projectionists can keep slight background noise out of their sound by keeping switch and volume control contacts clean, and contact tension tight. When this becomes impossible and replacements are needed, managers can help keep the sound "clean" by authorizing such replacements without hesitation.

•

If it becomes necessary to inspect the film compartment of the soundhead while film is running, it is better to use a flashlight than a trouble-lamp. The invisible a.c. flicker of the latter may be picked up by the photocell and add a temporary burst of hum to the sound.

•

Electric power companies will lend the theatre a recording voltmeter in cases where harmful variation in line voltage is suspected. A continuous, automatic record is thus made. From it, the theatre can readily determine whether protection of its equipment requires installation of a voltage regulator.

•

Projector manufacturers report cases of rusting traced to water in the projector oil. Moisture gets in by condensing on the oil. Keeping the lubricant out of contact with the atmosphere as much as possible minimizes the chance of this form of trouble.

•

In cases of hum in the sound, or pickup of radio or television or sign-flasher interference, temporary relief can sometimes be achieved by disconnecting sound system grounds. Permanent remedy will usually require the ministrations of the service inspector.

Show Business

COAST TO COAST: Kid shows continue to pay dividends in goodwill even if they don't always pay in cash profits to **Irving Hillman,** manager of the Empress at Danbury, Conn., the latest showman to come up with a testimonial for them. His Saturday matinees for children, sponsored by the Danbury Parent-Teacher Council, have clicked so well that he plans to keep them going indefinitely. This view is probably shared by **Ira L. Schiffman** of National and Rialto in uptown Harrisburg, Pa., who is getting an excellent play from his children's shows at both houses. . . . And over at Paxtang, Pa., **Dr. Samuel Goldstein** invited the children of the St. Chaterline Laborne's church as guests of his Paxtang for a Halloween show with the Parent-Teachers Association co-sponsoring and awarding prizes for outstanding costumes.

* * *

Arthur Stadler is now managing the Circle at Greenfield, near Hollywood. . . . San Francisco's Marin county area now has an "art" house in the Blumenfeld Circuit's Lark. . . . Out in Omaha Tri-States District Manager **Bill Miskell** has been reappointed to the Police Civil Service Commission . . . in Hartford **Katharine LaBlanc** is the new candy girl at E. M. Loew's and James Duffy the new doorman. . . . The town of Victoria on Vancouver Island is currently being rated by some showmen as the "worst" picture town in British Vancouver. . . . **L. J. Duncan** of West Point, Ga., has taken over two houses in Atlanta, one in Buckhead and one in Garden Hills from Co-At-Co Theatres. . . . Trafalgar Theatres has taken over the Winter Haven Drive-in at Winter Haven, Fla., and will increase its capacity from 200 to 350 cars. . . . Skyview has sold its 500-car under-skyer at Garden Junction, Mo., to Frisina, as one of the first in the latter's acquisitions under drive-in policy. . . . **Mr. and Mrs. Harry Stange** have sold the Cairo at Cairo, Neb., to **Norman Vanke** of Grand Island, who will remodel before reopening. . . . The Totowa Amusement Company is improving the Plaza at Clifton, N. J., to the tune of $109,500—sweet music. . . . **Jack Michel** is remodeling his Grand at Massillon, Ohio. . . . And the same goes for the Charlotte in Charlotte, N. C., one of the town's oldest houses which is getting a face lifting by Manager **Walter Griffith.**

* * *

OPENINGS: The 700-seat, stadium-type Stadium, Nov. 9 by the Pirtle Amusement Company at Jerseyville, Ill. . . . The Gulf-to-Bay Drive-in at Orlando, by **Jim Pirtle.**

* * *

MANAGEMENT: **James Forscheid,** formerly service officer at Shea's Buffalo, is now manager of the Paramount Community at Kenmore, N. Y., replacing **Richard Carroll,** who quit to become booker for the Alpine Theatres at Kingwood, W. Va. . . . **Tom Maxedon,** formerly of the Chakeres Grand at Frankfort, has moved to the Morehead Trail as manager with **Arthur Wall,** former assistant of the Springfield, Ohio, State, taking over at the Grand and Billy Clifford transferring to the Springfield house. . . . Loew's has shifted **Lou Jasse** from Meriden, Conn., to the Midland, Kansas City, as assistant manager. . . . **W. Perry Neal** is the new manager of the Florida States' Florida at Tallahasee, transferring from the State, with **James McDonnold** succeeding. . . . **C. F. Greene, Jr.,** has been named manager of the same circuit's Ritz. . . . **Bob Evans** is assistant manager of the Art at Springfield, Mass.

Jackson . . .

(*Continued from Page 22*)

without film entertainment, such a gesture, properly publicized, is certain to reflect to the good of yourself and your theatre.

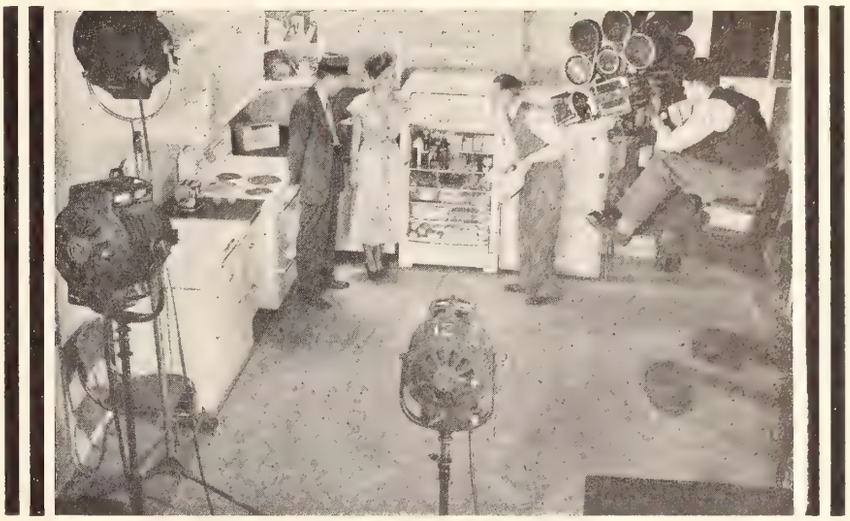
Of course, there's the matter of using care in the selection of your attractions. If you've been so short-sighted you failed to attend to this important matter until now, there's little that can be done about it. If at all possible you should book only light entertainment during this week when everybody has the "Peace On Earth Good Will Toward Man" spirit. Don't let your selfish desire for revenge on the distributor who is demanding high terms for a potential low-grosser overcome your good judgment. You can do a lot of harm to your theatre by giving the customer the worst of it during this period. Try to get "Christmassy" cartoons, song reels and features with moral content in keeping with the seasonal spirit.

Don't overlook the atmosphere of your front, lobby, interior and screen. Be sure that you do a good job of decorating and that care is used to insure its effectiveness as an attention-compeller to all who get within vision of the establishment. Tinsel, cotton, reproductions of Santa, life-size and bigger, and other seasonal decorative matter is inexpensive. But, for Santa's sake, don't overlook the need of care in planning their placement, lighting, etc.

Start The Season Early

Instruct the service staff to start passing out "Merry Christmas" greetings early. Let the customers hear it from the cashier, the doorman, the usher—it's a greeting that becomes more cherished with repetition, so you can't overdo it. You can afford to spend a little more time

(*Continued on Page 24*)



Above: Photograph taken on location at the Alexander Film Co., during the production of a new series of movie-ads for the Nash-Kelvinator Corporation.

MORE THAN 9,600 THEATRES BOOST PROFITS WITH ALEXANDER SERVICE

It's more than just cameras, Klieg lights and settings . . . it's experience that makes Alexander movie-ads the most viewable in America. For back of the varied skills of the Alexander cameramen, directors, scenarists and technicians, are more than 30 years of experiments and progress in sight, sound and color . . . advanced techniques and brilliant innovations, tested and approved in more than 9,600 theatres throughout the United States.

Arrange now to exchange a few minutes of screening time daily for regular added profits! Write for full information.

ALEXANDER FILM CO.

COLORADO SPRINGS, COLORADO

—BRANCH OFFICES—

500 Fifth Ave. New York City | Wrigley Bldg. Chicago, Ill. | 308 S. Harwood Dallas, Texas | 125 Hyde St. San Francisco

Jackson . . .

(*Continued from Page 23*)

than usual in the lobby yourself and personally extend seasonal cheer to the patrons.

As for ideas that hold promise of quickening the clatter of the ticket machine while the bandwagon of Christmas is parading, why not lend your effort to help those merchants who are trying so hard to move merchandise from their shelves? Before this gets into print announcements will be rampant of two national merchandising stunts that can be revamped to the benefit of theatre box-offices everywhere. The Birds Eye Division of General Foods and Philco Corp. have announced a "Dollar a Label" promotion with Philco dealers accepting 20 Birds Eye Frozen Food labels as $20 down payment on home freezers. Westinghouse Electric has agreed to take two Lever Bros. box tops (Rinso, Lux, etc.) as a $2 payment on any Westinghouse Electric appliance.

Apply the Idea Locally

Why not get with some local merchant and, in return for lobby and/or screen advertising, arrange for the acceptance of ticket stubs, properly signed by you, for some particular attraction playing during the period as part payment on certain items of merchandise he is anxious to move? You'll be missing the biggest end of the deal if you don't insist on prominence being given in his ads about the picture that features the cooperative effort. Don't quit when you have one merchant. Go on and get others so that every attraction has the support of cooperative advertising and every ticket a dollar value in the purchase of stoves, washing machines, etc.

You can add materially to receipts by offering the merchant an opportunity to preview his effort from your stage on some one night preceding the special sales promotion. Let him use the stage to demonstrate the worth of the item, with his best salesman doing the talking. But, exact a sale of tickets in advance. This last can be in the form of special matinee prices, with the merchant inviting preferred prospects as his guests; tied up to the numbers of his sales slips of the preceding or current week or any of numerous other ways. Just do a smart job of planning so that your theatre stands to gain from every possible angle of the tieup before you even go near the merchant and you'll find many extra dollars in the till when the co-op effort goes into effect. Remember, this year the merchants are all on the search for customers and making some pretty attractive proposals to get business. The above comment about General Foods, Philco, Lever Bros. and Westinghouse is proof of how avidly even the better known brand names are chasing the customer dollar this year.

The butcher who wants to sell turkeys can unquestionably be induced to arrange an attractive display at your theatre—and take care of it daily—in return for screen or accompanying card mention to the effect that the stub of a ticket to your theatre will be accepted at its full value on the purchase of birds weighing above a certain specified poundage. The same goes for the grocer who is anxious to accelerate the sale of complete Christmas dinner baskets, etc. In each event you must insist on proper and adequate mention in all newspaper, radio, handbill, etc. advertising without cost to your theatre. In the event of no newspaper advertising insist on handbill circulation with your theatre and its attractions given prominence.

Put Your Imagination to Work

The ticket-selling potential of the idea is as broad and penetrating as your imagination and ability to express the confidence you hold in your theatre. Auto accessories, furniture, hardware, department stores, clothing merchants, and just about everybody except the undertaker is a prospect this year. It all depends on how well you plan and how hard you work.

The oft-repeated admonition about canvassing the heads of industries and other employers of large numbers of workers for the purpose of arranging theatre parties for their employe family is still excellent. It will serve to ease their burden of what to do to improve their labor relations and swell the take at your box-office. If you happen to be located where there is a concentration of industry, be sure you control traffic to fit your seating capacity.

Action Is Called For

Any and all of the above can be accomplished in the time remaining between now and the week before Christmas by theatremen who are willing to plan carefully and work hard and intelligently. They—or ramifications of them—are vitally needed if theatres are to avoid the marking of large red-ink figures on the weekly statement. A haphazard job and half-way effort won't do the job this year. The competition for the spare coin of Mr. and Mrs. Public is entirely too strong to respond to anything other than all-out pursuit. Merchants will be going full blast with advertising to steam up the Christmas bandwagon. Use your brains instead of your money and get aboard. You can't afford to let the Christmas parade pass you up. Taking part—a big important part—insures you a head start in the mad scramble for a share of the spendable dollar and a place on the family budget of 1950.

There's a rugged battle for those dimes, quarters and halves in the immediate offing. Better lay aside your dancing slippers, golf clubs and kid gloves and don your most serviceable and dependable "hustle" paraphernalia.

New Theatres

Des Moines—Frisina Theatres, a drive-in near Keokuk, Iowa.

Portland, Ore.—Midstate Amusement Company, a 1,200-seater at Richmond, Wash.; Phil Polsky, an 800-car outdoorer three miles south of Milwaukie, Ore.

Waukegan, Ill.—Highway Amusement Enterprises, an under-skyer at Route 173 and Skokie, west of Zion.

Benton, Ark—Clyde Wilson, James and Ellis Taylor and H. T. Crawford, a drive-in near here on the Little Rock Highway.

Los Angeles—Aladdin Drive-In Corporation, a 900-car ozoner in the Westchester section on Centinela Avenue, a mile west of La Tijera Boulevard.

Paris, Ark.—K. Lee Williams Theatres, a 700-seat theatre here to cost around $80,000.

Elkton, Md.—The Holly Hall Development Company, an 800-car ozoner on U. S. Dual Highway, Route 40.

Atlanta—Martin Theatres, a new theatre at Cochram, Ga.; Ray Ettel, a 350-car drive-in at St. Augustine, Fla.

Indiana, Pa.—An open-air theatre near Indiana Borough, company's name withheld pending completion of legal details.

Marion, O.—Marion Drive-In Theatre management, a second ozoner to cost $100,000 half a mile south of this city.

Omaha—Platte Theatres, Inc., a new ozoner north of Omaha.

Scranton, Pa.—Carbondale Theatre Company, a drive-in in the Eynon section of Archbald.

Placerville, Calif.—Placerville Theatres Company, a new theatre here and an ozoner two miles east on Highway 50.

Rutherford, N J.—Mid-Wste Drive-In Company, a motor theatre here on new Route S-3 to cost $450,000.

Paterson, N. J.—Allwood Theatres, Inc., a new theatre to cost $132,500 at Lyle Road and Market Street in Clifton.

Buffalo—Irving and Sidney Cohen, an outdoor "theatrair" at the west end of Sheridan Drive here.

Minneapolis—Minnesota Entertainment Enterprises, a 650 to 750-car drive-in to cost about $150,000 in the Hazel Park district of St. Paul.

Perkasie, Pa.—Local Theatreman Bernard Haines, a 500-seater in Sellenville, Pa.

St. Louis—Frisina Amusement Co., a 500-car under-skyer at Sharpsburg, Ill., a 750-carrer in Shelbyville, Ill., and others in Litchfield, Olney, Springfield and Taylorville, Ill., Keokuk, Ia., Hannibal and Mexico, Mo.

Sunnyside, Utah—F. L. Graham, a new theatre here.

Mama's Big Helpers

More than 15 San Francisco Theatres are experimenting with special 9:30 A.M. matinees for youngsters to keep them out of Mama's way as she gets the Thanksgiving dinner ready. Programs consist chiefly of cartoons.

Reade Theatres in New Talent Quests

Capitalizing on the success of "Mr. Song" contests last season, three Reade Theatres in New Jersey have launched new talent quests, with weekly eliminations and grand prizes worth more than $1,000 in each location.

While last year's quests were limited to male vocalists, the new contests, which in most cases will last 10 or more weeks, are open to all types of entertainers, male and female. In every instance all entries will be photographed and their pictures displayed in the lobbies, along with the merchandise contributed by local stores which will be part of the grand prizes.

In Plainfield, City Manager Harold Martz has promoted $1,500 in prizes for a "Star of 1950" talent hunt, which is being held every Monday night in conjunction with professional vaudeville at the Oxford Theatres. In Long Branch, City Manager John Balmer has promoted $1,300 in prizes for a "Stars of Tomorrow" contest held every Wednesday night between his professional vaudeville shows.

In Asbury Park, City Manager Guy Hevia has tied in with local AM and FM radio station WCAP, which organized a "Pick a Star" contest, so that eliminations will be held on the stage of his St. James Theatre every Tuesday night, with finals during Christmas week. Here as in the other cities, paid vaudeville engagements and expense-paid trips to New York City for dinner and shows, will be among the final awards.

At the Traco in Toms River, N. J., I. M. Hirshblond has set up a 5-week Talent Quest for Sunday nights, utilizing a professional entertainer as master of ceremonies. Refrigerators, home furnishings, television sets and jewelry will be in the big jackpot. This is the most extensive series of talent contests ever attempted in the off-season in this resort community, and represents the greatest merchant cooperation effort in many years.

Buffalo Theatre Holds Weekly Amateur Shows

John Shelvet, manager of the Amherst Theatre, Buffalo, has tied-in with the Old Gold amateur show by offering the talent of western New York State to compete in a series of amateur contests on the stage of the Dipson community theatre every Thursday night for the next several weeks. The winner of the series will get an all-expense-paid trip to New York to appear on the Ted Mack Amateur Show telecast nationally every Tuesday evening.—BUF.

Monster Birthday Cake For Theatre Celebration

A monster cake 46 inches long, 22 inches wide and 20 inches high, with 20 steps, each of which held a candle was a lobby display at the Lincoln, St. Louis, recently as part of that Fox Midwest theatre's observance of its 20th anniversary.

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

The Dalton Gang

Lippert Prod'ns. Western 58 mins.

AUDIENCE SLANT: (Family) Exciting outdoor action film that will satisfy the most avid of horse-opera adherents.

BOX-OFFICE SLANT: Good offering for the action houses; in fact, for any house that has a western following.

Cast: Don Barry, Robert Lowery, James Millican, Betty Adams, Byron Foulger, J. Farrell MacDonald, Greg McClure, George Lewis, Marshall Reed, Ray Bennett, Lee Roberts, Cliff Taylor, Cactus Mack. Credits: Directed by Ford Beebe. Screenplay by Ford Beebe. Photography, Ernest Miller. Produced by Ron Ormond.

Plot: The Dalton brothers, under assumed names because of the big reward offered for their capture, get mixed up with a killing. Don Barry, as the U. S. marshal sent to find the culprit, uncovers their guilt. They ambush him, with intent to kill, but the Indians come to his rescue.

Comment: There's lots of action in this tale of the final adventures of the notorious Dalton Gang: enough excitement, suspense, chases and gunplay, plus a band of Indians, to more than satisfy the western followers and all action fans. Performances are first-rate, with Don Barry doing a standout job as the U. S. marshal, very capable with his fists, his gun and his hard-riding. Betty Adams looks attractive in the only feminine role in the cast and J. Farrell MacDonald gives a convincing performance as a judge. Picture moves fast under Ford Beebe's direction. With these requisite elements, "The Dalton Gang" should prove quite satisfactory in any situation. Ron Ormond produced.

Holiday Affair

RKO Radio Comedy-Drama 86 mins.

AUDIENCE SLANT: (Family) An appealing human interest story, expertly handled in all departments. Certain to delightfully and thoroughly entertain everyone.

BOX-OFFICE SLANT: The Robert Mitchum name and the names of the other principals, wherever known, should help attract crowds. General excellence of the picture will then bring word-of-mouth that should push it into the money-making class.

Cast: Robert Mitchum, Janet Leigh, Wendell Corey, Griff Barnett, Esther Dale, Henry O'Neill, Henry Morgan, Larry J. Blake, Helen Brown and Gordon Gebert. Credits: Produced and directed by Don Hartman. Screenplay by Isobel Lennart. Based on the story, "Christmas Gift," by John D. Weaver. Photography, Milton Krasner.

Plot: A young widow, who has a young seven-year old son, meets a stranger while doing some comparison shopping at a local department store. Circumstances bring them together several times and they find themselves mutually attracted. In the meantime, she has consented to marry a young lawyer who has been courting her for several years, but she discovers she doesn't love him and goes west with her son to be married to the other man.

Comment: Here is an excellent example of how a simple story can become engaging screenfare, if correctly handled in all departments. Starting with a well-contrived screenplay, in which all the characters are human, down-to-earth people, and cast with players whose performances are natural and interesting, "Holiday Affair" has been made into an amusing romantic comedy that is certain to delightfully and thoroughly entertain everyone. Robert Mitchum, Janet Leigh and Wendell Corey all give finely-etched delineations, appearing human and arousing a tremendous amount of sympathy for them in their individual situations. But in spite of these excellent players, the most outstanding member of the cast is little Gordon Gebert, who practically steals the picture. As little "Timmy," this child, who makes his screen debut here, acts like a veteran player and seems to take direction like an old trouper. There is little doubt but that this should be the beginning of a very busy film career for him. Producer-Director Don Hartman deserves credit for the understanding way in which he handled his players and the effectiveness of the various situations. It is through his efforts that this simple story has become such an entertaining film. Name draw, though strong, isn't sufficient to bring in justifiable returns, but the general excellence of the picture will create word-of-mouth that should push it into the money-making class.

National Reviewing Committees' Audience Classifications

RUSTY'S BIRTHDAY (Col.)
FAMILY— National Board of Review
CLASS A-SEC. 1—National Legion of Decency

WEAKER SEX (EL)
FAMILY—National Board of Review
CLASS A-SEC. 1—National Legion of Decency

GAY LADY,THE (EL)
MATURE—National Board of Review
CLASS A-SEC. 2—National Legion of Decency

The Merchant of Slaves

(Italian Dialog—English Titles)

Lux Film Melodrama 90 mins.

AUDIENCE SLANT: (Adult) A dashing shiek and a proud beauty are the main supports to the exotic theme.

BOX-OFFICE SLANT: Exploitable second feature for grinds and foreign houses.

Cast: Enzo Fiermonte, Annette Bach, Dino Di Luca, Elena Zareschi, Mara Ciukleva, Augusto Di Giovanni. Credits: Producer, Colosseum Film. S. A. Director, Duilio Coletti. Story, Nicola Manzari and Cesare Vico Ludovici. Photography, Aldo Tonti.

Plot: Ali, leader of an Arab tribe which raids Sicily for women to sell on the slave market, gets the haughtiest maiden on the island with child and then falls in love with her. Her anger turns to love, she frees him from a Sicilian prison, and she and the baby live in disgrace. Ali returns, fends off attack, and sails away with his family.

Comment: This should be an exploitable second feature for grinds and foreign houses, for while its spectacle is not mighty, it does have in support of its exotic theme a thoroughly dashing shiek (he at length learns that he is Sicilian by birth—and apparently in heart), played by Enzo Fiermonte, and, in Annette Bach, a convincingly proud and beautiful heroine.

Satan's Cradle

United Artists Western 60 mins.

AUDIENCE SLANT: (Family) Those two quite different western heroes, the Cisco Kid and Pancho, with action aplenty this time.

BOX-OFFICE SLANT: Fits happily into the general western category.

Cast: Duncan Renaldo, Leo Carillo, Ann Savage, Douglas Fowley, Byron Foulger, Claire Carleton, Buck Bailey, George De Normand, Wes Hudman. Credits: Producer, Philip N. Krasne. Director, Ford Beebe. Associate Producer, Duncan Renaldo. Based on the Cisco Kid character created by O. Henry. Original screenplay, Jack Benton. Music, Albert Glasser. Photography, Jack Greenhalgh.

Plot: Lil, a woman who sets herself up as the widow of the town's founder and owner, uses her position to help a gang run Silver City crookedly. Cisco and Pancho, after rough encounters with the gang and romantic duelling with Lil, discover that the town founder's death was not accidental and that Lil was never his wife anyway. She finally gives up and the gang is vanquished.

Comment: STR reviewers have reported a too leisurely pace and a lack of action—for westerns—in the last two entries in this series. Perhaps the installation of Ford Beebe as director has made the difference, for the pace here, while not too rapid, is satisfactory and action there is aplenty. There's also plot interest, a suspenseful stalking sequence at the climax, and a capable supporting cast, but of course the distinguishing mark of the photoplay is the presence of those two quite different western heroes, O. Henry's brainchildren, the Cisco Kid and Pancho. Dashing, utterly lighthearted and sometimes quite funny they are: Duncan Renaldo as the suave Kid and Leo Carillo as his stocky sidekick. "Satan's Cradle" fits happily into the general western category.

Tension

MGM Drama 95 mins.

AUDIENCE SLANT: (Family) Good direction, superior acting, cohesive and valid scripting have resulted in absorbing entertainment that should please any audience.

BOX-OFFICE SLANT: Splendid dramatic offering whose entertainment value certainly merits special exploitation effort on the part of the exhibitor. Word-of-mouth should build it to big grosses.

Cast: Richard Basehart, Audrey Totter, Cyd Charisse, Barry Sullivan, Lloyd Gough, Tom D'Andrea, William Conrad, Tito Renaldo. Credits: Directed by John Berry. Screenplay by Allen Rivkin. Based on original story by John Klorer. Photography, Harry Stradling. Produced by Robert Sisk.

Plot: When the wife of an introverted pharmacist leaves him for a liquor salesman, the pharmacist plans a murder. To do this safely, he establishes a second identity, which he lives only on weekends. This brings him in touch with another girl and turns him from his purpose. Then he is suspected of murder when his ex-wife shoots the liquor salesman and lays the blame on him. However, the wife is caught and he is free to

(*Continued on Page* 28)

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

James Mason and Marta Toren are being co-starred in Universal-International's "Death on a Side Street," produced by Leonard Goldstein and directed by Hugo Fregonese, Argentine director. Productions is scheduled for early December.

* * *

Jack Schwarz, president of Jack Schwarz Productions, announces a slate of 28 pictures for the coming year, two already completed. Twelve are to be of general content, eight outdoor action features based on James Oliver Curwood stories and the other eight, westerns. The company will distribute its product through franchise deals.

* * *

Irving Allen and Sam Dembow, Jr., have formed Allen and Dembow Productions, Inc., and scheduled "Man Who Watched The Trains Go By" and "New Mexico" as their first two pictures for the next six months. Both will be filmed in Anscocolor, with Allen handling production.

* * *

After completion of his role of Sitting Bull in MGM's "Annie Get Your Gun," the studio has assigned J. Carrol Naish to an important part in the Joe Pasternak production "Suzette." Shooting starts late in December.

* * *

Producer Jan Grippo's next Bowery Boys film for Monogram will be "High Stakes," an expose of gambling, starring Leo Gorcey and Huntz Hall. Charles Marion is completing the screenplay.

* * *

Roy Huggins has been signed by RKO Producer Jack Gross to write the script on "Eyewitness to Murder." This drama is expected to roll, under the direction of Alfred Werker, in December.

* * *

John Farrow goes to RKO, on loanout from Paramount, to direct "A White Rose For Julie," the film Irving Cummings, Jr. and Irwin Allen will produce at the studio.

* * *

Samuel Fuller will direct "20,000 Leagues Under The Sea," based upon the Jules Verne novel, for Robert L. Lippert after he finishes his current assignment for Lippert Productions. Fuller will commence shooting late in February, working from his own screenplay.

* * *

Kay Starr and the Mills Brothers recently reported to Columbia to pre-record two numbers for "Sweet Lorraine," a follow-up to last year's "Make Believe Ballroom." "Sweet Lorraine" will have a cast of Columbia players to carry the central story, with individual acts being photographed as they become available. Starting date has not been set by Producer Jonie Taps or Director Ray Nazarro.

* * *

Joe Newman has signed a long-term directorial contract with Universal-International and has been assigned to "Panther's Moon" as his first picture. Newman recently directed "Abandoned" at U-I and has just completed "Wrong Guy" for Frank Seltzer Productions.

* * *

Writer-Producer I. G. Goldsmith has formed his own independent company, Gloria Film Productions, Inc. His first film will be "Three Husbands," to be followed by "The Dungeon" and "Stranger Than Truth." All three will be released by United Artists.

MGM Signs Weingarten To Studio Executive Pact

Lawrence Weingarten has been signed to a term contract at MGM under which he will be on the studio executive staff, working on pictures set for the current program.

'Goodbye, U. S. A.' Planned by Paal

Alexander Paal, currently producing "A Tale of Five Cities" in London, has planned as his next production, "Goodbye U. S. A.," which will be an episodic story concerning two men and two women who are deported from the United States. The picture will cover the lives of the four people from the time they embark on the deportation train in San Francisco until they are assimilated once again into their "home" environments.

As in the case of "A Tale of Five Cities," Paal will make "Goodbye, U. S. A." with five different directors and writers responsible for individual sequences. Production is scheduled for February, 1950.

Granger Signs New 5-Year Goldwyn Pact

With two years to go on his present contract, Farley Granger has signed a new one with Samuel Goldwyn which will keep him under Goldwyn's management for five more years. Under the terms of the new deal the actor receives an increase in salary and a bonus. The agreement contains no option clauses.

Granger made his first screen appearance in Goldwyn's "North Star" seven years ago, before his graduation from North Hollywood High School. The war interrupted his screen career and he did not return to the sound stages until 1947. His next picture: "Edge of Doom."

Winners in 'Cute Kids' Contest Studio Guests

Winners in the "Cute Kids" contest sponsored by the Chicago *Herald-American* in conjunction with Paramount and the Balaban and Katz theatres in Chicago are guests at the Paramount Studios in Hollywood, escorted by the newspaper's feature writer, Ann Marsters. The winners, eight-year-old Susan Reymond and five-year-old Patrick O'Connor, selected from 103,000 entrants, will spend a day at the home of Alan Ladd, Bob Hope and other Paramount stars and meet those currently appearing in pictures in work.

Bogeaus-O'Brien to Do 'Damon Runyon Story'

Benedict Bogeaus and Pat O'Brien, who have just completed Damon Runyon's "Johnny One-Eye" for United Artists release, have acquired screen rights to "The Damon Runyon Story" from Marshall Grant who had an option on it. O'Brien, who for many years was a close personal friend of the late short story writer and columnist, will play the Runyon role in the film, and Dolores Moran will have the role of Mrs. Runyon.

Kay to Score 'Boone'

Producer James S. Burkett has signed Edward J. Kay to prepare and conduct the score for "Young Daniel Boone," starring David Bruce and Kristine Miller and filmed in Cinecolor for Monogram.

Welch Aims at Family Trade for Big Grosses

"The family trade is the source of business that builds the big grosses," says Robert Welch, Paramount's dynamic young producer of highly successful comedies and musicals.

Welch, who in the past three years has produced the Bob Hope pictures, "Paleface," "Sorrowful Jones" and "Fancy Pants," and Bing Crosby's "Top O' the Morning," pointed to his impressive array of successes to prove his contention.



Robert Welch

"There are certain basic elements that I believe will be found in every successful picture," he continued. "A first requirement is universality of appeal. Assurance that this element will be in the picture begins with the title. The title should find a response in the emotional pattern common to all humanity, or it should connote a theme that will strike a memory chord. This relation to the emotional or the memory pattern should be as direct as possible. I believe we caught this quality in the Hope pictures. 'Paleface' and the soon-to-be-released 'Fancy Pants,' especially, have an immediate association with memory patterns.

"Next, atmosphere can provide a strong audience interest. I like to work with picturesque or unusual settings. The rugged settings of the western film, or the bizarre quality of foreign locales, find a quick response in the spirit of adventure extant in any audience. In more familiar settings, realism can achieve the same interest effect.

"And, finally, remember that the impact of any picture will depend on a story that moves and on characters that live. Take the audience into the picture. Make the moments that they live vicariously in the action on the screen real and exciting. Then 'be lucky' and you have the kind of screen fare that pays off."

Studio Roundup

This week Columbia put out what it considers one of the largest extra calls of the year when it hired 445 persons for ball-park sequences in the new William Bendix comedy, "Kill the Umpire." However, Paramount outdid Columbia at Marysville, Calif., where it issued 2,500 checks to townspeople who played bit parts during location shooting on the Pine-Thomas production, "Outrage."

Speaking of extras, there seems to be a trend toward taking advantage of native types and professional training as seen in the recent casting for United Artists' "The Men." To give added realism to the Stanley Kramer production, a doctor, two nurses, and a physical therapist from Birmingham Veterans Hospital were signed for parts in the film. These are in addition to 32 paraplegic veterans who will play themselves. Shooting started last week under Director Fred Zinnemann.

John Ireland, whose work in "All the King's Men" is winning him critical acclaim, reported back to Columbia to team with Evelyn Keyes in "The Killer That Stalked New York," which Producer Robert Cohn put into work with Earl McEvoy directing.

Following shooting of boxing scenes at the Chicago fight arenas, Director Felix Feist is megging the principals, James Dunn, Gregg Sherwood and Steven Andrews, for the balance of the footage in "The Golden Gloves Story," for Eagle Lion release.

William H. Wright started his third production of the year last week when the Robert Walker-Joan Leslie starrer, "The Skipper Surprised His Wife," rolled at MGM. Extensive pre-production conferences between Wright and Director Elliott Nugent resulted in launching "The Skipper" a full week ahead of schedule.

Signalizing a general upturn in production, five pictures were rolling at Paramount alone when "The Furies," epic western starring Barbara Stanwyck and Wendell Corey, started filming at Tucson, Ariz. The main company flew out to Tucson last week, joining Director Anthony Mann. And on the western front another John Ford special started with the principals, Ben Johnson and Joanne Dru, going before the camera in RKO's "Wagon Master," while at Warner Bros., "Colt. 45," starring Randolph Scott, began filming. Edwin L. Marin is directing.

Also at Warner Bros., lensing began on "Bright Leaf," story of the tobacco empire. Gary Cooper, Jack Carson and Lauren Bacall carry the chief thespian honors for Director Michael Curtiz. Henry Blanke is producing.

'Glass Menagerie' Unit Back from Location

A second unit headed by David Curtiz was scheduled to return to Hollywood this week with background shots for Warner Bros.' "The Glass Menagerie," which stars Jane Wyman, Kirk Douglas, Gertrude Lawrence and Arthur Kennedy under the direction of Irving Rapper. Jerry Wald and Charles Feldman are co-producing the film.

'Riviera Story' to Perlberg

William Perlberg, 20th Century-Fox producer, has been assigned the preparation of "The Riviera Story," a comedy, as a possible vehicle for Micheline Prelle, the studio's import from France.

LONDON OBSERVATIONS

Rank Report Gets Big Press Coverage as Newspapers Stress Need for Entertainment Tax Cut; Wilcox Financing Set

By JOCK MacGREGOR

The press coverage of the Rank balance sheet was enormous and many newspapers made it their top front-page story, giving terrific play to the demands of entertainment tax and the need for a cut if the industry were to continue. This has been a wonderful boost for Sir Alexander King's campaign, but it is tragic that millions must be lost and thousands thrown out of work through studio closings before the producers realize that an exhibitor can be right.



Jock MacGregor

If only the BFPA had enjoyed better relations with the CEA and, instead of inflicting the unrealistic quota, cooperated on the entertainment tax campaign long ago, this unhappy situation might never have occurred. After all, no matter how much the independent producers may curse the exhibitors and the circuits in particular, they do finance them. Those still in doubt have only to note that Odeon had to write off £2,500,000 against production losses.

The balance sheet was released at a series of press conferences at the Rank capitol in South Street. The nationals were seen in the boardroom, but the American trade papers were ushered into Mr. Rank's private office after we had had little time to study the complicated report.

The hub of this movie empire, with its period furnishings, shelves of leather-bound volumes, family photos and a picture of Sir Laurence Olivier looking strangely out of place, is like the smoking room of a very large country house, and the atmosphere is more conducive to discussing shooting pheasants than shooting films.

We sat around a roaring fire with Mr. Rank, John Davis, R. Leach, financial adviser, and knowing how much he had personally advanced to the group, one was reluctant to frame the leading question.

Mr. Rank was hesitant to answer my query as to how much the quota had cost him, and it was Mr. Davis who said that it was the ill conceived *ad valorem* duty which had brought about their difficult position, and that without the act they would have been worse off, for their pictures might not have been shown. (In the actual report, however, Mr. Rank states: "The theatres suffered to some extent from having to show a number of indifferent British films in order to satisfy their quota requirements . . .")

Mr. Rank took care to remind us that, originally, when the new act was being framed, he was against quota, but that he changed his mind when, with the advent of the *ad valorem* duty, the Americans stopped sending product and he realized the industry must be protected.

Production will be cut to 6 to 8 pictures and may cease in June unless the entertainment tax is reduced. The most disquietening thing about this is that in the report Mr. Rank writes: " . . . we made demands on the creative talent in the industry that were beyond its resources . . . " Yet several of those who were given their chances during the period are associated with the forthcoming offerings.

* * *

One man who is not in the least worried about the current situation is Herbert Wilcox, who can lay hands on all the finance he needs and relies on his knowledge of the box-office to pay his backers a dividend.

He rejects entirely the suggestion that the recent unhappy events make it possible for British pictures to be made only for the home market. He believes it is essential for films to be produced for the world market and that this can only be achieved through Anglo-American cooperation.

He has formed with Anna Neagle and Michael Wilding the Artistes Alliance Corporation and will produce in association with famous American partners. He will personally be responsible for the pictures but will call on the services of Hollywood stars and, probably, script writers. A transatlantic exchange of artists is included in the scheme.

* * *

Charles P. Skouras called an urgent press conference at 10 A.M. At least it seemed urgent, since notification was only phoned at 9:20 A.M. We anticipated a big story, maybe confirmation of 20th-Fox's rumored buy into Odeon of Canada, but all we learned was that he was here on a vacation. Pressmen looked at the pile of wet overcoats, the roaring fire which bolstered Claridges' far from ineffective central heating and his colleagues, F. H. Ricketson, Jr., of Fox Inter-Mountain Theatres; and Elmer C. Rhoden of Fox Midwest, and thought it sounded a strange holiday.

PICTURES STARTED LAST WEEK

COLUMBIA. Killer That Stalked New York—Principals: Evelyn Keyes, John Ireland. Director, Earl McEvoy.

EAGLE LION. Golden Gloves Story—Principals: James Dunn, Gregg Sherwood, Steve Andrews. Director, Felix Feist.

MGM. Skipper Surprises His Wife—Principals: Robert Walker, Joan Leslie, Edward Arnold. Director, Elliott Nugent.

MONOGRAM. Fence Riders—Principals: Whip Wilson, Reno Browne. Director, Wallace Fox.

PARAMOUNT. The Furies—Principals: Barbara Stanwyck, Wendell Corey, Walter Huston. Director, Anthony Mann.

RKO. Wagon Master—Principals: Ben Johnson, Joanne Dru, Harry Carey, Jr. Director, John Ford.

REPUBLIC. Federal Agents at Large—Principals: Dorothy Patrick, Robert Rockwell, Barbra Fuller. Director, George Blair.

LIPPERT PROD. Colorful River—Principals: James Ellison, Russell Hayden, Fuzzy Knight. Director, Thomas Carr.

UNITED ARTISTS. The Men—Principals: Marlon Brando, Teresa Wright, Edmund Ryan. Director, Fred Zinnemann.

The Iron Cage—Principals: Cesar Romero, June Havoc, Marie McDonald. Producer-Director, W. Lee Wilder.

WARNER BROS. Bright Leaf—Principals: Cary Cooper, Jack Carson, Lauren Bacall. Director, Michael Curtiz.

Colt .45—Principals: Randolph Scott. Director, Edwin L. Marin.

INDEPENDENT. Vicious Years—Principals: Tommy Cook, Sybil Merritt. Director, Robert Florey.

TITLE CHANGES

"Beyond the Purple Hills" (Col.) now MULE TRAIN. "Dead On Arrival" (UA) now D.O.A. "Locked In" (WB) now CAGED.

Gets Feminine Lead

Reno Browne has been signed for the feminine lead in "Fence Riders," next Monogram western to star Whip Wilson.

Box-Office Slants

Tension

(*Continued from Page 25*)

follow his new life.

Comment: "Tension" is graphic proof that valid writing, good direction and excellent performances can yield superior entertainment on a relatively modest budget. The picture lives up to its title, moving step by logical step to its climax. Suspense is maintained consistently to that point, and singleness of effect makes the film seem short. Richard Basehart gives a powerful performance as the shy little druggist, achieving a progressive character development in his role that is chiefly responsible for the impact of the film. Audrey Totter does a standout job as the wife and Cyd Charisse is excellent as the girl who turns Basehart from his intent to murder. Barry Sullivan does a fine piece of acting as the police lieutenant, while the more than adequate support of Lloyd Gough, Tom D'Andrea, William Conrad and Tito Renaldo contributes to the excellence of the picture. John Barry deserves recognition for a superior job of terse, tight-reined direction. Though "Tension" lacks top marquee strength, it does have a title that will draw and merits special exploitation effort on the part of the exhibitor. Word-of-mouth should push it into the top grosser class.

Project X

Film Classics **Drama** **60 mins.**

AUDIENCE SLANT: (Adult) Lacking in smoothness but has reliable cops and robbers theme, Communist angles, New York background.

BOX-OFFICE SLANT: Could be a valuable second feature or grind offering.

Cast: Keith Andes, Rita Colton, Jack Lord, Kit Russell, Joyce Quinlan, Harry Clark, Robert Noe, Joanne Tree, Craig Kelly, Tom Ahearn, Dorothy Renard, William Gibberson, Herbert Holcombe, Vickie Hayes, Charles Martin. **Credits:** An Edward Leven Production. Producer, Edward Leven. Director, Edward J. Montagne. Screenplay, Gene Hurley and Earl Kenuedy. Photography, Don Malkames.

Plot: Wooed by a Communist group because of his former sympathy with them and his present position in an atomic energy project, a young physicist uses the opportunity to work as an inside man for the U. S. government. Hanging around the group's nightclub headquarters he meets, in addition to a smoldering blonde singer of puzzling affiliations, the head man whom the government seeks. The plotter is finished off in a chase. The blonde? A good, clean kid from Peoria.

Comment: The reliable old cops-and-robbers theme is handled here from a timely "Communist" angle and with a New York City background. Leading lady Rita Colton, furthermore, lends the touch another player attributes to her: "She practically smolders." Rita, said to be a mite of 17, is cast as the nightclub singer. Little can be said for her acting, however, while that of the other unknowns—Keith Andes as the young physicist who is attracted to her, Jack Lord as the Commie contact man and Kit Russell as the number one villain—is only routine, and the production is notably lacking in smoothness. An interesting twist is the group leader's appearance throughout not only as himself but also, unknown to the audience, as a cigarette girl; in that disguise he nearly escapes the climactic raid. The New York location has been realistically exploited in the photography. "Project X" could be, with its advance selling points, a valuable second feature or grind offering.

The Inspector General

(Color by Technicolor)

Warner Bros. **Comedy with Music** **104 mins.**

AUDIENCE SLANT: (Family) This first Danny Kaye comedy for Warner Bros. shows off the comedian to best advantage, with his whole bag of tricks to delight and convulse audiences. Photographed in Technicolor, this is a picture that should score solidly with moviegoers who like comedy and music, especially the Kaye brand.

BOX-OFFICE SLANT: Should do well wherever it plays, for there are strong box-office values in the Kaye name.

Cast: Danny Kaye, Walter Slezak, Barbara Bates, Elsa Lanchester, Gene Lockhart, Alan Hale, Walter Catlett, Rhys Williams, Benny Baker, Norman Leavitt, Sam Hearn, Lew Hearn, Nestor Paiva, Byron Foulger, Lennie Bremen. **Credits:** Directed by Henry Koster. Screenplay by Philip Rapp and Harry Kurnitz. Suggested by a play by Nikolai Gogol. Photography, Elwood Bredell. Technicolor Color Director, Natalie Kalmus; associate, Mitchell Kovaleski. Music and Lyrics by the Associate Producer, Sylvia Fine. Produced by Jerry Wald.

Plot: An honest, but illiterate young man is mistaken for an investigating Inspector General by the grafting mayor of a small town. To win his favor, the mayor gives him special treatment, and everything goes well, until the young man's crooked cousin shows up. However, the young man is honest enough not to be influenced by the cousin's threats and is influential in cleaning up the town.

Comment: In this latest Danny Kaye picture, the first under his new long-term contract with Warner Bros., Producer Jerry Wald and his associate producer, Sylvia Fine (Kaye's wife), prove that they knew just what type of vehicle was needed to show Kaye off to the best advantage. For in "The Inspector General" one gets the real Kaye, in most of his phases: the clown, the comedian, the tragedian, the singer of specialized songs and the man who has the exceptional ability of handling each situation in his own inimitable way, with incomparable skill and rare understanding. It is a farce comedy that should score solidly wherever played, for there is only one Danny Kaye, and what he has to offer in this film is something no one will want to miss. Excellent support is furnished by Walter Slezak as his uncle, a crook who tries to take advantage of Kaye's ignorance, and by Gene Lockhart, Alan Hale and Elsa Lanchester as comic officials with whom he comes in contact. The Technicolor photography makes impressive the colorful backgrounds and costumes worn by the players, while the music and lyrics, written by Miss Fine, are the special kind she usually composes for Danny. The most outstanding of these is the one in which the comedian sings a quartet. It is quite unusual and new and something Danny himself dreamed up. There are dance sequences, an eating scene and many chase sequences to keep the patrons amused and in a constant state of hysterical laughter. Direction by Henry Koster takes full advantage of Kaye's unusual ability, giving him the spotlight and surrounding him with an able supporting cast in every department.

Tell It to the Judge

Columbia **Comedy** **87 mins.**

AUDIENCE SLANT: (Adult) Not just a good comedy but a very excellent one that should go a long way toward making both exhibitors and their customers happy. The producers have hit the entertainment jackpot with this one.

BOX-OFFICE SLANT: Smart exploitation is definitely in order, and word-of-mouth will play a large part in maintaining box-office grosses at a high level.

Cast: Rosalind Russell, Robert Cummings, Gig Young, Marie McDonald, Harry Davenport, Fay Baker, Katharine Warren, Douglass Dumbrille, Clem Bevans, Grandon Rhodes, Louise Beavers, Thurston Hall, Jay Novello. **Credits:** Produced by Buddy Adler. Directed by Norman Foster. Screenplay by Nat Perrin. Additional dialog, Roland Kibbee. Story by Devery Freeman. Photography, Joseph Walker. Art direction, Carl Anderson. Musical score, Werner R. Heymann. Musical direction, Morris Stoloff.

Plot: Attorney-at-Law Rosalind Russell is up before the Senate Judiciary Committee for approval of her appointment to a seat on the Federal bench. There is opposition from those who disapprove of her recent divorce from Attorney Robert Cummings. Her grandfather, Harry Davenport, is all in favor of her career and all in disfavor of Cummings. While the committee is considering Rosa-







lind's appointment, complications develop as the result of Cummings' pursuit of Rosalind in an effort to effect a reconciliation. The pursuing ex-husband is always getting in a jam just as the couple have been reconciled. But things right themselves eventually.

Comment: There hasn't been much drum-beating about this comedy up to this time, but the producers can still get out the sticks and drum away. For while "Tell It to the Judge" is not destined to win Academy Awards or make the ten-best list of all time, it will go a long way toward making both exhibitors and their customers happy. It isn't just a *good* comedy, it's a *very excellent* comedy—due, undoubtedly, to Nat Perrin's screenplay of Devery Freeman's story, Norman Foster's splendid direction, Buddy Adler's topnotch production values and the fine performances of the principals. If there isn't an outright belly-laugh every minute, there's a chuckle, so that throughout the entire proceedings the spectator is never permitted to lapse into sobriety. And situations that are apparently contrived and anticipated nevertheless appear spontaneous and laugh-provoking. Rosalind Russell is in her element again and proves once more her ability as a comedienne, while Robert Cummings, whose recent comedy portrayals have seemed too forced, does a bang-up job in this new offering. Perhaps it took just the right director to bring forth this actor's talents in the most favorable manner. At any rate, Cummings practically steals the picture. There is capable support by Gig Young, Marie McDonald, Harry Davenport, Douglass Dumbrille, Clem Bevans and others. The producers have hit the entertainment jackpot with this one, and exhibitors should look forward to playing it. Smart exploitation is definitely in order, and word-of-mouth will play a large part in maintaining box-office grosses at a high level.

Square Dance Jubilee

Lippert Prod'ns. Musical 78 mins.

AUDIENCE SLANT: (Family) Satisfactory entertainment for all those who like musical westerns. Loaded with music, entirely of the hillbilly variety, this should please all those who like Spade Cooley and his brand of music.

BOX-OFFICE SLANT: A good offering for the small towns, where a picture of this type should have a following. In the urban areas, it will draw best where Spade Cooley and his type of entertainment is known and enjoyed.

Cast: Don Barry, Mary Beth Hughes, Wally Vernon, Spade Cooley, John Eldredge, Thurston Hall, Britt Wood, Chester Clute, Tom Kennedy, Max Terhune, and others. **Credits:** Directed by Paul Landres. Based on a story by William Nolte. Screenplay by Ron Ormond and Daniel B. Ullman. Photography, Ernest W. Miller. Produced by Ron Ormond. A Donald Barry Production.

Plot: Two television scouts arrive at a small town looking for typical western acts. In the process of finding them and weeding them out, a show is put on. Also, during their stay they come across cattle rustlers and help the young ranch girl who is being harassed by the thieves.

Comment: In "Square Dance Jubilee" a collection of western variety acts have been linked together with a story about television talent and, inevitably, cattle rustling. It's a good offering for small-town audiences and for moviegoers who enjoy this particular kind of musical entertainment. Loaded with hillbilly music, several square dance sequences and various other forms of stylized entertainment, this picture, though it has little to offer the average urban patron, might even attract in those areas, now that square-dancing and western music are such a rage. Spade Cooley and his band head the list of entertainers, among whom are the Cowboy Copas, the Broome Brothers, Smiley and Kitty, the Tumbleweed Tumblers and many others, too numerous to mention. Don Barry and Mary Beth Hughes are the romantic leads and Wally Vernon is the comic relief, a role he handles capably. Direction by Paul Landres plays up the "vaudeville" for the sake of entertainment, letting the story come in only when necessary. Production credit goes to Ron Ormond, who lined up quite an assortment of artists, to make sure that the film had enough "western flavor" to satisfy everyone.

The Affair Blum

(German Dialog—English Titles)

Central Cinema Drama 109 mins.

AUDIENCE SLANT: (Adult) Long and weighty but well constructed, excellently played story of a murder case that gets involved in anti-semitism and politics.

BOX-OFFICE SLANT: Good for serious audiences, billed as the German Dreyfus affair that foreshadowed the days of Hitler.

Cast: Kurt Erhardt, Gisela Trowe, Paul Bildt, Gerhard Bienert, Claus Becker, Renee Stobrawa, Helmut Rudolph, Arno Paulsen, Karin Evans, Maly Delschaft, Hans Christian Blech. **Credits:** Produced by Deutsche Film A. G., Berlin. Director, Erich Engel. Scenario, R. A. Stemmle. Photography, Friedl Behn Grund and Karl Plintzner. Music, Herbert Trantow. English titles, Charles Clement.

Plot: A young hoodlum kills and robs an accountant of the large Blum company. Learning that the accountant was trying to catch the company in some fraud, he attempts when he is apprehended to shift the blame for the murder to Blum. Encouraged by the officials concerned with the case, who are anxious to discredit a prominent Jew, he adds to his story until Blum is on the point of conviction. Outside investigation reveals the truth in time, but a dangerous flaw in German justice has been revealed.

Comment: A 1926 murder case described as the German Dreyfus affair, which foreshadowed the Jewish persecution under the Hitler regime, is the basis for a well constructed, excellently played drama from the Deutsche Film Studios of Berlin. The camera carefully records the planned killing for robbery and the tense reaction of the culprit and his girl friend. From the time shortly afterward when he is picked up for passing a suspicious check until the end of the picture there is a great deal of dialog as the officials pump the killer for the information with which to convict Blum. The plot so develops, however, with the race between the independent investigator and the killer trying to save his own neck by telling the right lies, and the acting is so excellent that suspense is created. Outstanding in the cast as the magistrate who hopes to convict Blum is Paul Bildt, who also appears in the recent "Somewhere in Berlin." Kurt Erhardt plays the killer. So long and weighty a film, in a foreign language, has obvious audience limitations. Serious audiences, however, will find it good.

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Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
Abandoned	U-I
Abbott & Costello Meet the Killers	U-I
Adam and Evelyne	U-I
Adam's Rib	MGM
Adventure in Baltimore	RKO
Africa Screams	UA
After Midnight	Para.
After Nightfall	WB
Against the Wind	EL
Air Hostess	Col.
Alaska Patrol	FC
Alias Nick Beal	Para.
Alias the Champ	Rep.
Alice in Wonderland	EL
Alimony	EL
All Over the Town	U-I
All the King's Men	Col.
Always Leave Them Laughing	WB
Amazon Quest	FC
Ambush	MGM
And Baby Makes Three	Col.
Angels in Disguise	Mono.
Anna Lucasta	Col.
Annie Get Your Gun	MGM
Any Number Can Play	MGM
Apache Chief	Lippert
Arctic Fury	RKO
Arctic Manhunt	U-I
Arson, Inc.	Lippert
Asphalt Jungle	MGM
Astonished Heart, The	U-I
Avengers, The	Rep.

B

Backfire	WB
Bad Boy	Allied
Bad Man From Big Bend	Astor
Bagdad	U-I
Barbary Pirate	Col.
Barkleys of Broadway	MGM
Baron of Arizona	Lippert
Barricade	WB
Battleground	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Beauty on Parade	Col.
Bed of Roses	RKO
Belle of Old Mexico	Rep.
Bells of Coronado	Rep.
Beloved	EL
Beware of Blondie	Col.
Beyond the Forest	WB
Big Cat, The	EL
Big Fall	20th-Fox
Big Jack	MGM
Big Sombrero, The	Col.
Big Steal, The	RKO
Big Wheel	UA
Black Book, The	EL
Black Hand, The	MGM
Black Magic	UA
Black Midnight	Mono.
Black Rose, The	20th-Fox
Black Shadows	EL
Blaze of Glory	EL
Blind Goddess, The	U-I
Blind Spot	RKO
Blonde Bandit	Rep.
Blondie's Big Deal	Col.
Blondie Hits the Jackpot	Col.
Blondie's Hero	Col.
Blue Grass of Kentucky	Mono.
Blue Lagoon, The	U-I
Bodyhold	Col.
Bomba and the Lost Volcano	Mono.
Bomba, the Jungle Boy	Mono.
Bomba on Panther Island	Mono.
Border Incident	MGM
Borderline	U-I
Boston Blackie's Chinese Venture	Col.
Bowery Boys on a Double Date	Mono.
Bribe, The	MGM
Bride For Sale	RKO
Bride of Vengeance	Para.
Bright Leaf	WB
Brimstone	Rep.
Broken Arrow	20th-Fox
Broken Journey	EL
Buccaneer's Girl	U-I

C

"C"-Man	FC
Caged	WB
Calamity Jane and Sam Bass	U-I
Calendar, The	EL
Call of the Forest	Lippert
Canadian Pacific	20th-Fox
Canterbury Tale, A	EL
Captain China	Para.
Captive Girl	Col.
Cardboard Cavalier	U-I
Cargo to Capetown	Col.
Cariboo Trail	20th-Fox
Carriage Entrance	RKO

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key*

(B) Biographical	*(C) Comedy*
(D) Drama	*(Doc) Documentary*
(G) Gangster	*(M) Musical*
(H) Horror	*(W) Western*
(My) Mystery	*(Wa) War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
15	Bad Boy (D)F	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
9	Massacre River (D)F	G. Madison-R. Calhoun-C. Downes	78	7/20/49	b4/16/49
13	My Brother Jonathan (D)A	M. Denison-D. Gray	105	7/6/49	b3/13/48
14	Stampede (W)F	R. Cameron-G. Storm-J. M. Brown	78	8/28/49	b4/30/49

COMING

Longhorn, The	R. Cameron	
Maid for Man	F. Marley	
Police Story, The	A. Murphy	
There's a Girl in My Heart	L. Bowman-E. Knox-P. Ryan	a8/27/49

ASTOR PICTURES

Bad Man From Big Bend	C. & W. Shrum	55	10/1/49	
Jeep Herders	J. Day-J. Carlson	48	10/1/49	
Trouble at Melody Mesa	B. King-C. Shrum	66	7/1/49	

COLUMBIA

CURRENT

120	Air Hostess (D)F	G. Henry-R. Ford	61	8/25/49	b7/16/49
148	Anna Lucasta (D)A	P. Goddard-B. Crawford-O. Homolka	86	Aug. '49	b7/16/49
	Barbary Pirate (D)F	D. Woods-T. Marshall	65	11/10/49	b8/6/49
182	Big Sombrero, The *C (W)F	G. Autry-E. Verdugo	73	Mar. '49	b2/5/49
205	Blondie Hits the Jackpot (C)F	P. Singleton-A. Lake	66	10/6/49	b9/3/49
108	Blondie's Big Deal (C)F	P. Singleton-A. Lake-L. Simms	66	3/10/49	b3/26/49
122	Boston Blackie's Chinese Venture (My)F	C. Morris-R. Lane-G. E. Stone	59	3/3/49	b1/8/49
184	Cowboy and the Indians, The	G. Autry-S. Ryan	70	Sept. '49	a4/23/49
109	Crime Doctor's Diary, The (My)F	W. Baxter-S. Dunne	61	6/9/49	b4/23/49
110	Devil's Henchmen, The (D)F	W. Baxter-M. B. Hughes	69	9/15/49	b7/30/49
147	Doolins of Oklahoma, The (W-D)F	R. Scott-G. Macready-L. Allbritton	90	July '49	b6/4/49
217	Holiday in Havana	D. Arnaz-M. Hatcher	73	10/13/49	
146	Johnny Allegro (D)F	G. Raft-N. Foch	81	June '49	b6/4/49
102	Kazan (D)F	S. Dunne-L. Maxwell	65	7/14/49	b6/25/49
141	Knock On Any Door (D)A	H. Bogart-J. .Derek-S. Perry	100	Apr. '49	b2/26/49
115	Law of the Barbary Coast, The (D)A	S. Dunne-A. Jergens-G. Henry	65	7/21/49	b4/2/49
123	Lone Wolf and His Lady, The (My)F	R. Randell-J. Vincent	60	8/11/49	b3/26/49
144	Lost Tribe, The (Adventure)F	J. Weissmuller-E. Verdugo	72	May '49	b4/30/49
145	Lust for Gold (W)A	G. Ford-I. Lupino	90	June '49	b5/28/49
105	Make Believe Ballroom (M-C)F	R. Warrick-J. Courtland	79	5/26/49	b6/11/49
116	Manhattan Angel (M)F	G. Jean-R. Ford	68	Mar. '49	b12/18/48
222	Miss Grant Takes Richmond (C)F	L. Ball-W. Holden	87	Oct. '49	b9/24/49
149	Mr. Soft Touch (C-D)F	G. Ford-E. Keyes	93	Sept. '49	b7/30/49
101	Mutineers, The (D)F	J. Hall-A. Jergens	60	4/22/49	b5/7/49
	Reckless Moment, The (D)F	J. Mason-J. Bennett	82	Nov. '49	b10/22/49
	Riders in the Sky	G. Autry-G. Henry		Nov. '49	a9/10/49
183	Riders of the Whistling Pines (W-M)F	G. Autry-J. Lloyd	70	May '49	b3 26/49
186	Rim of the Canyon (W)F	G. Autry-N. Leslie	70	July '49	b10/29/49
112	Rusty Saves a Life (D)F	T. Donaldson-G. Henry	68	4/8/49	b2/12/49
	Rusty's Birthday (D)F	T. Donaldson-J. Litel	60	11/3/49	b11/12/49
103	Secret of St. Ives, The (D)F	R. Ney-V. Brown	76	6/30/49	b6/11/49
	Tokyo Joe (D)A	H. Bogart-A. Knox	88	Nov. '49	b10/15/49
142	Undercover Man, The (D)A	G. Ford-N. Foch	85	Apr. '49	b3/26/49
140	Walking Hills, The (W-D)F	R. Scott-E. Raines-W. Bishop	78	Mar. '49	b3/12/49
143	We Were Strangers (D)A	J. Jones-J. Garfield-P. Armendariz	106	May '49	b4/30/49

COMING

All the King's Men (D)F	B. Crawford-J. Derek	110	b11/5/49
And Baby Makes Three	R. Young-B. Hale-R. Hutton		a6/18/49
Beauty on Parade	R. Hutton-R. Warrick		
Beware of Blondie	P. Singleton-A. Lake		a10/15/49
Blondie's Hero	A. Lake-P. Singleton-L. Simms		a5/28/49
Bodyhold	W. Parker-H. Brooke-A. Jenkins		a9/10/49
Captive Girl	J. Weissmuller-B. Crabbe		a11/5/49
Cargo to Capetown	B. Crawford-J. Ireland-E. Drew		a7/23/49
Chinatown at Midnight	H. Hatfield-J. deWit		a6/18/49
Cow Town	G. Autry-G. Davis		a5/28/49
Father Is a Bachelor	W. Holden-C. Gray		a10/22/49
Feudin' Rhythm	E. Arnold-G. Henry-K. Grant		a8/13/49
Fortunes of Captain Blood	L. Hayward-P. Medina		
Girls School	J. Reynolds-R. Ford		a7/30/49
Good Humor Man, The	J. Carson-L. Albright-J. Wallace		a7/16/49
Her Wonderful Lie	Janis Carter-Mar? Platt		
Hoedown	E. Arnold-J. O'Mahoney		a8/20/49
In a Lonely Place	H. Bogart-G. Grahame		
Jolson Sings Again *T (C-D-M)F	Parks-Hale-Demarest-Donath	96	b8/13/49
Kill the Umpire	W. Bendix-G. Henry		
Killer That Stalked New York, The	E. Keyes-J. Ireland		
Mark of the Gorilla	J. Weissmuller-S. Dalbert		a10/15/49
Mary Ryan, Detective	M. Hunt-W. Phillips		a7/30/49
Military Academy	S. Clements-L. Tyler		a10/22/49
Mule Train	G. Autry-P. Buttram		
Nevadan, The	R. Scott-D. Malone		a10/1/49
Night in Havana	D. Arnaz-M. Hatcher		a2/5/49
No Sad Songs for Me	M. Sullavan-W. Corey-V. Lindfors		a10/29/49
Palomino *T	J. Courtland-B. Tyler		a10/1/49
Petty Girl, The *T	R. Cummings-J. Caulfield		a10/15/49
Prison Warden (D)A	W. Baxter-A. Lee	62	b10/29/49
Rogues of Sherwood Forest *T	J. Derek-D. Lynn		a10/8/49
Sons of New Mexico	G. Autry-G. Davis		a8/6/49
Tell It to the Judge	R. Russell-R. Cummings-M. McDonald		a5/21/49
Traveling Saleswoman	J. Davis-A. Devine		a9/24/49
Tyrant of the Sea	R. Randell-R. Williams		a9/10/49
Woman of Distinction	R. Russell-R. Milland-J. Carter		a9/3/49

Westerns

268	**Bandits of El Dorado**	C. Starrett-S. Burnette	56	10/20/49		
162	**Blazing Trail, The**	C. Starrett-S. Burnette	56	7/5/49		
	Frontier Outpost	C. Starrett-S. Burnette				
163	**Horsemen of the Sierras**	C. Starrett-S. Burnette	56	9/22/49		
	Renegades of the Sage	C. Starrett-S. Burnette		11/24/49		
	Riders of Black Mesa	C. Starrett-S. Burnette				
164	**South of Death Valley**	C. Starrett-S. Burnette	54	8/18/49		
	Trail of the Rustler	C. Starrett-S. Burnette				

EAGLE LION

CURRENT

965	**Against the Wind (D)A**	S. Signoret-R. Beatty-J. Warner	95	Sept. '49	b3/13/48	
931	**Alimony (D)A**	J. Beal-M. Vickers	72	June '49	b7/9/49	
928	**Big Cat, The *T (D)F**	L. McCallister-P. A. Garner-P. Foster	75	May '49	b4/30/49	
926	**Black Book, The (D)A**	R. Cummings-A. Dahl-R. Basehart	89	Aug. '49	b5/28/49	
944	**Black Shadows (Trav.)A**	Congo Jungles	62	July '49	b10/8/49	
916	**Broken Journey (D)A**	P. Calvert-M. Grahame-F. L. Sullivan	89	4/6/49	b4/24/48	
959	**Canterbury Tale, A (D)F**	E. Portman-J. Sweet-S. Sim	90	June '49	b2/5/49	
	Dedee (French) (D)A	S. Signoret-M. Pagliero	92		b4/23/49	
939	**Don't Take It To Heart (C)F**	R. Greene-A. Drayton-P. Medina	90	June '49	b1/22/49	
962	**Easy Money (C-D)F**	G. Gynt-D. Price	94	Aug. '49	b3/6/48	
955	**Fighting Redhead, The *C (W)F**	J. Bannon-E. Lynn	55	Oct. '49	b10/15/49	
012	**Glass Mountain, The (D)A**	D. Gray-M. Denison-V. Cortesa	97	Nov. '49	b2/12/49	
011	**Hidden Room, The (D)A**	R. Newton-S. Gray	98	Oct. '49	b8/6/49	
941	**It Always Rains on Sundays (D)A**	G. Withers-J. Warner	92	3/23/49	b11/29/47	
923	**Miranda (C)A**	G. Johns-G. Withers-G. Jones	75	Mar. '49	b4/10/48	
924	**Mr. Perrin and Mr. Traill (D)A**	D. Farrar-M. Goring-G. Gynt	91	July '49	b8/28/48	
964	**My Brother's Keeper (D)A**	J. Warner-J. Hylton	96	July '49	b2/26/49	
942	**Once Upon a Dream (C)A**	G. Withers-G. Jones	87	Sept. '49	b7/9/49	
961	**Place of One's Own, A (D)A**	J. Mason-M. Lockwood-B. Mullen	94	Sept. '49	b1/22/49	
009	**Port of New York**	S. Brady-L. Carter		Nov. '49		
993	**Portrait of Jennie (D)A**	J. Cotten-J. Jones-E. Barrymore	90	July '49	b1/1/49	
915	**Quartet (D)A**	H. Baddeley-D. Bogarde	120	May '49	b12/4/48	
917	**Red Shoes, The *T (D)A**	A. Walbrook-M. Goring-M. Shearer	133	Special	b7/31/48	
921	**Saraband *T (D)A**	S. Granger-F. Rosay-J. Greenwood	94	May '49	b10/2/48	
920	**Scott of the Antarctic *T (D)A**	J. Mills-D. Bond	111	4/20/49	b12/18/48	
930	**Shamrock Hill (C-M)F**	P. Ryan-J. Litel	71	May '49	b4/30/49	
922	**Sleeping Car to Trieste (D)A**	J. Kent-A. Lieven	95	June '49	b11/6/48	
008	**Spring in Park Lane (C)F**	A. Neagle-M. Wilding	91	Nov. '49	b4/3/48	
007	**Trapped (Melo.)A**	L. Bridges-B. Payton	78	Oct. '49	b10/8/49	
927	**Tulsa *T (D)F**	S. Hayward-R. Preston	90	4/13/49	b3/26/49	
940	**Waterloo Road (D)A**	J. Mills-S. Granger	77	Aug. '49	b1/29/49	
914	**Weaker Sex, The (C-D)F**	U. Jeans-C. Parker	85	Sept. '49	b10/2/48	
960	**Woman in the Hall, The (D)A**	U. Jeans-J. Simmons	93	Aug. '49	b11/15/47	
004	**Zamba (Jungle Adven.)F**	J. Vincent-J. Hall	70	Sept. '49	b10/22/49	

COMING

913	**Alice in Wonderland *Ansco**	C. Marsh-S. Murray-F. Aylmer				
	Beloved	P. Goddard-P. Armendariz				
	Blaze of Glory	L. McCallister				
	Calendar, The (C)A	Greta Gynt-John McCallum	79		b6/5/48	
	Down Memory Lane (C)F	Crosby-Fields-Turpin-Swanson	72		b9/10/49	
963	**Esther Waters (D)A**	K. Ryan-D. Bogarde	108		b10/2/48	
	Floodtide (D)A	G. Jackson-R. Anderson	90		b4/16/49	
	Gay Lady, The *T(M-D)A	J. Kent-J. Donald	95		b8/20/49	
	Golden Gloves Story	J. Dunn-G. Sherwood				
	Lord Byron (D)A	D. Price-M. Zetterling	85		b4/23/49	
	Man Wanted	Anabel Shaw-Robert Lowery				
	Never Fear	S. Forrest-K. Brasselle				
928	**Oliver Twist (D)F**	R. Newton-A. Guinness-K. Walsh	116		b7/3/48	
	Passport to Pimlico (C)F	S. Holloway-H. Baddeley	84		b6/11/49	
	Prizefighter and the Cowboy *C	J. Bannon-L. Nova				
	Rupert	J. Durante-T. Moore				
	Sundowners, The *T	R. Sterling-J. Barrymore, Jr.				

FILM CLASSICS

	Alaska Patrol (D)F	R. Travis-H. Westcott	61	3/8/49	b1/29/49	
	Amazon Quest (Adventure)F	T. Neal-C. Mathews-C. Donne	70	3/25/49	b5/14/49	
	"C"-Man (D)A	D. Jagger-J. Carradine-H. Landers	75	5/16/49	b4/30/49	
	Daughter of the West *C(D)F	M. Vickers-P. Reed	77	4/1/49	b4/23/49	
	Frustration (Swedish) (D)A	H. Lowenadler-G. Fridh	90	Sept. '49	b9/10/49	
	Guilty Bystander	Z. Scott-F. Emerson-M. Boland				
	Lost Boundaries (D)F	B. Pearson-M. Ferrer	97	6/30/49	b7/2/49	
	Lovable Cheat, The (C)A	C. Ruggles-P. A. Garner-R. Ney	74	5/11/49	b4/9/49	
	Not Wanted (D)A	S. Forrest-K. Brasselle-L. Penn	91	6/24/49	b6/25/49	
	Pirates of Capri, The	L. Hayward-B. Barnes		12/1/49		
	Project X	R. Colton-K. Andes	60	10/14/49		
	Search for Danger (My)F	J. Calvert-A. Dekker	64	4/8/49	b4/30/49	

LIPPERT PRODUCTIONS

4824	**Apache Chief (W)F**	A. Curtis-T. Neal	60	11/4/49	b10/29/49	
4819	**Arson, Inc. (D)A**	R. Lowery-A. Gwynne	60	6/24/49	b5/7/49	
4902	**Baron of Arizona**	V. Price-E. Drew			a11/12/49	
4821	**Call of the Forest**	R. Lowery-K. Curtis-M. Sherrill		11/18/49		
4926	**Colorado River**	J. Ellison-R. Hayden				
4913	**Dalton Gang, The**	D. Barry-R. Lowery		10/21/49		
4905	**Deputy Marshal (W)F**	J. Hall-F. Langford	72	10/28/49	b11/12/49	
4822	**Grand Canyon (Sepia) (C)F**	R. Arlen-M. B. Hughes	65	8/10/49	b9/3/49	
4916	**Hollywood Varieties**	R. Alda-Hoosier Hot Shots		12/10/49		
4814	**I Shot Jesse James (D)F**	P. Foster-B. Britton-J. Ireland	81	2/24/49	b2/5/49	
4818	**Omoo-Omoo, the Shark God (D)F**	R. Randell-D. Burton	58	4/30/49	b7/9/49	
4917	**Radar Patrol**	A. Jergens-T. Neal		12/24/49		
4914	**Red Desert**	D. Barry-T. Neal		12/3/49		
4817	**Rimfire (D)F**	J. Millican-M. B. Hughes	61	3/12/49	b4/9/49	
4820	**Ringside (D)A**	D. Barry-T. Brown-S. Ryan	63	7/14/49	b7/23/49	
4823	**Sky Liner (My)A**	R. Travis-P. Blake-R. Hudson	60	7/28/49	b8/6/49	
4903	**Square Dance Jubilee**	D. Barry-M. B. Hughes		11/11/49		
4826	**There Is No Escape**	S. Thurston-P. Hicks	64	7/29/49		
4918	**Tough Assignment**	D. Barry-M. Steele		12/17/49	a10/22/49	
4909	**Treasure of Monte Cristo (My)A**	G. Langan-A. Jergens	76	10/14/49	b10/8/49	

METRO-GOLDWYN-MAYER

CURRENT

	Adam's Rib (C)F	S. Tracy-K. Hepburn	102	Nov. '49	b11/5/49	
930	**Any Number Can Play (D)A**	C. Gable-A. Smith	103	July '49	b6/4/49	
925	**Barkleys of Broadway, The *T (M)F**	F. Astaire-G. Rogers	109	May '49	b4/16/49	
	Battleground (Wa-D)A	V. Johnson-J. Hodiak	118	Nov. '49	b10/1/49	
924	**Big Jack (C-D)F**	W. Beery-M. Main	86	Apr. '49	b4/9/49	
5	**Border Incident (Doc-D)A**	G. Murphy-R. Montalban	95	Oct. '49	b8/27/49	
917	**Bribe, The (D)A**	R. Taylor-A. Gardner-C. Laughton	98	Mar. '49	b2/5/49	

SHOWMEN'S TRADE REVIEW

Title	*Company*
Caught	MGM
Chain Lightning	WB
Challenge to Lassie	MGM
Champagne for Caesar	UA
Champion	UA
Cheaper By the Dozen	20th-Fox
Chicago Deadline	Para.
Chinatown at Midnight	Col.
Christopher Columbus	U-I
Cinderella	RKO
City Across the River	U-I
Colorado River	Lippert
Colorado Territory	WB
Colt .45	WB
Comanche Territory	U-I
Come To The Stable	20th-Fox
Concert Magic	UA
Confidential Squad	U-I
Connecticut Yankee, A	Para.
Conspirator	MGM
Copper Canyon	Para.
Cowboy and the Indians, The	Col.
Cow Town	Col.
Crime Doctor's Diary	Col.
Crooked Way, The	UA
Curtain Call at Cactus Creek	U-I

D

D.O.A.	UA
Dakota Lil	20th-Fox
Dalton Gang	Lippert
Dancing in the Dark	20th-Fox
Dangerous Profession	RKO
Daughter of Rosie O'Grady	WB
Daughter of the West	FC
Daybreak	RKO
Daybreak	U-I
Deadly Is the Female	UA
Dear Wife	Para.
Dedee	EL
Deported	U-I
Deputy Marshal	Lippert
Devil's Doorway	MGM
Devil's Henchmen, The	Col.
Doctor and the Girl, The	MGM
Don't Take It to Heart	EL
Doolins of Oklahoma, The	Col.
Double Crossbones	U-I
Down Dakota Way	Rep.
Down Memory Lane	EL
Down to the Sea in Ships	20th-Fox
Drink to Me Only	MGM
Duchess of Idaho	MGM
Duke of Chicago	Rep.
Dynamite Trail	RKO

E

Eagle and the Hawk	Para.
East Side, West Side	MGM
Easy Living	RKO
Easy Money	EL
Edward, My Son	MGM
El Paso	Para.
Escape If You Can	UA
Esperanza	UA
Esther Waters	EL
Everybody Does It	20th-Fox

F

Fallen Idol, The	SRO
Family Honeymoon	U-I
Fan, The	20th-Fox
Fancy Pants	Para.
Father Is a Bachelor	Col.
Father Was a Fullback	20th-Fox
Federal Agents at Large	Rep.
Feudin' Rhythm	Col.
Fighting Fools	Mono.
Fighting Kentuckian, The	Rep.
Fighting Man of the Plains	20th-Fox
Fighting Redhead, The	EL
File on Thelma Jordon, The	Para.
Flame of Youth	Rep.
Flaming Fury	Rep.
Flamingo Road	WB
Floodtide	EL
Follow Me Quietly	RKO
Forbidden Street, The	20th-Fox
Force of Evil	MGM
Forgotten Women	Mono.
Fortunes of Captain Blood	Col.
Fountainhead, The	WB
Francis	U-I
Free for All	U-I
Front and Center	20th-Fox
Frustration	FC
Furies, The	Para.

G

Gal Who Took the West	U-I
Gay Lady, The	EL
Girl From Jones Beach	WB
Girl in the Painting, The	U-I
Girl's School	Col.
Glass Menagerie, The	WB
Glass Mountain, The	EL
Golden Gloves Story	EL
Golden Madonna, The	WB
Golden Stallion	Rep.
Gone to Earth	SRO
Good Humor Man	Col.
Grand Canyon	Lippert
Great Dan Patch, The	UA
Great Gatsby, The	Para.
Great Lover, The	Para.
Great Sinner, The	MGM
Green Promise	RKO
Guilty Bystander	FC
Gun Fighter	20th-Fox
Gun Thunder	RKO

H

Hamlet	U-I
Hasty Heart, The	WB
Hawk and the Arrow	WB
Heiress, The	Para.
Hellfire	Rep.

Title	Company
Henry Does It Again	Mono.
Her Man Gilbey	U-I
Her Wondertul Lie	Col.
Hidden Room, The	EL
Hideout	Rep
High Stakes	Mono.
Hoedown	Col.
Hold That Baby	Mono.
Holiday Affair	RKO
Holiday in Havana	Col.
Hollywood Varieties	Lippert
Home of the Brave	UA
Homicide	WB
House Across the Street	WB
House by the River	Rep.
House of Strangers	20th-Fox

I

I Cheated the Law	20th-Fox
I Married a Communist	RKO
I Shot Jesse James	Lippert
I Was a Male War Bride	20th-Fox
Ichabod and Mr. Toad	RKO
If This Be Sin	UA
Illegal Entry	U-I
Impact	UA
In a Lonely Place	Col.
In the Good Old Summertime	MGM
Indian Scout	UA
Inspector General, The	WB
Intruder in the Dust	MGM
Iron Cage, The	UA
Iroquois Trail, The	UA
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO

J

Jeep Herders	Astor
Jiggs and Maggie in Jackpot Jitters	Mono.
Jiggs & Maggie Out West	Mono.
Jigsaw	UA
Joe Palooka in Honeymoon for Five	Mono.
Joe Palooka in the Big Fight	Mono.
Joe Palooka in the Counterpunch	Mono.
Johnny Allegro	Col.
Johnny Holiday	UA
Johnny One-Eye	UA
Johnny Stool Pigeon	U-I
Jolson Sings Again	Col.
Judge Steps Out, The	RKO
Jungle Stampede	Rep.

K

Kazan	Col.
Key to the City	MGM
Kid From Cleveland, The	Rep.
Kill the Umpire	Col.
Killer Shark	Mono.
Killer That Stalked New York	Col.
King Solomon's Mines	MGM
Kiss for Corliss, A	UA
Kiss in the Dark	WB
Knock on Any Door	Col.

L

Lady Gambles, The	U-I
Lady Takes a Sailor, The	WB
Last Bandit, The	Rep.
Law of the Barbary Coast	Col.
Leave It to Henry	Mono.
Let's Dance	Para.
Lie, The	Para.
Life of Riley	U-I
Little Women	MGM
Lone Wolf & His Lady	Col.
Longhorn, The	Allied
Look for the Silver Lining	WB
Lord Byron	EL
Lost Boundaries	FC
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Love That Brute	20th-Fox
Lust for Gold	Col.

M

Ma and Pa Kettle	U-I
Ma and Pa Kettle Go to Town	U-I
MacBeth	Rep.
Mad Wednesday	RKO
Madame Bovary	MGM
Maid for Man	Allied
Make Mine Laughs	RKO
Make-Believe Ballroom	Col.
Malaya	MGM
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	RKO
Man Wanted	EL
Mark of the Gorilla	Col.
Mary Ryan, Detective	Col.
Masked Raiders	RKO
Massacre River	Allied
Master Minds	Mono.
Men, The	UA
Mighty Joe Young	RKO
Military Academy	Col.
Miniver Sequel	MGM
Miraculous Journey	FC
Miranda	EL
Miss Grant Takes Richmond	Col.
Miss Mink of 1949	20th-Fox
Mississippi Rhythm	Mono.
Mr. Belvedere Goes to College	20th-Fox
Mr. Music	Para.
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col

918	Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88	Apr. '49		b2/19/49
10	Challenge to Lassie *T (D)F	E. Gwenn-D. Crisp-Lassie	76	Oct. 49		b10/29/49
3	Doctor and the Girl (D)A	G. Ford-J. Leigh-C. Coburn	99	Sept. '49		b9/10/49
926	Edward, My Son (D)A	S. Tracy-D. Kerr	112	June '49		b3/19/49
919	Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49		b1/1/49
923	Great Sinner, The (D)A	G. Peck-A. Gardner-W. Huston	110	8/5/49		b7/2/49
932	In the Good Old Summertime *T (M-D)F	J. Garland-V. Johnson	102	July '49		b6/25/49
922	Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49		b2/26/49
931	Madame Bovary (D)A	Jones-Mason-Jourdan-Heflin	94	Aug. '49		b7/30/49
927	Neptune's Daughter *T (M)F	R. Skelton-E. Williams-R. Montalban	94	June '49		b5/21/49
4	Red Danube, The (D)A	W. Pidgeon-P. Lawford	118	Oct. '49		b9/24/49
933	Scene of the Crime (D)A	V. Johnson-G. DeHaven-A. Dahl	94	Aug. '49		b6/25/49
2	Secret Garden, The (D)F	M. O'Brien-H. Marshall-D. Stockwell	92	Sept. '49		b4/23/49
929	Stratton Story, The (D)F	J. Stewart-J. Allyson	106	July '49		b4/23/49
921	Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94	Apr. '49		b3/5/49
920	Tale of the Navajos *T (Doc)F	Navajo Indians	58	Regional		b3/5/49
	Tension	A. Totter-R. Basehart-C. Charisse		Nov. '49		a8/13/49
	That Forsyte Woman *T (D)A	E. Flynn-G. Garson	114	Nov. '49		b10/22/49
1	That Midnight Kiss *T (M)F	K. Grayson-M. Lanza-E. Barrymore	99	Sept. '49		b8/27/49

COMING

Ambush	R. Taylor-J. Hodiak-A. Dahl				a8/20/49
Annie Get Your Gun T*	B. Hutton-H. Keel-F. Morgan				
Asphalt Jungle	S. Hayden-J. Hagen				
Black Hand, The	G. Kelly-T. Celli				a9/24/49
Conspirator (D)F	R. Taylor-E. Taylor	87			b8/6/49
Devil's Doorway	R. Taylor-L. Calhern-P. Raymond				a9/10/49
Drink to Me Only	V. Johnson-E. Taylor				a9/24/49
Duchess of Idaho *T	E. Williams-V. Johnson				
East Side, West Side	B. Stanwyck-J. Mason				a10/1/49
Intruder in the Dust (My-D)A	D. Brian-C. Jarman, Jr.	87	Dec. '49		b10/15/49
Key to the City	C. Gable-L. Young				a8/6/49
King Solomon's Mines *T	D. Kerr-S. Granger				a10/29/49
Malaya	S. Tracy-J. Stewart-V. Cortesa	98			a9/17/49
Miniver Sequel	G. Garson-W. Pidgeon				a11/5/49
Mystery Street	R. Montalban-S. Forrest				
Nancy Goes to Rio *T	A. Sothern-J. Powell-L. Calhern				a8/6/49
On the Town *T	Kelly-Sinatra-Miller-Vera-Ellen		Dec. '49		a9/17/49
Open Door, The	A. Sothern-Z. Scott		Dec. '49		a8/20/49
Outriders *T	J. McCrea-A. Dahl-B. Sullivan				a9/10/49
Please Believe Me	Deborah Kerr-Robert Walker				a9/24/49
Reformer and the Redhead	J. Allyson-D. Powell				a11/5/49
Side Street	F. Granger-C. O'Donnell-K. Craig				a8/20/49
Skipper Surprises His Wife, The	R. Walker-J. Leslie				
Stars in My Crown	J. McCrea-E. Drew-D. Stockwell				a8/13/49
Yellow Cab Man	R. Skelton-G. DeHaven				a11/5/49
You're Only Young Twice *T	D. Stockwell-D. Hickman				a10/29/49

MONOGRAM

CURRENT

4818	Angels in Disguise (D)F	L. Gorcey-Bowery Boys	63	9/25/49		b10/8/49
4805	Black Midnight	R. McDowall-D. O'Flynn	66	10/2/49		a7/30/49
4806	Bomba, the Jungle Boy (D)F	J. Sheffield-P. A. Garner	71	3/20/49		b3/5/49
4816	Fighting Fools (C)F	L. Gorcey-H. Hall-Bowery Boys	69	4/17/49		b6/11/49
4813	Forgotten Women (D)F	E. Knox-V. A. Borg-T. Lynch	66	7/17/49		b7/9/49
4817	Hold That Baby (C)F	L. Gorcey-H. Hall-A. Shaw	66	6/26/49		b8/6/49
4812	Jiggs & Maggie in Jackpot Jitters (C)F	J. Yule-R. Riano	67	9/11/49		b9/3/49
4803	Joe Palooka in the Big Fight (D)F	J. Kirkwood-L. Errol	66	3/6/49		b2/26/49
4808	Joe Palooka in the Counterpunch (C-D)F	J. Kirkwood-L. Errol	70	8/14/49		b9/17/49
4827	Leave It to Henry (C)F	R. Walburn-W. Catlett	57	6/12/49		b6/11/49
4810	Mississippi Rhythm (M)F	J. Davis-L. White-V. A. Borg	68	5/29/49		b7/23/49
4824	Sky Dragon (My)F	R. Winters-K. Luke	64	5/1/49		b5/14/49
4826	Temptation Harbour (D)A	R. Newton-S. Simon	90	3/27/49		b3/29/47
4820	Trail of the Yukon (D)F	K. Grant-S. Dalbert-B. Edwards	67	7/31/49		b8/13/49
4804	Tuna Clipper (D)F	R. McDowall-E. Verdugo	77	4/10/49		b3/19/49
4821	Wolf Hunters	K. Grant-H. Parrish	70	10/30/49		

COMING

4901	Blue Grass of Kentucky *C	B. Williams-J. Nigh		1/1/50	
	Bomba and the Lost Volcano	J. Sheffield			
4807	Bomba on Panther Island	J. Sheffield-L. Baron		12/18/49	
4913	Bowery Boys on a Double Date	L. Gorcey-H. Hall		1/29/50	
4917	Henry Does It Again	R. Walburn		2/19/50	
4914	High Stakes	L. Gorcey-Bowery Boys		4/23/50	
4909	Jiggs & Maggie Out West	J. Yule-R. Riano		3/12/50	
4911	Joe Palooka in Honeymoon for Five	J. Kirkwood-L. Errol		2/5/50	
4907	Killer Shark	R. McDowall-D. Fowley		4/9/50	
4819	Master Minds	L. Gorcey-Bowery Boys	64	11/20/49	a10/22/49
	Silent Dust (D)A	S. Gray-S. Murray	83		b1/29/49
4919	Smoke Jumpers	K. Grant-D. E. Bona		3/19/50	
4922	Square Dance Katy	J. Davis		12/11/49	
	Typee	R. McDowall			
4902	Young Daniel Boone *C	D. O'Flynn-D. Beddoe		1/15/50	

Westerns

4864	Brand of Fear	J. Wakely-C. Taylor	56	7/10/49	
4946	Fence Riders	W. Wilson-R. Browne		2/12/50	
4834	Haunted Trails	W. Wilson-A. Clyde	60	9/4/49	
4866	Lawless Code	J. Wakely-C. Taylor	58	11/27/49	
4855	Range Justice	J. M. Brown-M. Terhune	57	8/7/49	
4845	Range Land	W. Wilson-R. Browne		12/25/49	
4844	Riders of the Dusk	W. Wilson-A. Clyde	57	11/13/49	
4952	Roaring Trails	J. M. Brown		2/26/50	
4865	Roaring Westward	J. Wakely-C. Taylor	55	9/18/49	
4842	Shadows of the West	W. Wilson-A. Clyde	59	7/24/49	
4951	Six-Gun Mesa	J. M. Brown-M. Terhune	57	1/8/50	
4854	West of Eldorado	J. M. Brown-M. Terhune	58	6/5/49	
4856	Western Renegades	J. M. Brown-M. Terhune	56	10/9/49	

PARAMOUNT

CURRENT

4812	Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49		b1/22/49
4816	Bride of Vengeance (D)A	P. Goddard-J. Lund-McD. Carey	95	5/6/49		b4/2/49
4005	Chicago Deadline (My)A	A. Ladd-D. Reed-J. Havoc	87	11/11/49		b9/3/49
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49		b2/26/49
4816	El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden	92	4/1/49		b3/5/49
4820	Great Gatsby, The (D)A	A. Ladd-B. Field	91	8/5/49		b4/30/49
4817	Manhandled (My)A	D. Lamour-D. Duryea-S. Hayden	96	6/10/49		b4/16/49
4903	My Friend Irma (C)F	M. Wilson-J. Lund-D. Lynn	102	10/14/49		b8/20/49
4902	Rope of Sand (D)A	B. Lancaster-P. Henreid-C. Calvet	105	9/23/49		b7/2/49
4904	Song of Surrender (D-M)A	C. Rains-W. Hendrix	92	10/28/49		b9/17/49
4818	Sorrowful Jones (C-D)F	B. Hope-L. Ball	88	7/4/49		b4/16/49
4819	Special Agent (D)A	W. Eythe-G. Reeves-L. Elliot	70	7/22/49		b4/30/49

4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49		b2/12/49
4901	Top o' the Morning (My-M)F	B. Crosby-B. Fitzgerald	99	9/5/49		b8/6/49
	United States Mail	A. Ladd-P. Calvert		10/7/49		a9/3/49
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49		b12/11/48

COMING

	After Midnight	A. Ladd-W. Hendrix				a4/16/49
	Captain China (D)F	J. Payne-G. Russell	97	Feb. '50		b11/5/49
	Copper Canyon *T	R. Milland-H. Lamarr-MacD. Carey				a6/4/49
	Dear Wife (C)F	W. Holden-J. Caulfield	90	Feb. '50		b11/12/49
	Eagle and the Hawk, The *T	J. Payne-R. Fleming		Apr. '50		a10/29/49
	Fancy Pants *T	B. Hope-L. Ball-J. Kirkland				a8/13/49
	File on Thelma Jordon, The (D)A	B. Stanwyck-W. Corey	100	Jan. '50		b11/5/49
	Furies, The	B. Stanwyck-W. Corey-W. Huston				
4909	Great Lover, The (C)F	B. Hope-R. Fleming	80	12/28/49		b9/17/49
	Heiress, The (D)A	O. deHavilland-M. Clift-R. Richardson	120			b9/10/49
	Let's Dance *T	Hutton-Astaire-R. Young-Cowl				a9/3/49
	Lie, The	B. Stanwyck-J. Lund				a7/16/49
	Mr. Music	B. Crosby-R. Hussey				
	Outrage	MacD. Carey-G. Russell				
	Paid in Full	R. Cummings-L. Scott		Mar. '50		a12/25/48
	Place in the Sun, A	E. Taylor-M. Clift				
4906	Red, Hot and Blue (C-M)F	B. Hutton-V. Mature	84	11/25/49		b7/2/49
	Riding High	B. Crosby-V. Grey		Apr. '50		a5/14/49
	Samson and Delilah *T (D)F	V. Mature-H. Lamarr	128			b10/22/49
	September	J. Fontaine-J. Cotten				
	Sunset Boulevard	W. Holden-G. Swanson-E. von Stroheim				a5/28/49

RKO RADIO

	CURRENT			Trade Shown		
920	Adventure in Baltimore (C-D)F	R. Young-S. Temple-J. Agar	89	Mar. '49		b3/26/49
011	Arctic Fury (D)F	D. Cambre-E. Miller	62	June '49		b7/2/49
001	Big Steal, The (D)F	R. Mitchum-J. Greer-W. Bendix	71	June '49		b6/18/49
068	Bride for Sale (C)F	C. Colbert-R. Young	87	Oct. '49		b10/22/49
014	Dangerous Profession, A (My)A	G. Raft-E. Raines	78	Oct. '49		b10/22/49
003	Easy Living (D)A	Mature-Ball-Scott-Tufts	77	Aug. '49		b8/13/49
006	Follow Me Quietly (D)F	W. Lundigan-J. Corey	60	July '49		b7/9/49
922	Green Promise, The (D)F	M. Chapman-W. Brennan	94	Mar. '49		b3/12/49
008	I Married a Communist (Melo.)A	R. Ryan-L. Day	72	Sept. '49		b9/24/49
093	Ichabod and Mr. Toad *T(C)F	Disney Cartoon-Crosby-Rathbone	68	Aug. '49		b8/27/49
924	Judge Steps Out, The (D)F	A. Knox-A. Sothern	91	May '49		b5/14/49
005	Make Mine Laughs (Vaudeville)F	R. Bolger-G. Lamb-D. Day	64	Aug. '49		b8/13/49
012	Masked Raiders (W)F	T. Holt-R. Martin	60	Sept. '49		b10/8/49
061	Mighty Joe Young, The (D)F	T. Moore-B. Johnson	93	May '49		b5/28/49
069	My Foolish Heart (D)A	D. Andrews-S. Hayward	90	Oct. '49		b10/22/49
007	Mysterious Desperado, The (W)F	T. Holt-R. Martin-E. Norris	60	Aug. '49		b9/10/49
066	Outlaw, The (D)A	J. Russell-W. Huston	115			b3/23/46
016	Riders of the Range (W)F	T. Holt-R. Martin	60	Oct. '49		b11/12/49
051	Roseanna McCoy (D)F	F. Granger-R. Massey-J. Evans	89	Aug. '49		b8/20/49
926	Roughshod (W-D)F	R. Sterling-C. Jarman-G. Grahame	88	May '49		b5/21/49
004	Savage Splendor *T (Doc)F	African Travelog	60	July '49		b7/23/49
921	Set-Up, The (D)A	R. Ryan-A. Totter	72	Mar. '49		b3/26/49
067	She Wore a Yellow Ribbon *T (W-D)F	J. Wayne-J. Dru-J. Agar	103	July '49		b7/30/49
002	Stagecoach Kid (W)F	T. Holt-R. Martin-J. Donnell	60	June '49		b6/18/49
010	Strange Bargain (My)A	M. Scott-J. Lynn	68	Sept. '49		b9/24/49
009	They Live By Night (D)A	F. Granger-C. O'Donnell	95	Sept. '49		b6/26/48
015	Threat, The (G-D)A	M. O'Shea-V. Grey	65	Nov. '49		b11/5/49
925	Window, The (D)A	B. Hale-B. Driscoll-A. Kennedy	73	May '49		b5/14/49

COMING

	Bed of Roses	J. Fontaine-R. Ryan-Z. Scott				a10/8/49
	Blind Spot	C. Colbert-R. Ryan				
	Carriage Entrance	R. Mitchum-A. Gardner				
	Cinderella *T	Disney Cartoon				
	Daybreak	T. Wright-L. Ayres				
	Dynamite Trail	T. Holt-H. Martin-L. Roberts				
	Gun Thunder	T. Holt-R. Martin				
013	Holiday Affair	R. Mitchum-J. Leigh				a10/8/49
	It's Only Money	F. Sinatra-J. Russell-G. Marx		Dec. '49		a2/12/49
	Mad Wednesday (C)F	H. Lloyd-F. Ramsden-A. Judge	95	Nov. '49		b2/22/49
	Man on the Eiffel Tower, The *Ansco	Laughton-Tone-Meredith-Roc				a8/20/49
	Montana Belle *U	J. Russell-G. Brent				a3/19/49
	Our Very Own	F. Granger-J. Evans				
	Renegade of the West	T. Holt-R. Martin				
	Storm Over Wyoming	T. Holt-R. Martin-N. Nash				
	Stromboli	I. Bergman-M. Vitale				
	Tarzan and the Slave Girl	L. Barker-V. Brown-R. Alda				
	Tattooed Stranger, The	J. Mills-P. White				
	Treasure Island *T	R. Newton-B. Sidney				
	Vendetta	H. Brooke-F. Domergue				a5/10/47
	Wagon Master	B. Johnson-J. Dru				
	Weep No More	Cotten-Valli-Paar-Byington		Nov. '49		a7/3/48
	White Tower, The *Ansco	G. Ford-Valli				a10/29/49

REPUBLIC

	CURRENT			Rel. Date		
817	Alias the Champ (C)F	Gorgeous George-A. Long	60	11/15/49		b10/29/49
814	Brimstone *U (W-D)F	R. Cameron-W. Brennan-A. Booth	90	8/11/49		b9/10/49
843	Down Dakota Way *U (W)F	R. Rogers-D. Evans	66	9/9/49		b9/3/49
809	Duke of Chicago (D)F	T. Brown-A. Long-G. Withers	59	3/15/49		b4/2/49
4902	Fighting Kentuckian, The (Melo.)F	J. Wayne-V. Ralston	100	11/5/49		b9/17/49
816	Flame of Youth (D)F	B. Fuller-R. McDonald	60	9/22/49		b10/1/49
812	Flaming Fury (D)F	R. Roberts-Geo. Cooper	59	7/28/49		b7/9/49
844	Golden Stallion, The *U (M-W)F	R. Rogers-D. Evans	67	11/15/49		b11/12/49
811	Hellfire *U (W-D)F	W. Elliott-M. Windsor-F. Tucker	90	6/26/49		b6/11/49
807	Hideout (D)F	A. Booth-L. Bridges	61	3/8/49		b4/9/49
4901	Kid from Cleveland, The (D)F	G. Brent-L. Bari-Cleve. Indians	89	9/5/49		b9/10/49
806	Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80	4/25/49		b2/19/49
815	Post Office Investigator (D)F	A. Long-W. Douglas-J. Donnell	59	9/1/49		b8/27/49
830	Red Menace, The (D)A	R. Rockwell-H. Axman	87	8/1/49		b5/28/49
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88	3/28/49		b2/5/49
810	Streets of San Francisco (G-D)F	R. Armstrong-M. Clark	60	4/15/49		b4/30/49
842	Susanna Pass *U (W)F	R. Rogers-D. Evans	67	4/29/49		b5/7/49
803	Wake of the Red Witch (D)F	Wayne-Russell-Young	106	3/1/49		b1/8/49

COMING

	Avengers, The	J. Carroll-A. Mara				a10/1/49
	Belle of Old Mexico	E. Rodriguez-R. Rockwell		1/31/50		a10/8/49
	Bells of Coronado *U	R. Rogers-D. Evans				a10/1/49
	Blonde Bandit	R. Rockwell-D. Patrick		12/22/49		a10/22/49

SHOWMEN'S TRADE REVIEW

Title	Company
Mrs. Mike	UA
Montana	WB
Montana Belle	RKO
Mother Is a Freshman	20th-Fox
Train	Col.
Mutineers, The	Col.
My Brother Jonathan	Allied
My Dream Is Yours	WB
My Foolish Heart	RKO
My Friend Irma	Para.
Mysterious Desperado, The	RKO
Mystery Street	MGM

N

Nancy Goes to Rio	MGM
Neptune's Daughter	MGM
Nevadan	Col.
Never Fear	EL
Night and the City, The	20th-Fox
Night Beat	WB
Night in Havana	Col.
Night Unto Night	WB
No Sad Songs for Me	Col.
No Way Out	20th-Fox
Not Wanted	FC

O

Oh, Doctor	20th-Fox
Oh, You Beautiful Doll	20th-Fox
Oliver Twist	EL
Omoo-Omoo	Lippert
On the Town	MGM
Once More My Darling	U-I
Once Upon a Dream	EL
One Last Fling	WB
Open Door, The	MGM
Our Very Own	RKO
Outlaw, The	RKO
Outpost in Morocco	UA
Outrage	Para.
Outriders	MGM
Outside the Wall	U-I

P

Paid in Full	Para.
Palomino	Col.
Passport to Pimlico	EL
Perfect Strangers	WB
Petty Girl	Col.
Pinky	20th-Fox
Pirates of Capri	FC
Place in the Sun, A	Para.
Place of One's Own, A	EL
Please Believe Me	MGM
Police Story, The	Allied
Port of New York	EL
Portrait of Jennie	EL
Post Office Investigator	Rep.
Prince of Foxes	20th-Fox
Prince of the Plains	Rep.
Prison Warden	Col.
Prizefighter and the Cowboy	EL
Project X	FC

Q

Quartette	EL
Quicksand	UA

R

Radar Patrol	Lippert
Reckless Moment, The	Col.
Red Canyon	UA
Red Danube, The	MGM
Red Desert	Lippert
Red, Hot & Blue	Para.
Red Light	UA
Red Menace, The	Rep.
Red Pony, The	Rep.
Red Shoes, The	EL
Reformer and the Redhead	MGM
Renegade of the West	RKO
Return of the Frontiersman	WB
Riders in the Sky	Col.
Riders of the Range	RKO
Riders of the Whistling Pines	Col.
Riding High	Para.
Rim of the Canyon	Col.
Rimfire	Lippert
Ringside	Lippert
Rock Bottom	WB
Rock Island Trail	Rep.
Rogues of Sherwood Forest	Col.
Rope of Sand	Para.
Roseanna McCoy	RKO
Roughshod	RKO
Rugged O'Riordans, The	U-I
Rupert	EL
Rusty Saves a Life	Col.
Rusty's Birthday	Col.

S

Samson and Delilah	Para.
Sands of Iwo Jima	Rep.
Saraband	EL
Savage Horde, The	Rep.
Savage Splendor	RKO
Scene of the Crime	MGM
Scott of the Antarctic	EL
Search for Danger	FC
Secret Garden, The	MGM
Secret of Saint Ives	Col.
September	Para.
Set-Up, The	RKO
Shamrock Hill	EL
She Wore a Yellow Ribbon	RKO
Shoplifter	U-I
Side Street	MGM
Sierra	U-I
Silent Dust	Mono.
Singing Guns	Rep.
Siren of Atlantis	UA
Skipper Surprises His Wife	MGM
Sky Dragon	Mono.
Sky Liner	Lippert
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL

Title	Company
Smoke Jumpers	Mono.
Somewhere in the City	WB
Song of Surrender	Para.
Sons of New Mexico	Col.
Sorrowful Jones	Para.
South of St. Louis	WB
South Sea Sinner	U-I
Special Agent	Para.
Spring in Park Lane	EL
Square Dance Jubilee	Lippert
Square Dance Katy	Mono.
Stage Fright	WB
Stagecoach Kid	RKO
Stampede	Allied
Stars in My Crown	MGM
Storm Over Wyoming	RKO
Story of Molly X, The	U-I
Story of Seabiscuit	WB
Strange Bargain	RKO
Strange Case of Madeline Smith, The	U-I
Stratton Story, The	MGM
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Stromboli	RKO
Sundowners, The	EL
Sunset Boulevard	Para.
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tarnished	Rep.
Tarzan and the Slave Girl	RKO
Task Force	WB
Tattooed Stranger, The	RKO
Tell It to the Judge	Col.
Temptation Harbour	Mono.
Tension	MGM
That Forsyte Woman	MGM
That Midnight Kiss	MGM
There Is No Escape	Lippert
There's a Girl in My Heart	Allied
They Live By Night	RKO
Thieves' Highway	20th-Fox
Third Man, The	SRO
This Side of the Law	WB
Threat, The	RKO
Three Came Home	20th-Fox
Ticket to Tomahawk, A	20th-Fox
Tight Little Island	U-I
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Tough Assignment	Lippert
Trail of the Yukon	Mono.
Trapped	EL
Traveling Saleswoman	Col.
Treasure Island	RKO
Treasure of Monte Cristo	Lippert
Trouble at Melody Mesa	Astor
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twelve O'Clock High	20th-Fox
Twilight in the Sierras	Rep.
Two Corridors East	20th-Fox
Typee	Mono.
Tyrant of the Sea	Col.

U

Under Capricorn	WB
Under the Sun of Rome	UA
Undercover Man	Col.
Undertow	U-I
United States Mail	Para.
Unmasked	Rep.

V

Vendetta	RKO
Victim, The	WB

W

Wabash Avenue	20th-Fox
Wagon Master	RKO
Wake of the Red Witch	Rep.
Walking Hills	Col.
Waterloo Road	EL
We Were Strangers	Col.
Weaker Sex, The	EL
Weep No More	RKO
Whip, The	UA
Whirlpool	20th-Fox
Whispering Smith	Para.
White Heat	WB
White Tower	RKO
Will James' Sand	20th-Fox
Window, The	RKO
Without Honor	UA
Wolf Hunters	Mono.
Woman Hater	U-I
Woman in Hiding	U-I
Woman in the Hall, The	EL
Woman of Distinction	Col.

Y

Yellow Cab Man	MGM
Yes Sir, That's My Baby	U-I
Young Daniel Boone	Mono.
Young Man With a Horn	WB
Younger Brothers, The	WB
You're My Everything	20th-Fox
You're Only Young Twice	MGM

Z

Zamba	EL

	Federal Agents at Large	D. Patrick-R. Rockwell				
	House by the River, The	L. Hayward-J. Wyatt-L. Bowman				
	Jungle Stampede	African native cast				a10/15/49
888	MacBeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107			b10/1/48
	Rock Island Trail *U	F. Tucker-A. Mara				a10/22/49
	Sands of Iwo Jima	J. Wayne-A. Mara-J. Agar				a10/1/49
	Savage Horde, The	W. Elliott-A. Booth-G. Withers				a7/2/49
	Singing Guns *U	V. Monroe-E. Raines				
	Tarnished	A. Franz-D. Patrick				
	Twilight in the Sierras *U	R. Rogers-D. Evans				
	Unmasked	B. Fuller-R. Rockwell				
	Westerns					
	Arizona Cowboy	R. Allen				
867	Bandit King of Texas (W)F	A. Lane-E. Waller	60	8/26/49		b10/8/49
	Gunmen of Abilene	A. Lane-E. Waller				
868	Navajo Trail Raiders (W)F	A. Lane-E. Waller	60	10/15/49		b10/29/49
853	Outcasts of the Trail	M. Hale-P. Hurst	60	6/8/49		
	Pioneer Marshal	M. Hale-P. Hurst		12/24/49		
4961	Powder River Rustlers	A. Lane-E. Waller	60	11/25/49		
856	Ranger of Cherokee Strip	M. Hale-P. Hurst	60	11/4/49		
	Redwood Forest Trail	R. Allen				a11/12/49
855	San Antone Ambush (W)F	M. Hale-P. Hurst	60	10/1/49		b10/15/49
854	South of Rio (W)F	M. Hale-P. Hurst	60	7/22/49		
866	Wyoming Bandit, The (W)F	A. Lane-E. Waller	60	7/15/49		b8/6/49

SELZNICK RELEASING ORGANIZATION

	Fallen Idol, The (D)A	R. Richardson-M. Morgan	94	Nov. '49		b8/28/48
	Gone to Earth *T	J. Jones-D. Farrar				
	Third Man, The (D)A	J. Cotten-Valli-O. Welles	93	Nov. '49		b9/17/49

20TH-FOX

CURRENT

916	Beautiful Blonde From Bashful Bend *T (C)F	Grable-Romero-Vallee-San Juan	79	June '49		b5/28/49
908	Canadian Pacific *C (D)F	R. Scott-J. Wyatt	93	Apr. '49		b3/12/49
922	Come to the Stable (D)F	L. Young-C. Holme	94	Sept. '49		b6/25/49
910	Down to the Sea in Ships (D)F	Widmark-Barrymore-Stockwell	119	Mar. '49		b2/19/49
926	Everybody Does It (C)F	L. Darnell-P. Douglas-C. Holm	98	Nov. '49		b9/3/49
914	Fan, The (D)A	Crain-Carroll-Sanders-Green	79	May '49		b4/2/49
925	Father Was a Fullback (C)F	F. MacMurray-M. O'Hara	84	Oct. '49		b8/20/49
904	Forbidden Street, The (D)A	D. Andrews-M. O'Hara	91	June '49		b3/19/49
919	House of Strangers (D)A	R. Conte-S. Hayward-E. G. Robinson	101	July '49		b6/18/49
905	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49		b1/15/49
923	I Was a Male War Bride (C)F	C. Grant-A. Sheridan	105	Sept. '49		b8/13/49
917	It Happens Every Spring (C)F	R. Milland-P. Douglas-J. Peters	87	June '49		b5/7/49
912	Miss Mink of 1949 (C)F	J. Lydon-L. Collier	69	Mar. '49		b2/26/49
911	Mother Is a Freshman *T (C)F	L. Young-V. Johnson-R. Vallee	81	Mar. '49		b3/5/49
913	Mr. Belvedere Goes to College (C)F	C. Webb-S. Temple	83	May '49		b4/2/49
927	Oh, You Beautiful Doll *T (M)F	J. Haver-M. Stevens	93	Nov. '49		b9/17/49
931	Pinky (D)A	J. Crain-W. Lundigan	102	Nov. '49		b10/1/49
921	Slattery's Hurricane (D)A	R. Widmark-L. Darnell-V. Lake	83	Aug. '49		b8/6/49
924	Thieves' Highway (Melodrama) A	R. Conte-V. Cortesa-L. J. Cobb	95	Oct. '49		b9/3/49
915	Tucson (C)F	J. Lydon-P. Edwards-C. Russell	64	May '49		b5/14/49
918	Will James' Sand *T (D)F	M. Stevens-C. Gray-R. Calhoun	77	July '49		b4/30/49
920	You're My Everything *T (M-C-Romance)F	D. Dailey-A. Baxter	94	Aug. '49		b7/2/49

COMING

	Big Fall, The	J. Garfield-M. Prell				a10/8/49
	Black Rose, The *T	T. Power-C. Aubry				
	Broken Arrow *T	J. Stewart-D. Paget				a7/23/49
	Cariboo Trail *C	R. Scott-K. Booth				
	Cheaper By the Dozen *T	J. Crain-C. Webb-M. Loy				a11/5/49
	Dakota Lil	Cameron-Montgomery-Windsor				
	Dancing in the Dark *T (M)F	W. Powell-M. Stevens-B. Drake	92	Jan. '50		b11/5/49
930	Fighting Man of the Plains *C (W-D)F	R. Scott-J. Nigh	94	Dec. '49		b10/15/49
	Front and Center	D. Dailey-C. Townsend-C. Calvet				a9/3/49
	Gun Fighter	G. Peck-H. Westcott				a10/15/49
	Love That Brute	P. Douglas-J. Peters				a9/3/49
	Night and the City, The	R. Widmark-G. Tierney				
	No Way Out	R. Widmark-L. Darnell				
	Oh, Doctor	D. McGuire-W. Lundigan		Feb. '50		a7/30/49
929	Prince of Foxes (D)F	T. Power-W. Hendrix-O. Welles	107	Dec. '49		b8/27/49
928	Three Came Home	C. Colbert-A. Marshall		Mar. '50		a6/18/49
	Ticket to Tomahawk, A *T	D. Dailey-A. Baxter				a10/1/49
	Twelve O'Clock High	G. Peck-H. Marlowe		Feb. '50		a6/25/49
	Two Corridors East	M. Clift-P. Douglas-C. Bruch				
	Wabash Avenue *T	B. Grable-V. Mature		Mar. 50		a7/16/49
	Whirlpool	Tierney-Conte-Ferrer-Bickford		Jan. '50		a9/3/49

UNITED ARTISTS

CURRENT

	Africa Screams (C)F	Abbott & Costello-F. Buck	79	June '49		b5/7/49
	Big Wheel, The (D)F	M. Rooney-T. Mitchell	92	11/5/49		b11/12/49
	Black Magic (D)F	O. Welles-N. Guild	105	8/19/49		b8/20/49
	Champion (D)A	K. Douglas-M. Maxwell	99	5/20/49		b3/19/49
	Concert Magic (M)F	Y. Menuhin-Hollywood Symphony	72	Special		b10/23/48
	Crooked Way, The (G-D)A	J. Payne-S. Tufts-E. Drew	90	4/22/49		b4/30/49
	Great Dan Patch, The (D)F	D. O'Keefe-G. Russell	94	7/22/49		b7/16/49
	Home of the Brave (D)A	J. Edwards-J. Corey-S. Brodie	85	June '49		b4/30/49
	Impact (D)A	B. Donlevy-E. Raines-H. Walker	111	4/1/49		b3/19/49
	Jigsaw (My)F	F. Tone-J. Wallace-M. McCormick	72	3/11/49		b3/12/49
	Outpost in Morocco (D)F	G. Raft-M. Windsor-A. Tamiroff	92	5/6/49		b3/26/49
	Red Light (D)F	G. Raft-V. Mayo	83	9/30/49		b8/20/49
	Too Late for Tears (D)A	L. Scott-D. Duryea-D. DeFore	99	7/8/49		b4/9/49
	Under the Sun of Rome (Italian) (D)A	Non-professional cast	100	Special		b10/15/49
	Without Honor (D)A	L. Day-D. Clark	69	10/10/49		b11/12/49

COMING

	Champagne for Caesar	R. Colman-C. Holm				
	D. O. A.	E. O'Brien-L. Roberts				
	Deadly Is the Female (D)A	P. Cummins-J. Dall	87	Jan. '50		b11/12/49
	Escape If You Can	P. Henreid-C. McLeod		12/2/49		
	Esperanza (Argentine)	J. Ben-Ami				
	If This Be Sin	M. Loy-R. Greene				
	Indian Scout	G. Montgomery-E. Drew	71	Feb. '50		a8/21/48
	Iron Cage, The	C. Romero-J. Havoc				
	Iroquois Trail, The	G. Montgomery-B. Marshall				
	Johnny Holiday	W. Bendix-H. Carmichael				
	Johnny One-Eye	P. O'Brien-W. Morris-D. Moran				
	Kiss for Corliss, A (C)F	S. Temple-D. Niven	88	11/25/49		b10/22/49
	Love Happy (C)F	Marx Bros.-I. Massey-Vera Ellen	82			b10/15/49
	Mrs. Mike	D. Powell-E. Keyes	99	12/17/49		a8/27/49
	Men, The	M. Brando-T. Wright				

Quicksand	M. Rooney-Jeanne Cagney-P. Lorre		3/15/50			a5/7/49
Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/10/49			b12/18/48
Whip, The	D. Duryea-G. Storm-H. Marshall					
Westerns						
Daring Caballero (W)F	D. Renaldo-L. Carrillo-K. Valez	61	6/24/49			b7/9/49
Gay Amigo (W)F	D. Renaldo-L. Carrillo-Armida	61	June '49			b5/14/49
Satan's Cradle	D. Renaldo-L. Carrillo	60	11/15/49			

UNIVERSAL-INTERNATIONAL

CURRENT

707 Abandoned (D)F	D. O'Keefe-G. Storm	79	Oct. '49			b10/8/49
702 Abbott & Costello Meet the Killer, Boris Karloff (C-My)F	Abbott & Costello-B. Karloff	84	Aug. '49			b8/6/49
695 Arctic Manhunt (D)F	M. Conrad-C. Thurston	69	May '49			b8/27/49
Bagdad *T	M. O'Hara-P. Christian-V. Price		Nov. '49			a6/25/49
704 Blue Lagoon, The *T (Romance)A	J. Simmons-D. Houston	101	Aug. '49			b3/12/49
699 Calamity Jane and Sam Bass *T (W-D)F	Y. DeCarlo-H. Duff	85	July '49			b6/4/49
708 Christopher Columbus *T(D)F	F. March-F. Eldridge-F. L. Sullivan	104	Oct. '49			b6/18/49
694 City Across the River (D)F	S. McNally-J. Corey	90	May '49			b2/26/49
689 Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49			b12/11/48
901 Free for All (C)F	R. Cummings-A. Blyth	83	Nov. '49			b11/12/49
706 Gal Who Took the West *T (W-C-D)F	Y. DeCarlo-S. Brady	84	Sept. '49			b9/17/49
Hamlet (D)F	L. Olivier-J. Simmons	150	Sept. '49			b5/15/49
698 Illegal Entry (D)A	H. Duff-M. Toren-G. Brent	84	June '49			b6/11/49
700 Johnny Stool Pigeon (D)F	D. Duryea-H. Duff-S. Winters	75	July '49			b7/16/49
693 Lady Gambles, The (D)A	B. Stanwyck-R. Preston-S. McNally	90	May '49			b5/14/49
690 Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49			b1/29/49
692 Ma and Pa Kettle (C)F	M. Main-P. Kilbride	75	Apr. '49			b3/26/49
703 Once More, My Darling (C)F	R. Montgomery-A. Blyth-J. Cowl	92	Aug. '49			b7/30/49
697 One Woman's Story (D)A	A. Todd-C. Rains-T. Howard	91	June '49			b2/12/49
691 Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49			b2/5/49
902 Story of Molly X, The (D)A	J. Havoc-John Russell	82	Nov. '49			b11/12/49
709 Sword in the Desert (D)A	M. Toren-D. Andrews	99	Oct. '49			b8/27/49
696 Take One False Step (D)F	W. Powell-S. Winters-J. Gleason	94	June '49			b6/4/49
701 Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	69	July '49			b11/13/48
705 Yes Sir, That's My Baby *T (C-M)F	D. O'Connor-G. DeHaven-C. Coburn	81	Sept. '49			b8/13/49

COMING

Adam and Evelyne (C-D)A	S. Granger-J. Simmons	92	Dec. '49			b5/21/49
All Over the Town (C)F	S. Churchill-N. Wooland	88				b2/26/48
Astonished Heart, The	N. Coward		Mar. '50			
Blind Goddess, The (D)A	E. Portman-M. Denison	88				b9/25/48
Borderline	F. MacMurray-C. Trevor		2/9/50			
Buccaneer's Girl *T	Y. DeCarlo-P. Friend		Mar. '50			a9/3/49
Cardboard Cavalier (C)F	S. Field-M. Lockwood	97				b4/23/49
Comanche Territory *T	M. O'Hara-MacD. Carey					a10/1/49
Confidential Squad	R. Conte-C. Gray					
Curtain Call at Cactus Creek *T	D. O'Connor-G. Storm					a4/9/49
Daybreak (D)A	A. Todd-E. Portman	81				b7/16/49
Deported	M. Toren-J. Chandler					
Double Crossbones	D. O'Connor-H. Carter					a10/15/49
Francis	D. O'Connor-P. Medina		Feb. '50			a6/11/49
723 Girl in the Painting, The (D)A	M. Zetterling-R. Beatty-G. Rolfe	90				b12/25/48
Her Man Gilbey (C)F	M. Wilding-P. Ward-L. Palmer	77				b6/18/49
Kid from Texas, The *T	A. Murphy-G. Storm		Feb. '50			a7/2/49
Ma and Pa Kettle Go to Town	M. Main-P. Kilbride		Apr. 50			a10/8/49
Outside the Wall	R. Basehart- M. Maxwell		Feb. '50			a10/29/49
Rugged O'Riordans, The	Australian cast		Jan. '50			
Shoplifter	S. Brady-M. Freeman		Mar. '50			
Sierra *T	A. Murphy-W. Hendrix		Apr. '50			a10/1/49
903 South Sea Sinner	S. Winters-MacD. Carey		Jan. '50			a8/6/49
Strange Case of Madeline Smith, The	A. Todd		Apr. 50			
Tight Little Island	B. Radford-J. Greenwood		Dec. 49			
Undertow	S. Brady-D. Hart		Dec. '49			a10/1/49
Woman in Hiding	I. Lupino-H. Duff-S. McNally		Jan. '50			a10/8/49

WARNER BROS.

CURRENT

Backfire	V. Lindfors-E. O'Brien-V. Mayo		8/27/49			a1/8/49
906 Beyond the Forest (D)A	B. Davis-J. Cotten	96	10/22/49			b10/22/49
824 Colorado Territory (W)F	J. McCrea-V. Mayo	94	6/11/49			b5/21/49
821 Flamingo Road (D)A	J. Crawford-Z. Scott-S. Greenstreet	94	4/30/49			b4/9/49
827 Fountainhead, The (D)A	G. Cooper-P. Neal-R. Massey	114	7/2/49			b6/25/49
828 Girl From Jones Beach (C)F	V. Mayo-R. Reagan-E. Bracken	78	7/16/49			b6/25/49
Hasty Heart, The (D)F	R. Reagan-P. Neal	107	8/13/49			b9/24/49
817 Homicide (My)A	R. Douglas-H. Westcott-R. Alda	77	4/2/49			b3/12/49
902 House Across the Street (My)A	W. Morris-J. Paige-B. Bennett	69	9/10/49			b8/20/49
831 It's a Great Feeling *T (C-M)F	D. Morgan-D. Day-J. Carson	85	8/20/49			b7/30/49
816 Kiss in the Dark, A (C-M)F	J. Wyman-D. Niven	88	3/26/49			b3/5/49
829 Look for the Silver Lining *T (M-B)F	J. Haver-R. Bolger-G. McRae	106	7/30/49			b6/25/49
Montana *T	E. Flynn-A. Smith-S. Z. Sakall		9/3/49			a12/18/48
820 My Dream Is Yours *T (M)F	Carson-Day-Bowman-Arden	101	4/16/49			b3/19/49
822 Night Unto Night (D)A	R. Reagan-V. Lindfors	84	5/14/49			b4/23/49
830 One Last Fling (C)F	A. Smith-Z. Scott	64	8/6/49			b7/9/49
815 South of St. Louis *T (W-D)F	J. McCrea-A. Smith-Z. Scott	88	3/12/49			b2/19/49
907 Story of Seabiscuit, The *T (D)F	S. Temple-B. Fitzgerald	93	11/12/49			b10/29/49
903 Task Force (part *T)(D)A	G. Cooper-J. Wyatt-W Morris	116	9/24/49			b9/3/49
904 Under Capricorn *T (Hist. Romance)F	I. Bergman-J. Cotten-M. Wilding	117	10/8/49			b9/10/49
901 White Heat (Melodrama)A	J. Cagney-V. Mayo-E. O'Brien	114	9/3/49			b8/27/49
823 Younger Brothers, The *T (W)F	W. Morris-J. Paige-B. Bennett	77	5/28/49			b5/7/49

COMING

After Nightfall	D. Brian					
908 Always Leave Them Laughing	M. Berle-V. Mayo		11/26/49			
Barricade *T	D. Clark-R. Massey-R. Roman					a7/23/49
Bright Leaf	G. Cooper-L. Bacall-J. Carson					
Caged	E. Parker-A. Moorehead					
905 Chain Lightning	Bogart-Parker-Massey-Whorf		1/28/50			a9/3/49
Colt .45	R. Scott					
Daughter of Rosie O'Grady *T	J. Haver-G. MacRae					
Glass Menagerie, The	J. Wyman-K. Douglas-G. Lawrence					
Golden Madonna, The (C-D)A	P. Calvert-M. Rennie	90				b5/14/49
Hawk & The Arrow	B. Lancaster-V. Mayo					
Inspector General, The *T	Kaye-Bates-Slezak-Cobb		12/31/49			
Lady Takes a Sailor, The	J. Wyman-D. Morgan					a6/11/49
Night Beat	W. Douglas-A. Hale-R. Alda					a8/28/48
Perfect Strangers	G. Rogers-D. Morgan					a8/27/49
Return of the Frontiersman *T	G. McRae-R. Calhoun					a7/9/49
Rock Bottom	E. Parker-P. Neal					
Stage Fright	J. Wyman-M. Dietrich-M. Wilding					
This Side of the Law	Lindfors-Smith-Paige-Douglas					a1/22/49
Victim, The	J. Crawford-D. Brian					
Young Man With a Horn	K. Douglas-L. Bacall-D. Day					a9/3/49

NEWSREEL SYNOPSES

(Released Wed., Nov. 16)

ALL AMERICAN (Vol. 8, No. 369)—Miss Press Photographer; Turkey flock; High school gridders; Louis trains again; Mason official; NAACP honors Nehru; Texas college parade.

MOVIETONE (Vol. 32, No. 91)—Coal strike truce; Barkley grandfather of year; Tyrone Powers return; Parachute rescue; French child driver; N. Y. elections (only N. Y. C., Buf., Alb.); Football; Ohio State-Pitt; Rex Mays auto-race death; College circus.

NEWS OF THE DAY (Vol. 21, No. 221)—Parachute rescue; Nobel prize winners (ex. N. Y. C., Buf., Alb.); N. Y. elections (only N. Y. C., Buf., Alb.); Franco feted; French child driver; Hawaiian Aloha Week; Rex Mays auto-race death; Football: Eagles-Rams.

PARAMOUNT (No. 24)—College circus; Coal strike truce; Elections; Soviet embassy reception; Football: Eagles-Rams.

TELENEWS (Vol. 3, No. 45B)—N. Y. elections; Parachute rescue; U. S. Tito policy; German capital site; Fashions; Big Three problems.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 299)—Parachute rescue; Shelled British ship; West Germany woos Berlin; Barkley grandfather of year; French child driver; Football: Boston Coll.-Clemson, Eagles-Rams.

WARNER PATHE (Vol. 21, No. 26)—N. Y. elections; Soviet embassy reception; Barkley grandfather of year; Churchill at christening; Coal strike truce; Shelled British ship; Hawaiian Aloha Week; Football: Eagles-Rams, kids.

(Released Saturday, Nov. 19)

MOVIETONE (Vol. 32, No. 92)—Truman on brotherhood; German lost children; Gregory Peck sails for Royal Command performance; French duelists; Football: Army-Penn (ex. Mem., Atl., N. Orl.), Tulane-Vanderbilt (only those cities), Notre Dame-N. Carolina (ex. Bost., D. C.), Maryland-Boston Univ. (only Bost., D. C.).

NEWS OF THE DAY (Vol. 21, No. 222)—Truman on brotherhood; Liverpool fire; German lost children; French duelists; Football: Notre Dame-N. Carolina, Dartmouth-Cornell (ex. Phila., D. C., Seattle, Port., L. A., S. F.), Army-Penn (only Phila., D. C.), California-Oregon (only L. A., S. F., Seattle, Port.).

PARAMOUNT (No. 25)—College rodeo; Acheson on Germany; Honor Unknown Soldier; Football: Ohio State-Illinois, Army-Penn, Notre Dame-N. Carolina.

TELENEWS (Vol. 3, No. 46A)—Corn surplus; Tito v. Stalin; Acheson on Germany; Churchill at christening; Cerdan funeral; Football: Army-Penn, Trenton State Teachers in first win in 11 years.

UNIVERSAL - INTERNATIONAL (Vol. 22, No. 300)—Truman on brotherhood; Big Three meet; Liverpool fire; Football: Army-Penn, Notre Dame-N. Carolina; German lost children. ... ...

WARNER PATHE (Vol. 21, No. 27)—Truman on brotherhood; Cerdan funeral; Cow aids U.N. children; French duelists; Football: Army-Penn, Ohio State-Illinois, Dartmouth-Cornell, Notre Dame-N. Carolina.

ADVANCE DATA
On Forthcoming Product

Our Very Own (RKO) Principals: Ann Blyth, Farley Granger, Joan Evans, Jane Wyatt, Donald Cook, Ann Dvorak. Director, David Miller. On the eve of her graduation from high school, a girl solves the emotional problem posed when her younger sister tells her she is an adopted child.

Unmasked (Republic) Principals: Barbara Fuller, Robert Rockwell, Norman Budd, Barbara Pepper. Director, George Blair. A girl and a homicide officer track down the publisher of a scandal sheet, who has murdered the girl's step-mother and caused the suicide of her father.

Twilight in the Sierras (Republic) Trucolor. Principals: Roy Rogers, Dale Evans. Director, William Witney. A musical western in which an expert engraver is kidnapped by the leader of a counterfeit ring and forced to work for him. Parole Officer Roy Rogers solves the mystery of the young man's disappearance and captures the counterfeiters.

RE-ISSUES (Nationally Released)

ASTOR PICTURES

			Time Mins.	Rel. Date
	Across the Sierras	"Wild Bill" Elliott	60..	..5/1/50
	Beyond the Sacramento	"Wild Bill" Elliott	59...	11/1/49
	Hands Across the Rockies	"Wild Bill" Elliott	61....	8/1/50
	Invisible Ghosts	B. Lugosi	66...	9/15/49
	King of Dodge City	"Wild Bill" Elliott	62...	9/15/50
	North of the Lone Star	"Wild Bill" Elliott	61...	6/15/50
	Prairie Schooners	"Wild Bill" Elliott	60...	2/15/50
	Son of Davy Crockett, The	"Wild Bill" Elliott	61..	12/15/49
	Spotlight Scandals	B. Gilbert-F. Fay	84...	9/15/49
	Wildcat of Tucson, The	"Wild Bill" Elliott	61...	3/15/50

COLUMBIA

	Cover Girl *T	R. Hayworth-G. Kelly	107	...Aug. '49
	You Were Never Lovelier	R. Hayworth-F. Astaire	98...	Aug. '49

EAGLE LION

	Letter of Introduction	A. Menjou-A. Leeds		Oct. '49
006	Story of G. I. Joe, The	R. Mitchum-B. Meredith		Oct. '49

FAVORITE FILMS

	Desert Command	J. Wayne	60...	Aug. '49
	Ghost Camera	I. Lupino	70..	Nov. '49
	Naked Man & Beast, Wild Men of Kalahari, and African Big Game	Jungle Combination	145....	Oct. '49
	Return of the Ape Man	B. Lugosi	70...	12/1/49
	Trouble Chasers	B. Gilbert-M. Rosenbloom	70....	1/1/50

FILM CLASSICS

	Back Street	C Boyer-M. Sullavan	89....	Oct. '49
	Cobra Woman	M. Montez-J. Hall-Sabu	70...	7/28/49
	Scarlet Street	J. Bennett-E. G. Robinson	102....	Oct. '49
	White Savage	M. Montez-J. Hall-Sabu	76...	7/28/49

MOTION PICTURE SALES CORP.

	Street of Fallen Angels	M. Montez-J.P. Aumont	90..	11/15/49
	Tabu	Reri	83	...10/1/49

PARAMOUNT

1907	Holiday Inn	B. Crosby-F. Astaire		12/2/49
4908	Lady Eve	B. Stanwyck-H. Fonda		12/2/49
	So Proudly We Hail	Colbert-Goddard-Lake-Tufts		Mar. '50
	Wake Island	B. Donlevy-W. Bendix		Mar. '50

RKO RADIO

064	Tarzan Triumphs	J. Weissmuller-B. Joyce	76...	Aug. '49
065	Tarzan's Desert Mystery	J. Weissmuller-B. Joyce	70...	Aug. '49

WARNER BROS.

909	Farewell to Arms, A	H. Hayes-G. Cooper	78..	12/10/49
910	Hatchet Man, The	E. G. Robinson-L. Young	74..	12/10/49

MISCELLANEOUS FEATURES

U. S.

	Concert Magic (Concert Films)	Y. Menuhin	72.	b10/23/48
	Lawton Story, The *C (Hallmark) (D)F	G. Prince	101...	b4/9/49
	Louisiana Story (Lopert)	J. Boudereaux	77..	b10/2/48
	Prejudice (Motion Picture Sales)	D. Bruce	57..	b2/26/49
	Quiet One (Mayer-Burstyn)	D. Thompson	67...	.....
	Story of Life (Crusades)	J. Crehan	67..	b7/10/48
	Strange Victory (Target)	V. Richardson	73..	b7/24/48
	Street Corner (Viro)	M. M. Jones	70.	b12/18/48
	Street of Fallen Angels (Motion Pic. Sales)	M. Montez	.....	.....
	Thief of Venice (Motion Picture Sales)	M. Montez	.....	.....
	Wild Weed (Eureka) (Semi-doc-D)A	L. Leeds	80..	b9/10/49

BELGIUM

	Rubens (Discina) (Doc.)F	Art Works	45.	b6/18/49

ENGLAND

	Bonnie Prince Charlie *T (D)F	D. Niven	126.	b11/13/48
	Brighton Rock	R. Attenborough	92...	b1/3/48
	Case of Charles Peace (D)A	M Martin-Harvey	89..	b4/16/49
	Chiltern Hundreds, The (C)F	C. Parker	85..	b8/27/49
	Dolwyn (London) (D)F	E. Evans	95..	b5/14/49
	Elizabeth of Ladymead *T (D)A	A. Neagle	97...	b1/8/49
	Fools Rush In (C)A	S. A. Howes	82..	b3/12/49
	For Them That Trespass (D)A	S. Murray	95..	b4/30/49
	Ghosts of Berkeley Square	R. Morley	90..	b11/1/47
	Guinea Pig (Grandi) (D)A	R. Attenborough	98.	b10/30/48
	History of Mr. Polly	J. Mills	96..	b2/19/49
	Interrupted Journey, The (D)A	V. Hobson	80..	b8/20/49
	Kind Hearts and Coronets (C)A	A. Guinness	106..	b6/25/49
	Loves of Joanna Godden	G. Withers	85..	b6/21/47
	Madness of the Heart (D)A	M. Lockwood	105..	b7/30/49
	Man on the Run (D)A	D. Farr	83..	b4/30/49
	Mark of Cain	E. Portman	88..	b1/17/48
	Maytime in Mayfair *T (C-M)F	A. Neagle	95...	b6/4/49
	Mrs. Fitzherbert	P. Graves	99..	b2/14/48
	Private Angelo (C-D)A	P. Ustinov	107...	b7/2/49
	Showtime (English Films)	A. Todd	91...	b6/5/48
	Small Back Room	D. Farrar	104..	b2/12/49
	Small Voice	V. Hobson	83.	b11/27/48
	That Dangerous Age (D)A	M. Loy	98..	b5/14/49
	Train of Events (D)A	V. Hobson	95..	b8/27/49
	Winslow Boy	R. Donat	117..	b9/11/48

FRANCE

	Cavalcade of the Hours (Nayfack) (D)A	Fernandel	90..	b9/10/49
	Chips Are Down (Lopert)	M. Presle	93..	b2/12/49
	Devil in the Flesh (A.F.E.) (D)A	G. Philipe	112..	b5/21/49
	Love Story (Cine Classics) (D)A	O. Joyeux	90...	b7/9/49
	Man to Men (Siritzky)	J.-L. Barrault	100..	b2/26/49
	Monsieur Vincent (Lopert)	P. Fresnay	102...	b1/1/49
	Rumeurs (Famous Pictures) (D)A	J. Dumesnil	82..	b5/14/49
	Secrets of a Ballerina (Distinguished)	P. Blanchar	84...	b1/8/49
	Wench, The (Spalter) (D)A	M. Casares	90..	b3/12/49

GERMANY

	Germany Year Zero (Superfilm) (Doc-D)A	Non-professional cast	75.	b10/15/49
	Somewhere in Berlin (Central Cinema) (D)A	C. Knetschke	77..	b9/10/49

GREECE

	Voice of the Heart (Rex)	E. Veakis	100...	.....

HUNGARY

	It Happened in Europe (Lopert (D)A	M. Gabor	93..	b10/8/49

ITALY

	Bandit, The (Times Film) (D)A	A. Magnani	77..	b6/11/49
	Earth Cries Out, The (Dubbed) (Lux) (Semi-doc-D)A	M. Berti	80..	b9/10/49
	Flight Into France (Lux) (Melodrama)A	F. Lulli	92...	b8/6/49
	Guaglio (Lux) (D)F	A. Celi	88..	b5/14/49
	His Young Wife (Armanac) (C-D)A	C. Campanini	98...	b4/9/49
	Iron Crown, The (Superfilm) (D)F	M. Girotti	100..	b6/25/49
	Lost Youth (Lux) (D)A	M. Girotti	90.	b11/12/49
	Outcry (Crest) (D)A	L. Padovani	89..	b3/26/49
	Peddlin' In Society (Lux) (C)F	A. Magnani	85..	b5/14/49
	Professor, My Son (Lux) (C-D)F	A. Fabrizzi	86...	b4/9/49
	Wandering Jew, The (Globe) (D)A	V. Cortese	90...	b4/9/49
	Woman Trouble (Lux) (D)F	A. Magnani	85...	b6/4/49

POLAND

	The Last Stop (Times Film) (D)A	T. Gorecka	110..	b4/23/49

SPAIN

	Don Quixote de la Mancha (Azteca) (C-D)F	R. Rivelles	138..	b6/11/49
	Nail, The (Azteca) (D)A	R. Duran	95..	b7/23/49

SWEDEN

	Incorrigible (Foreign Service) (D)A	S. Jarrel	81..	b6/11/49
	Interlude (Globe)	V. Lindfors	83..	b1/15/49
	I Am With You (Dubbed) (Carlson) (Doc)F	N. Dahlgren	75...	b3/5/49
	Sunshine Follows Rain (Scandia) (D)F	M. Zetterling	100..	b10/1/49

SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

L. No. Title — Rel. Date — Data

1948-49

COLUMBIA

THREE STOOGES COMEDIES (8)

401 Heavenly Daze (16½).... 9/2 — 9/25
402 I'm A Monkey's Uncle (16)..10/7 — 10/23
403 Mummy's Dummies (16)...11/4 — 1/22
404 Crime on Their Hands (17½) .....12/9 — 3/12
405 The Ghost Talks (16)..... 2/3 — 5/7
406 Who Done It? (16)..... 3/3 — 5/21
407 Hokus Pokus (16)..... 5/5 — 9/3
408 Fuelin' Around (16)..... 7/7 — .....

ASSORTED & ALL-STAR COMEDIES (12)

421 Billie Gets Her Man (17). 9/9 — 9/25
422 Go Chase Yourself (17)....10/14 — 10/9
423 Parlor, Bedroom and Wrath (16) .....12/16 — 4/2
424 Radio Riot (16)..... 2/10 — 4/2
425 Sunk in the Sink (16)..... 3/10 — 5/21
426 Microspook (16) ..... 6/9 — .....
431 A Pinch in Time (16)....11/11 — .....
432 He's In Again (16½)..... 1/13 — 3/19
433 Miss in a Mess (15½).... 1/20 — 4/9
434 Trapped by a Blonde (15½) ..... 4/7 — 9/3
435 Flung by a Fling (16).... 5/12 — 9/3
436 Clunked in the Clink (16). 7/13 — .....

CAN YOU TOP THIS? (2)

411 #1 (13) .....11/18 — .....

COMEDY FAVORITES (Reissues) (6)

441 Pest from the West (18½). 9/30 — .....
442 Ay Tank Ay Go (16).....10/21 — .....
443 Static in the Attic (19)...12/23 — .....
444 Nothing But Pleasure (17). 3/31 — .....
445 A Rookie's Cookie (17)... 5/19 — .....
446 Crazy Like a Fox (18½)... 6/16 — .....

FOX AND CROW (8)

701 Robin Hoodlum (7).....11/23 — 3/12
702 Magic Fluke (7)..... 3/24 — 5/21

ONE-REEL SPECIAL

551 Candid Microphone No. 1 (11).....10/21 — .....
552 Candid Microphone No. 2 (10½)..... 3/3 — 5/7
553 Candid Microphone No. 3 ( ) ..... 8/19 — .....

COLOR RHAPSODIES (8)

501 Pickled Puss (6½)..... 9/2 — 9/25
502 Lo, The Poor Buffal (6½)..11/4 — 1/1
503 Coo-Coo Bird Dog (6)..... 2/3 — 4/30
504 Grape Nutty (6)..... 4/14 — 10/22
505 Cat-Tastrophy (6) ..... 6/30 — .....

COLOR FAVORITES (Reissues) (8)

601 The Stork Takes a Holiday (8) ..... 9/9 — .....
602 Swing Monkey Swing (8)..10/14 — .....
603 The Little Match Girl (8½) .....11/25 — .....
604 Glee Worms (7½).....12/16 — .....
605 A Boy and His Dog (7)... 1/6 — .....
606 Spring Festival (8)..... 3/17 — .....
607 Indian Serenade (8)..... 5/5 — .....
608 Two Lazy Crows (7)..... 7/13 — .....

FILM NOVELTIES (8)

901 Rhapsody on Ice (9).....11/23 — 3/12
902 America's Heritage of Hospitality (10½) ..... 8/25 — .....

VERA VAGUE LAFF TOURS (8)

751 A Lass in Alaska (10½)..10/28 — 10/9
752 Sitka Sue (10½)..... 1/20 — 4/2

WORLD OF SPORTS (12)

801 Diving Champion (9½)... 9/23 — 10/2
802 Acrobatic Babies (8)..... 10/14 — 10/23
803 Babe Didrickson Queen of Sports (9).....11/25 — 2/12
804 Flashing Fins (10).....11 23 — 3/12
805 Mrs. Golf (8½)..... 2/24 — 4/30
806 Trigger Magic (10)..... 3/17 — 7/30
807 Lady of the Links (8).... 4/28 — 10/22
808 Racing Greyhounds (9½).. 5/26 — .....
809 Rasslin' Riot (8½)..... 6/23 — .....
810 West Point Track & Field (9) ..... 7/27 — .....

THRILLS OF MUSIC (12)

951 Elliot Lawrence & Orch. (10½) ..... 9/23 — 9/25
952 Ray Eberle & Orch. (10)...11/4 — 2/12
953 Louis Prima & Orch. (10).12/16 — 4/2
954 Buddy Rich & Orch. (10) ..... 1/20 — 4/9
955 Charlie Spivak & Orchestra (10) ..... 3/24 — 7/30
956 Frankie Carle & Orch. (9). 4/21 — 9/3

SCREEN SNAPSHOTS (12)

1851 Hollywood Holiday (9)..... 9/2 — 10/2
1852 A Day at C.B.S. (9½)...10/7 — 1/3
1853 Stars to Remember (9½)..11/18 — 2/12
1854 Hollywood Santa Claus Lane (10) .....12/23 — .....
1855 A Rainy Day in Hollywood (10) ..... 1/27 — 4/30
1856 Frank Borzage Golf Tournament (10) ..... 3/3 — 5/21
1857 Medals for Hollywood Stars (9½) ..... 4/14 — .....
1858 Vacation at Del Mar (10½) ..... 5/12 — .....
1859 Hollywood's Happy Homes (9½) .. .. 6/16 — .....
1860 Howdy Podner (9½)..... 7/20 — .....

COMMUNITY SINGS (8)

1651 Baby Face (9)..... 9/16 — 10/2
1652 My Happiness (10).....10/21 — 1/22
1653 It's Magic (9½).....12/23 — 4/2
1654 Bouquet of Roses (9½).... 3/10 — 4/30
1655 June in January (10)..... 4/21 — 10/22
1656 My Blue Heaven (9½)..... 7/7 — 10/29

SERIALS

1120 Congo Bill (15 Chapters)..10/28 — .....
1140 Bruce Gentry (15 Chapters) 2/10 — .....
1160 Great Adventures of Wild Bill Hickok (15 Chapters) (Reissue) ..... 9/8 — .....
1180 New Adventures of Batman & Robin (15 Chapters).. 5/26 — .....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31 Old Rockin' Chair Tom (7). 9/18 — 1/15
W-32 Lucky Ducky (8).....10/9 — .....
W-33 Professor Tom (8).....10/20 — 3/12
W-34 The Cat That Hated People (7) .....11/20 — 2/26
W-35 Mouse Cleaning (8).....12/11 — 3/5
W-36 Goggle Fishing Bear (7).... 1/15 — 4/30
W-37 Bad Luck Blackie (7)..... 1/22 — 4/9
W-38 Polka Dot Puss (8)..... 2/26 — 6/4
W-39 Senor Droopy (8)..... 4/9 — 7/30
W-40 Hatch Up Your Troubles (8) ..... 5/14 — 7/30
W-41 Meet King Joe (8)..... 5/28 — 9/17
W-42 The Little Orphan (8)..... 4/30 — 8/6
W-43 House of Tomorrow (7).... 6/11 — 9/17
W-44 Heavenly Puss (8)..... 7/9 — .....
W-45 Doggone Tired (8)..... 7/30 — .....
W-46 Wags to Riches (8)..... 8/13 — .....

PETE SMITH SPECIALTIES (10)

S-51 Why Is It? (7)..... 9/11 — 11/13
S-52 Pigskin Skill (8)..... 9/18 — 10/23
S-53 Ice Aces (8).....11/6 — 2/13
S-54 Let's Cogitate (8).....12/25 — 2/26
S-55 Super Cue Men (9)..... 1/29 — 4/9
S-56 What I Want Next (10).... 2/12 — 4/9
S-57 Scientifiquiz (9) ..... 4/2 — 6/4
S-58 Those Good Old Days (9).... 4/16 — 7/30
S-59 Fishing for Fun (9)..... 4/23 — 8/6
S-60 Football Thrills (9)..... 8/27 — .....

GOLD MEDAL CARTOONS (Reissues) (4)

W-21 The Little Goldfish (8)....11/20 — .....
W-22 Fine Feathered Friends (8).. 1/1 — .....
W-23 The Blue Danube (8)..... 4/2 — .....
W-24 Sufferin' Cats (8)..... 6/24 — .....

FITZPATRICK TRAVELTALKS (8)

T-11 Wandering Through Wales (9) .....10/16 — 2/14
T-12 Night Life in Chicago (9)...11/27 — 2/26
T-13 Scholastic England (8).....12/18 — 5/7
T-14 Ontario, Land of Lakes (10). 2/12 — 6/4
T-15 Calling on Michigan (10).... 3/5 — 7/23
T-16 Playlands of Michigan (9).... 3/26 — 7/23
T-17 Quebec in Summertime (10). 4/9 — 7/30
T-18 Roaming Through Northern Ireland (9) ..... 7/9 — .....

THE PASSING PARADE (6)

K-71 The City of Little Men (10).11/20 — 2/12
K-72 Annie Was a Wonder (10)... 1/27 — 4/9
K-73 Stuff for Stuff (9)..... 3/26 — 7/23
K-74 Mr. Whitney Had a Notion (11) ..... 5/7 — 7/30
K-75 Clues to Adventure (9)..... 6/11 — 9/24
K-76 Child City ( ) ..... — .....

MGM SPECIALS (4)

A-1 Mighty Manhattan (20).....7/30 — 5/28
A-2 Heart to Heart (21)..... 5/21 — 10/22

PARAMOUNT

PACEMAKERS

K8-1 Appointment With Baby (11).10/8 — 1/8
K8-2 Mr. Groundling Takes the Air (11) .....12/3 — 1/22
K8-3 Make Mine Monica (11).... 1/14 — 2/26
K8-4 The MacAdemy Awards (8).. 2/18 — 4/30
K8-5 I Remember You (11)..... 3/18 — 5/7
K8-6 My Silent Love (11)..... 4/22 — 10/22
K8-7 The Lambertville Story (10). 5/20 — 9/3
K8-8 Southward Ho Ho! (11)..... 6/17 — 9/17
K8-9 Roller Derby Girl (10)..... 7/8 — 10/15
K8-10 Neighbors in the Night (11) 7/29 — 10/15
K8-11 The Football Fan (11).... 9/9 — .....
K8-12 Strawhat Cinderella (11).. 9/23 — .....

NOVELTOON

P8-1 The Mite Makes Right (8)..10/ — 1/15
P8-2 Hector's Hectic Life (7)....11/19 — 1/8
P8-3 Old Shell Game (7).....12/17 — 2/19
P8-4 The Little Cut-up (7).....12/17 — 2/26
P8-5 Hep Cat Symphony (7)..... 2/4 — 4/30
P8-6 The Lost Dream (8)..... 3/18 — 5/21
P8-7 Little Red School Mouse (7). 4/15 — 7/16
P8-8 A Haunting We Will Go (9) 5/13 — 10/22
P8-9 A Mutt in a Rut (8)..... 5/27 — 10/22
P8-10 Campus Capers (7)..... 7/1 — 9/17

SCREEN SONG

X8-1 Readin' Ritin' and Rhythmetic (7) .....10/22 — 1/15
X8-2 The Funshine State (8)..... 1/7 — 2/26
X8-3 The Emerald Isle (7)..... 2/25 — 4/30
X8-4 Comin' Round Mountain (7). 3/11 — 5/21
X8-5 The Stork Market (8)..... 4/8 — 7/16
X8-6 Spring Song (7)..... 6/3 — 10/22
X8-7 The Ski's the Limit (8)..... 6/24 — 9/24
X8-8 Toys Will Be Toys (7)..... 7/15 — 10/8
X8-9 Farm Foolery (8)..... 8/5 — 10/8
X8-10 Our Funny Finny Friends (7) ..... 8/26 — 10/8
X8-11 Marriage Wows (7)..... 9/16 — .....
X8-12 The Big Flame-up (7).. .. 9/30 — .....

SPEAKING OF ANIMALS

Y8-1 The Gnu Look (10).....10/29 — 1/15
Y8-2 Calling All Animals (10).... 1/7 — 2/26
Y8-3 Meet the Champ (9)..... 2/11 — 4/30
Y8-4 Hocus Focus (10)..... 4/22 — 7/30
Y8-5 Goin' Hollywood (10)..... 6/10 — 9/17
Y8-6 Video Hounds (10)..... 8/12 — 10/15

G. RICE SPORTLIGHT

R8-1 Hot Rod Speedsters (10)...11/5 — 12/16
R8-2 Acrobatic Illini (10)..... 1/7 — 2/19
R8-3 Sno' Time for Learning (10). 1/21 — 2/26
R8-4 In the Driver's Seat (10)... 3/4 — 4/30
R8-5 Best of Breed (10)..... 4/8 — 9/3
R8-6 Fairway Champions (10)... 5/6 — 10/22
R8-7 Top Figure Champs (10).... 6/10 — 9/17
R8-8 Sporting Spheres (10)..... 7/8 — 10/15
R8-9 Official Business (10)..... 8/5 — 10/15
R8-10 Running the Keys (10).... 9/16 — .....

POPEYE

E8-1 Robin Hoodwinked (7).....11/18 — 1/22
E8-2 Symphony in Spinach (7)...12/31 — 4/30
E8-3 Popeye's Premiere (11).... 3/25 — 5/7
E8-4 Lumber Jack and Jill (7).... 5/27 — 10/22
E8-5 Hot Air Aces (7)..... 6/24 — 9/17
E8-6 A Balmy Swami (7)..... 7/22 — 10/15
E8-7 Tar With a Star (7)..... 8/12 — 10/15
E8-8 Silly Hill Billy (7)..... 9/9 — 10/29

UNUSUAL OCCUPATIONS

L8-1 The Glass Orchestra (10)....11/26 — 1/8
L8-2 The Early Bird (10)..... 1/28 — 4/30
L8-3 The Flying Dancers (10)... 3/11 — 6/4
L8-4 The Fall Guy (11)..... 4/15 — 7/16
L8-5 Flying Grandmother (10)... 6/3 — 10/22
L8-6 The Sky Rider (11)..... 7/15 — 10/15

POPULAR SCIENCE

J8-1 Solar Secrets (10).....12/24 — 2/19
J8-2 The Stocking Yarn (10).... 2/4 — 4/30
J8-3 White Magic (11)..... 4/1 — 6/4
J8-4 Air Force Fire Fighters (10). 4/29 — 8/6
J8-5 Seaweed Science (10)..... 6/17 — 9/17
J8-6 Talking Turkey (11)..... 8/19 — 10/15

RKO RADIO

THIS IS AMERICA (13)

93101 County Fair (18).....11/12 — 1/22
93102 Girls in White (17).....12/10 — 1/22
93103 Berlin Powder Keg (17).. 1/20 — 4/30
93104 Our Daily Bread (16).... 2/4 — 4/2
93105 On Watch (16)..... 3/4 — 4/23
93106 Wonder House (16)..... 4/1 — 4/30
93107 Fraud Fighters (15)..... 4/29 — 9/3
93108 Love That Beauty (16).... 5/27 — 9/3
93109 Kentucky Derby Story (17). 6/24 — 9/24
93110 Hoodoo (17) ..... 7/22 — 11/12
93111 Canada Unlimited (15)... 8/19 — 11/12

SPECIAL (2)

93801 Basketball Headliners of 1949 (17)..... 4/22 — .....
93901 Football Headliners of 1948 (16) .....12/10 — .....
94807 Let's Go to the Movies (9). 5/13 — 1/15

COMEDY SPECIALS

93401 Contest Crazy (17).....10/1 — 12/14
93402 Heart Troubles (16)..... 3/11 — 5/14
93403 The Newlyweds (18)..... 8/19 — 11/12

LEON ERROL (6)

93701 Uninvited Blonde (16)....11/12 — 3/19
93702 Backstage Follies (19)....12/24 — 2/19
93703 Dad Always Pays (18)..... 2/18 — 5/7
93704 The Cactus Cut-Up (17)... 4/15 — 6/11
93705 I Can't Remember (16)... 6/10 — 9/3
93706 Oil's Well That Ends Well (17) ..... 8/5 — 9/24

MY PAL (4)

93201 Pal's Return (20).....11/26 — 3/5
93202 I Found a Dog (21)..... 4/1 — 7/30

SCREENLINERS (13)

94201 Jan August & His Piano (8) .....10/29 — .....
94202 Block Party (8).....11/26 — 3/5
94203 It Pays to Be Ignorant (8).12/24 — 3/5
94204 Men of the Shooting Stars (9) ..... 1/21 — 4/30
94205 Movie Memories (8)..... 2/18 — 5/14
94206 Shake Hands With Success (8) ..... 3/18 — 6/25
94207 Shush Money (8)..... 4/22 — 7/30
94208 Helicopter Magic (8)..... 5/13 — 9/3
94209 I Like Soap Because (9)... 6/10 — 9/24
94210 Mellow Dramas (8)..... 7/8 — 10/8
94211 Airline Glamour Girls (9). 8/5 — 11/12

Rel. No. Title — Rel. Date — Data

WALT DISNEY CARTOONS (18)

94101 Pluto's Purchase (7)..... 7/9 — ....
94102 The Trial of Donald Duck (7) ..... 7/30 — 7/23
94103 Catnap Pluto (6)..... 8/13 — 9/22
94104 Inferior Decorator (7).... 8/27 — 7/23
94105 Pluto's Fledgling (7)..... 9/10 — 12/18
94106 Soup's On (8).....10/15 — .....
94107 Three for Breakfast (8)....11/5 — 3/12
94108 Mickey and the Seal (7)...12/3 — 3/12
94109 Tea for Two-Hundred (7)..12/24 — 3/5
94110 Pueblo Pluto (7)..... 1/14 — 3/19
94111 Donald's Happy Birthday (7) ..... 2/11 — 5/7
94112 Pluto's Surprise Package (7) ..... 3/4 — 5/21
94113 Sea Salts (8)..... 4/8 — 6/11
94114 Pluto's Sweater (7)..... 4/29 — 6/11
94115 Winter Storage (7)..... 6/3 — 7/30
94116 Bubble Bee (7)..... 6/24 — 9/3
94117 Honey Harvester (7)..... 8/5 — 9/3
94118 Tennis Racquet (7)..... 8/26 — 9/3

SPORTSCOPES (13)

94301 Texas Redhead (8)..... 9/24 — 1/22
94302 Frozen Fun (8).....10/22 — 3/12
94303 Athletic Stars (8).....11/19 — 3/12
94304 Fighting Tarpon (8).....12/17 — 3/19
94305 Game Birds (8)..... 1/14 — 4/30
94306 Waders of the Deep (8).... 2/11 — 5/7
94307 Canadian Roughriders (8).. 3/11 — 5/14
94308 Sports' Top Performers (8). 4/8 — 6/25
94309 Golf Masters (8)..... 5/6 — 9/3
94310 Mighty Marlin (9)..... 6/3 — 9/24
94311 Rolling Thrills (8)..... 7/1 — 10/8
94312 Calument Bluebloods (9)... 7/29 — 10/8
94313 Ice Kids (8)..... 8/26 — 11/12

RAY WHITLEY REVIVALS (4)

93501 Keep Shooting (17)..... 9/10 — .....
93502 Range Rhythm (18).....10/15 — .....
93503 Cactus Capers (17).....11/19 — .....
93504 California or Bust (18)...12/24 — ....

DISNEY REISSUE SERIES 2 (6)

94701 Goofy and Wilbur (8).....10/1 — .....
94702 Wynken, Blynken and Nod (8) .....11/19 — .....
94703 Pluto's Judgment Day (8). 1/28 — .....
94704 The Ugly Duckling (9).... 3/18 — .....
94705 Country Cousin (9)..... 5/20 — .....
94706 Ferdinand the Bull (8).... 7/15 — .....

TRUE-LIFE ADVENTURES

93601 Seal Island (27)..... 5/15 — 5/7

REPUBLIC

SERIALS

891 Federal Agents vs. Underworld, Inc. (12 Chapters) ..... 1/29 — 3/5
892 Ghost of Zorro (12 Chapters) ..... 8/6 — .....
893 King of the Rocketmen (12 Chapters) .....10/29 — .....
894 King of the Jungleland (15 Chapters) (Reissue). 4/23 — ....

CARTOONS

881 Beyond Civilization to Texas (8) ..... 3/15 — 3/13
882 The Three Minnies (8).... 4/15 — 5/7
883 Romantic Rumbolia (8)... 6/1 — 9/3
884 Bungle in the Jungle (8).. 6/15 — .....

20th-FOX (1948-Second Half)

MOVIETONE ADVENTURES (9)

8256 Riddle of Rhodesia (8).... 7/48 — 9/4
8257 Bermuda (8) ..... 8/48 — 9/4
8258 Desert Lights (8)..... 8/48 — 8/28
8259 Portrait of the West (8)...10/48 — ....
8260 Way of the Padres (8).... 1/48 — .....

Black and White

8204 Majesty of Yellowstone (9). 7/48 — 6/19

SPORTS REVIEW (7)

8303 Everglades Adventure (9)..... — 5/1
8304 Football Finesse (10)..... 9/ — 8/21
8305 Olympic Water Wizards (9).10/ — 12/4
8306 Yankee Ski-Doodle (8)....12/ — ....

TERRYTOONS (20)

8521 The Witch's Cat (7)..... 7/ — 9/4
8522 Magpie Madness (7)..... 7/ — 8/28
8523 Love's Labor Won (7)..... 8/ — 9/11
8524 The Hard Boiled Egg (7)..10/ — 12/4
8525 The Mysterious Stranger (7) .....10/ — 12/4
8526 Free Enterprise (7).....10/ — 12/4
8527 Triple Trouble (7).....11/ — .....
8528 Out Again in Again (7)...11/ — .....
8529 The Magic Slipper (7)....12/ — .....
8530 Gooney Golfers (7).....12/ — .....

MOVIETONE SPECIALTY (3)

8801 Symphony of a City (11).. 9/ — 12/4

MARCH OF TIME

12 The Case of Mrs. Conrad (18) ..... 7/ — .....
13 White-Collar Girls (18).... 8/6 — 8/7
14 Life With Grandpa (17)... 9/ — .....
15 Battle for Germany (18)..10/ — 10/2
16 America's New Air Power (18) .....10/29 — 11/6
17 Answer to Stalin (19)....11/26 — 1/27
18 Watchdogs of the Mail (18) .....12/ — ....

Rel. No.	Title	Rel. Date	Data

UNITED ARTISTS

LANTZ CARTUNES

	Dog Tax Dodgers (7)	11/19	.....
	Wild & Woody (7)	12/31	.....
	Scrappy Birthday (7)	2/11	.....
	Drooler's Delight (7)	3/25	.....
	Bolero (7½)		.....

UNIVERSAL-INTERNATIONAL

TECHNICOLOR CARTUNES (13)

Reissues

4321	Pantry Panic (7)	11/22	.....
4322	Hollywood Matador (7)	12/13	.....
4323	Mouse Trappers (7)	1/24	.....
4324	Hams That Couldn't Be Cured (7)	2/21	.....
4325	The Screw Driver (7)	3/14	.....
4326	Ace in the Hole (7)	4/4	.....
4327	Goodbye, Mr. Moth (7)	5/2	.....
4328	Jukebox Jamboree (7)	5/30	.....
4329	The Loan Stranger (7)	6/27	.....
4330	Dizzy Acrobat (7)	7/25	.....
4331	Dizzy Kitty (7)	8/22	.....
4332	Cow Cow Boogie (7)	9/19	.....
4333	The Screwball (7)	10/17	.....

SING AND BE HAPPY (8)

4381	Choo Choo Swing (10)	11/1	2/19
4382	The Year Around (10)	12/6	.....
4383	Songs of Romance (8½)	1/24	3/12
4384	Clap Your Hands (10)	3/7	7/2
4385	Moonlight Melodies (8)	4/25	.....
4386	Minstrel Mania (9)	6/13	9/17
4387	Singing Along (10)	8/8	.....
4388	Sailing With a Song (10)	10/3	.....

VARIETY VIEWS (8)

4341	Canada Calls (9)	10/1	1/22
4342	They Went That A-Way (10)	1/10	.....
4343	Just a Little North (10)	2/28	7/23
4344	Dynasty of Wonders (10)	4/4	6/4
4345	Inch by Inch (9)	5/30	.....
4346	Singing Is Fun (9)	8/22	.....
4347	Beauty & the Beach (9)	9/5	.....
4348	You Don't Say! (9)	10/3	.....

NAME BAND MUSICALS (13)

4301	Rhythm Masters (15)	12/8	2/19
4302	Lawrence Welk & Orch. (15)	1/5	1/27
4303	Ted Weems & Orch. (15)	2/2	7/2
4304	Les Brown & Band (15)	3/2	.....
4305	Duke Ellington & Orch. (15)	3/30	.....
4306	Ted Fio Rito & Orch. (15)	4/27	9/3
4307	Del Courtney & Orch. (15)	6/1	.....
4308	Gene Krupa & Orch. (15)	6/29	.....
4309	Spade Cooley & Orch. (15)	7/27	.....
4310	Jack Fina & Orch. (15)	8/10	.....
4311	Russ Morgan & Orch. (15)	9/7	.....
4312	Skinnay Ennis & Orch. (15)	9/28	.....
4313	Rhythm of the Mambo (15)	10/26	.....

TWO-REEL SPECIALS (2)

4201	Cheating in Gambling (17)	2/2	.....
4802	Four Bears Before the Mast (18)	8/31	.....

ONE-REEL SPECIAL

4203	Christmas Dream (11)	11/12	11/13
4204	Movies Are Adventure (10)	8/22	1/15

MUSICAL WESTERNS (8)

4351	Six Gun Music (24)	1/6	.....
4352	Cheyenne Cowboy (23)	2/10	6/4
4353	West of Laramie (26)	3/24	.....
4354	Prairie Pirates (26)	5/5	.....
4355	Nevada Trail (27)	6/16	.....
4356	Silver Butte (27)	7/28	.....
4357	The Girl from Gunsight (25)	9/15	.....
4358	The Pecos Pistol (26)	10/27	.....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

5002	Drums of India (20)	1/16	.....
5003	Princely India (20)	12/25	4/2
5004	Heart of Paris (20)	3/19	5/21
5006	Cradle of the Republic (20)	5/28	9/17

Reissues

5001	Sons of Liberty (20)	11/20	.....
5005	Sunday Roundup (20)	1/29	.....
5007	Singing Dude (20)	7/9	.....
5008	Down the Nile (20)	7/30	.....

JOE McDOAKES COMEDIES (8)

5401	So You Want to Be in Politics (10)	10/23	9/18
5402	So You Want to Be on the Radio (10)	11/6	1/22
5403	So You Want to Be a Baby Sitter (10)	1/8	4/2
5404	So You Want to Be Popular (10)	3/12	.....
5405	So You Want to Be a Muscle Man (10)	7/2	.....
5406	So You're Having In-Law Trouble (10)	8/27	.....

BLUE RIBBON CARTOONS (13)

Reissues

5301	An Itch in Time (7)	10/30	9/12
5302	Fin'n Catty (7)	12/11	.....
5303	Bedtime for Sniffles (7)	1/1	.....
5304	Presto Changeo (7)	2/5	.....
5305	Swooner Crooner (7)	2/12	.....
5306	Hop, Skip & Chump (7)	3/5	.....
5307	He Was Her Man (7)	4/2	.....
5308	I Wanna Be A Sailor (7)	4/30	.....
5309	Flop Goes the Weasel (7)	5/21	.....
5310	Horton Hatches the Egg (7)	6/18	.....
5311	The Egg Collector (7)	7/16	.....
5312	The Mice Will Play (7)	8/6	.....
5313	Inki and the Mina Bird (7)	8/20	.....

M. M. TECH. CARTOONS (18)

5701	Awful Orphan (7)	1/29	.....
5702	Porky Chops	2/12	.....
5703	Paying the Piper (7)	3/12	5/21
5704	Daffy Duck Hunt (7)	3/26	5/21
5705	Mouse Wreckers (7)	4/23	.....
5706	The Bee-Deviled Bruin (7)	5/14	9/17
5707	Curtain Razor (7)	5/21	10/15
5708	Mouse Mazurka (7)	6/11	.....
5709	Hen House Henery (7)	7/2	.....
5710	Bad Ol' Putty Tat (7)	7/23	.....
5711	Often an Orphan (7)	8/13	.....
5712	Dough for the Do-Do (7)	9/3	.....
5713	Fast and Furry-ous (7)	9/17	.....
5714	Each Dawn I Crow (7)	9/24	.....
5715	Swallow the Leader (7)	10/15	.....
5716	Bye Bye Blue Beard (7)	10/22	.....
5717	For Scent-imental Reasons (7)	11/12	.....
5718	Hippety-Hopper (7)	11/19	.....

M.M. BUGS BUNNY SPECIAL (8)

5719	Long-Haired Hare (7)	6/25	.....
5720	Knights Must Fall (7)	7/16	.....
5721	The Grey Hounded Hare (7)	8/6	.....
5722	The Windblown Hare (7)	8/27	.....
5723	Frigid Hare (7)	10/8	.....
5724	Which Is Witch (7)	12/3	.....
5725	Rabbit Hood (7)	12/24	.....
5726	Hurdy-Gurdy Hare (7)	1/21	.....

SPORTS PARADE (13)

5501	Jungle Man Killers (10)	11/6	9/18
5502	Sportsmen of the Far East (10)	12/18	2/17
5503	Royal Duck Shoot (10)	1/22	3/19
5504	Water Wonderland (10)	3/5	5/21
5505	Sport of Millions (10)	3/26	5/21
5506	Cinderella Horse (10)	4/23	.....
5507	English Outings (10)	5/14	10/15
5508	Dude Ranchcroos (10)	6/4	.....
5509	Highland Games (10)	7/2	.....
5510	Daredevils on Wheels (10)	7/23	.....
5511	Water Wizards (10)	8/6	.....
5512	Sports New and Old (10)	8/20	.....
5513	Hunting the Fox (10)	9/3	.....

ADVENTURE SPECIALS (6)

5801	Mysterious Ceylon (10)	9/25	9/19
5802	Bannister s Bantering Babies (10)	12/11	2/12
5803	Circus Town (10)	1/15	4/2
5804	Camera Angles (10)	1/16	...
5805	Treachery Rides the Trail (10)	3/19	5/2.
5806	Spring Comes to Niagara (10)	6/18	.....

FEATURETTES (6)

5101	Football Magic (20)	9/11	9/10
5102	Grandfather's Follies (20)	11/10	.....
5103	Pie in the Eye (20)	1/8	4/2
5104	At the Stroke of Twelve (20)	2/19	...
5105	Perils of the Jungle (20)	5/7	.....
5106	Over the Wall (20)	6/25	.....

SPORTS NEWS REVIEWS (6)

5601	Roaring Wheels (10)	10/8	9/18
5602	Ski Devils (10)	12/4	2/12
5603	Swim Parade (10)	2/5	.....
5604	Batter Up (10)	4/2	.....
5605	They're Off (10)	6/11	.....
5606	Spills and Chills (10)	10/1	.....

1949-50

COLUMBIA

THREE STOOGES COMEDIES (8)

2401	Malice in the Palace (16)	9/1	.....
2402	Vagabond Loafers (16)	10/6	.....
2403	Dunked in the Deep ( )	11/3	.....

ASSORTED & ALL-STAR COMEDIES (12)

2411	Waiting in the Lurch (15½)	9/8	.....
2412	Let Down Your Aerial ( )	11/17	.....
2421	Super Wolf (16)	10/13	.....
2422	Wha' Happen? ( )	11/10	.....

COMEDY FAVORITES (Reissues) (6)

2431	Three Blonde Mice (16)	9/29	.....
2432	The Spook Speaks (18)	10/20	.....

JOLLY FROLICS (6)

2501	Ragtime Bear (7)	9/8	.....

ONE-REEL SPECIALS (Series 2) (6)

2551	Candid Microphone No. 1 ( )	10/27	.....

COLOR FAVORITES (Reissues) (12)

2601	The Foxy Pup (7)	9/1	.....
2602	Window Shopping (7½)	10/6	.....
2603	Happy Tots (7)	11/3	.....

CAVALCADE OF BROADWAY (8)

2651	Cafe Society (10)	11/17	.....

WORLD OF SPORTS (12)

2801	Horseshoe Wizardry (10)	9/22	.....
2802	Winter Capers (10)	10/27	.....
2803	Hell Drivers ( )	11/24	.....

THRILLS OF MUSIC (8)

2952	Miquelitio Valdes & Orches. (10)	9/22	.....

SCREEN SNAPSHOTS (12)

2851	Spin That Platter (11)	9/15	.....
2852	Motion Picture Mothers, Inc. (9)	10/13	.....
2853	Hollywood Rodeo (9½)	11/17	.....

METRO-GOLDWYN-MAYER

PETE SMITH SPECIALTIES (10)

S-151	Water Trix (9)		.....
S-152	How Come? (10)		../..

MGM CARTOONS (16)

W-131	The Cat & the Mermouse (8)	9/3	.....
W-132	Little Rural Riding Hood (6)	9/17	.....
W-133	Love That Pup (8)	10/1	.....
W-134	Jerry's Diary (7)	10/22	.....
W-135	Out-Foxed (7)	../..	../..

FITZPATRICK TRAVELTALKS (12)

T-111	From Liverpool to Stratford (9)	9/10	.....
T-112	Glimpses of Old England (9)	10/8	.....

PARAMOUNT

PACEMAKERS (6)

K9-1	Caribbean Capers (10)	11/11	.....
K9-2	The Country Doctor ( )	12/30	.....

NOVELTOONS (10)

P9-1	Leprechaun's Gold (10)	10/14	.....
P9-2	Song of the Birds (8)	11/18	.....

SCREEN SONGS (12)

X9-1	Strolling Thru the Park (8)	11/4	.....
X9-2	The Big Drip (8)	11/25	.....
X9-3	Snow Foolin' ( )	12/16	.....

G. RICE SPORTLIGHTS (10)

R9-1	Water Speed (10)	10/21	.....
R9-2	The Husky Parade (10)	12/9	.....

POPEYE (8)

E9-1	Barking Dogs Don't Fite (7)	10/28	.....
E9-2	The Fly's Last Flight ( )	12/23	.....

CHAMPION CARTOONS (Reissues) (6)

Z9-1	Busy Little Bears (10)	10/7	.....
Z9-2	Suddenly It's Spring (10)	12/2	.....

RKO RADIO

THIS IS AMERICA (13)

03101	Holiday for Danny (16)	9/16	.....
03102	Spotlight on Mexico (16)	10/14	.....
03103	State Trooper ( )	11/	.....

SPECIALS (2)

03801	Basketball Headliners of 1950 ( )	4/21	.....
03901	Football Headliners of 1949 ( )	12/9	.....

TECHNICOLOR SPECIALS (2)

03301	The Boy & the Eagle (15)	9/30	.....

COMEDY SPECIALS (6)

03401	Prize Maid (18)	9/23	.....
03402	Bashful Romeo (16)	11/25	.....
03405	Grunt and Groan ( )	5/12	.....

LEON ERROL (6)

03701	Sweet Cheat (17)	10/28	.....
03702	Shocking Affair (15)	12/23	.....
03703	One Wild Night ( )	2/17	.....

MY PAL (4)

03201	Dog of the Wild (21)	10/7	.....
03202	Pal, Dog Detective ( )	12/16	.....

SCREENLINERS (13)

04201	Piano Rhythm (8)	9/9	.....
04202	Hands of Talent (9)	10/7	.....
04203	Iron Ponies (8)	11/4	.....

WALT DISNEY CARTOONS (18)

04101	All in a Nutshell (7)	9/2	.....
04102	Goofy Gymnastics (7)	10/7	.....
04103	The Greener Yard (7)	10/28	.....
04104	Sheep Dog (7)	11/	.....
04105	Slide Donald Slide (7)	11/	.....

DISNEY REISSUE SERIES 3 (6)

04701	Lonesome Ghosts (9)	10/28	.....

SPORTSCOPES (13)

04301	Prize Fighter (8)	9/23	.....
04302	Australian Surf Masters ( )	10/21	.....

EDGAR KENNEDY (Reissues) (3)

03501	Hot Foot (17)	9/23	.....
03502	Two for the Money (17)	11/4	.....

CLARK & McCULLOUGH (Reissues) (4)

03601	In the Devildog House (21)	9/9	.....
03602	Kickin' the Crown Around (19)	10/21	.....
03603	Snug in the Jug (20)	11/18	.....
03604	Odor in the Court ( )	12/30	.....

REPUBLIC

SERIALS

4981	The James Brothers of Missouri (12 Chapters)		.....

20th CENTURY-FOX (1949)

MOVIETONE MELODIES

9101	Charlie Barnet and Band (11)	7/	11/12

MOVIETONE ADVENTURES (5)

9251	Landscape of the Norse (8)	1/	3/26
9252	Quaint Quebec (8)	4/	6/11
9253	The Golden Transvaal (8)	5/	6/11
9254	Maine Sail (8)	8/	11/12
9255	Realm of the Redwoods (8)	9/	.....
9256	Jewel of the Baltic (8)	12/	.....
9201	Ahoy, Davy Jones (11)	10/	.....
9202	Aboard the Flattop Midway (9)	11/	.....
9203	Midwest Metropolis ( )	12/	.....

SPORTS REVIEW (6)

9301	Foaled for Fame (11)	2/	4/9
9302	Neptune's Playground (8)	4/	6/11
9303	Beauty and the Blade (9)	5/	6/11
9304	Future Champs (9)	7/	11/5
9305	Holiday on Skis (9)		.....

TERRYTOONS (20)

9501	Wooden Indian (7)	1/	4/9
9502	The Power of Thought (7)	1/	3/26
9503	The Racket Buster (7)	2/	4/9
9504	Sourpuss in Dingbat Land (7)	3/	4/9
9505	The Lion Hunt (7)	3/	6/11
9506	The Stowaways (7)	4/	6/11
9507	A Cold Romance (7)	4/	6/11
9508	The Kitten Sitter (7)	5/	6/11
9509	Happy Landing (7)	6/	6/11
9510	The Catnip Gang (7)	6/	6/25
9511	Hula Hula Land (7)	7/	11/12
9512	The Lyin' Lion (7)	7/	11/12
9513	Mrs. Jones' Rest Farm (7)	8/	11/12
9514	Sourpuss in the Covered Pushcart (7)	9/	.....
9515	A Truckload of Trouble (7)	10/	.....
9516	Perils of Pearl Pureheart (7)	10/	.....
9517	Dancing Shoes (7)	11/	.....
9518	Flying Cups & Saucers (7)	11/	.....
9519	Paint Pot Symphony (7)	12/	.....
9520	Stop, Look & Listen (7)	12/	.....

Reissues

9521	Hook, Line & Sinker (7)	5/	.....
9522	Catnip Capers (7)	6/	.....

MOVIETONE SPECIALTY (3)

9801	Struggle for Survival (9)	2/	4
9802	The Hunter (8)	8/	11
9803	Shadows in the Snow (9)	9/	.....

DRIBBLE PUSS PARADE (1)

9901	Satisfied Saurians (8)	3/	4

FEMININE WORLD

9601	Talented Beauties (11)	6/	6
9602	Fashions of Yesteryear (8)	11/	.....

MARCH OF TIME

1	On Stage (18)	1/21	1
2	Asia's New Voice (17)	2/18	.....
3	Wish You Were Here (18)	3/18	.....
4	Report on the Atom (20)	4/15	4
5	Sweden Looks Ahead (18)	5/	.....
6	It's in the Groove (19)	6/10	10
7	Stop—Heavy Traffic! (18)	7/8	10
8	Farming Pays Off (18)	8/5	10
9	Policeman's Holiday (19)	9/2	10
10	The Fight for Better Schools (20)	10/	.....
11	MacArthur's Japan (18)	11/11	.....

UNITED ARTISTS

SONGS OF AMERICA (18)

	Treasured Ballads of America ( )	7/15	.....
	Visions and Voices ( )	9/9	.....
	Melodic Spirituals ( )	8/12	.....
	Melodic Sketches ( )	10/7	.....
	Melodies Reborn ( )	12/2	.....
	Symphonic Shades ( )	11/4	.....

UNIVERSAL-INTERNATIONAL

TECHNICOLOR CARTUNES (13)

Reissues

5321	A Haunting We Will Go (7)	11/7	.....
5322	Kittens Mittens (7)	12/5	.....
5323	Jolly Little Elves (7)	1/2	.....
5324	Under the Spreading Blacksmith's Shop (7)	1/30	.....
5325	Barber of Seville (7)	2/13	.....
5326	Mother Goose on the Loose (7)	3/6	.....
5327	Candyland (7)	4/10	.....
5328	Boogie Woogie Sioux (7)	5/8	.....
5329	The Beach Nut (7)	6/12	.....
5330	Egg Cracker Suite (7)	7/17	.....
5331	Toyland Premiere (7)	8/14	.....
5332	Pass the Biscuits Mirandy (7)	9/11	.....
5333	Ski for Two (7)	10/16	.....

SING AND BE HAPPY (8)

5381	My Favorite Girl (10)	11/7	.....
5382	Songs of the Range (10)	12/26	.....
5383	Dream Dust (10)	2/30	.....
5384	Sing Your Thanks (10)	4/3	.....

VARIETY VIEWS (8)

5341	Boundaries Unlimited (9)	11/7	.....

NAME BAND MUSICALS (13)

5301	Herman's Herd (15)	11/2	.....
5302	L. Hampton & Orch. (15)	12/7	.....
5303	F. Slack & Orch. (15)	1/4	.....
5304	E. Smith & H. King Orch. (15)	2/1	.....

TWO REEL SPECIALS (2)

5201	Thundering Rails ( )		.....
5202	Tiny Terrors Make Trouble ( )		.....

MUSICAL WESTERNS (8)

5351	Coyote Canyon ( )	11/17	.....
5352	South of Santa Fe ( )	12/22	.....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

6001	Trailin' West (20)	10/1	.....
6002	Jungle Terror (20)	11/5	.....
6003	Snow Carnival (20)	12/17	.....

JOE McDOAKES COMEDIES (6

6401	So You Want to Get Rich Quick (10)	10/29	.....
6402	So You Want to Be an Actor (10)	12/3	.....

BLUE RIBBON CARTOONS (13

Reissues

6301	Tom Thumb in Trouble (7)	9/24	.....
6302	Farm Frolics (7)	10/15	.....
6303	The Hep-Cat (7)	11/12	.....
6304	Toy Trouble (7)	12/31	.....
6305	My Favorite Duck (7)	1/28	.....

M. M. TECH. CARTOONS (18)

6701	Bear Feet (7)	12/10	.....
6702	A Ham in a Role (7)	12/31	.....
6703	Home, Tweet Home (7)	1/14	.....
6704	Boobs in the Woods (7)	1/28	.....

SPORTS PARADE (10)

6501	The Little Archer (10)	10/8	.....
6502	Kings of the Rockies (10)	11/19	.....
6503	Happy Holidays (10)	12/10	.....
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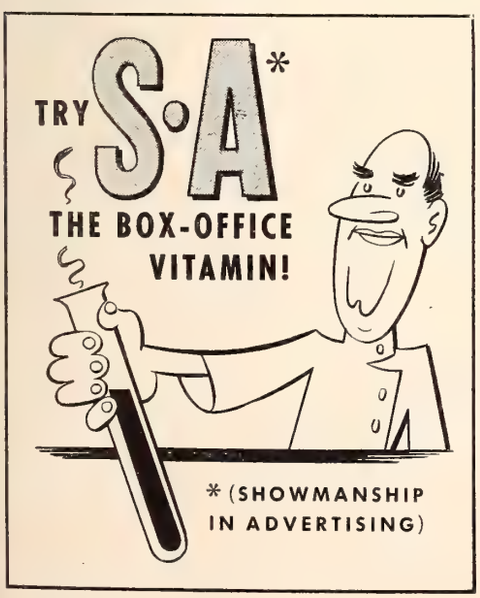
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Book Coca-Cola in your house for a steady run, and you'll have a year-around attraction with dependable box office appeal for your patrons. Exhibitors say they get amazing returns from a few square feet of space devoted to Coca-Cola.

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SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. "CHICK" LEWIS, Editor and Publisher

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Audience Classification
Hollywood Newsreel
Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide

Entered as second class matter February 20, 1936, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Showmen's Trade Review, Inc., 55 Fifth Avenue, New York 3, N. Y. Single copy, 25¢ a year in the Americas $5.00 a year Foreign $7.00

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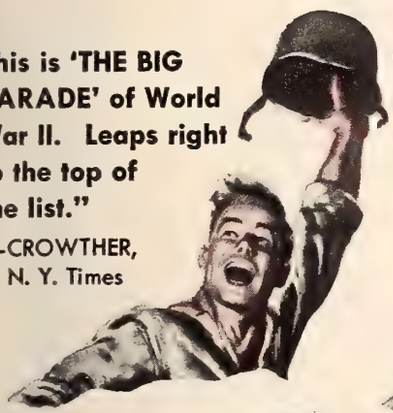


"SHOUTS FOR AN ACADEMY AWARD."

—GILBERT in N.Y. MIRROR

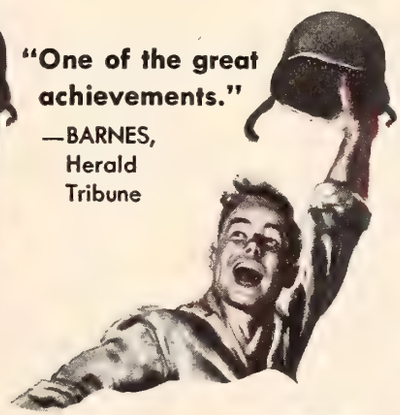
"The only rival which threatens to break the record of 'THE BIG PARADE'."

—COOK in WORLD-TELEGRAM



"This is 'THE BIG PARADE' of World War II. Leaps right to the top of the list."

—CROWTHER, N. Y. Times



"One of the great achievements."

—BARNES, Herald Tribune



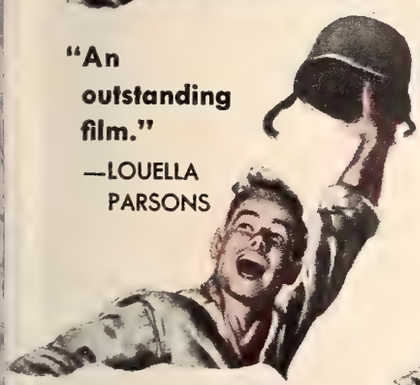
"Cheers! Great! Should be seen by women as well as men."

—CREELMAN, Sun



"'Battleground' is great."

—WALTER WINCHELL



"An outstanding film."

—LOUELLA PARSONS



"Picture of the month."

—LOOK

—REDBOOK

—SEVENTEEN



"A major event."

—MISHKIN, Morning Telegraph



"An experience you'll never forget."

—GOOD HOUSE-KEEPING

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Screen Play by BRUCE MANNING and ISLIN AUSTER

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RKO RADIO PICTURES

He's the Ladies' Home

COMPANION

—They All Love Him!



BOB HOPE RHONDA FLEMING

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PARAMOUNT'S HIT FOR THE CHRISTMAS HOLIDAYS

THE EDITORIAL PAGE

Killing the Sacred Cow

It has been said now and then, and more frequently today than some years ago, that the "big boys," the top executives of our industry, are not taking their trade press seriously.

Unfortunately, it is true. But some segments of our trade press are as much to blame as the executives who have, over a period of years, lost some respect for the trade press.

The combined trade press of the motion picture industry is a powerful medium and the one and only direct contact between the various branches of our business. Through it, news, activities and announcements of trade matters can be disseminated efficiently and rapidly. In addition, the trade press renders many important services which are not only invaluable to the industry as a whole but could not be duplicated through any other known means.

But an unhappy situation developed in this field through which it appears that some of the trade journals are more interested in trying to discredit each other than in asserting their particular place and function as units of a vitally important force of a great industry.

The net result could only be the loss of respect for the trade papers as a whole and the exploiting of them by some executives who, cannily aware of the unorganized condition of the trade paper group, successfully play one against the other and make demands that under any other conditions, especially an organized trade press, should perhaps be thrown right smack into their faces.

However, even though this industry's trade press cannot seem to get together for the good of themselves, the fact remains that individually and collectively, despite the petty quarrels, they are doing a magnificent job for the industry and so are justly entitled not only to respect but to their full and complete support and encouragement to continue to serve this industry to the best of their very capable abilities.

In the long run those who have been taking advantage of the present situation may have reason to regret their attitude and their brush-off of the trade press, particularly those papers of importance and influence in the field. They may not be aware of the fact that Mr. Exhibitor is still the guy who buys the pictures and runs the box-offices through which the money that runs the industry is channeled.

They had better remember that not a single one of them is bigger or stronger than the trade press and that the latter can still be as great a force on both roads. Good and bad.

Yes, we know. The Sacred Cow is getting an awful kicking around on this page today, but it was high time someone spoke out truthfully and honestly because if this industry moves forward or backward the trade press will play an important part either way.

Throttling the trade press through any process of slow or premeditated starvation isn't going to do anyone or any company much good. In the long run all segments and individuals will have to travel the same road.

No trade paper is bigger or stronger than the industry it serves and by virtue of the same argument, no company or industry is bigger or stronger than its trade press. If, perchance, there is any individual or group who thinks he or they can sit around a table and decide the destinies of the press, he or they are totally ignorant of the simple facts of life.

And besides, there are laws which clearly state you just can't do those things indefinitely without some repercussions and perhaps a lot of additional grief for the whole industry.

Unfortunately there are a few people who just can't resist the temptation of trying to act like Czars and characters from out of silly story books. They had better stop long enough to glance at the last chapter and find out how the story ends. . . .

▲ ▲ ▲

Hip, Hip for Mississip

The exhibitors of Mississippi have launched a vigorous drive against the state sales tax, with all-out showmanship applied to the job of awakening the public to the high impost on their movie-going.

The screens will be used for a trailer offering a first prize of a $1,000 Savings Bond—$500 Savings Bond second prize—for the best letters on the subject: "Should I have to pay 15 times more 'sales tax' on my movie tickets than I pay on most other purchases?" (Mississippians pay 10% State tax in addition to the Federal 20% tax on tickets).

Theatremen in other states who are faced with the unfair burden of such discriminatory taxes will do well to consider the Mississippi plan for application to their own situation. And the industry will be cheering all of the Mississippi exhibitors who whole-heartedly join up in the good fight on their home grounds.

—CHICK LEWIS

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WHAT'S NEWS
In the Film Industry This Week

LITIGATION

Back in the post-Revolutionary War days, when a new United States was struggling to take shape, the Founding Fathers wrote the Constitution amidst such wrangling and haste that they forgot some very important considerations. As a result 10 Amendments, known as the Bill of Rights, had to be rushed through. The first of these insures freedom of speech. Back in the post-Civil War days, a Congress which had freed the slaves rushed through, against considerable opposition, a fourteenth amendment, which among other things forbids any state to deprive anyone of his property "without due process of law." This week in Atlanta, the two amendments were cited in a suit which marks the first direct attack on censorship of motion pictures to be filed since pictures began to talk. Producer Louis de-Rochemont, irked over the fact that Censor Christine Smith had banned his "Lost Boundaries," filed suit in federal court asking that the Atlanta censor law be declared unconstitutional because it violated both these constitutional amendments.

(Out in Ohio, though not authorized to do so by law, Ohio censors have extended their activities to the ads on a movie, using the censor power to hold up a picture whose advertising is objectionable to the censors.)

In the Government suit, the Big 3—Warner Bros., 20th-Fox, Loew's (MGM)—filed a rough draft of the decree which is being held confidential by the Justice Department, and RKO got a further amendment of its consent decree until Feb. 16, 1950 to get rid of joint ownerships. Faced by refusal of several of its partners to sell, RKO was said to be considering selling its stockholdings outright to bidders, or to seek through court action to compel its partners to dissolve the corporations and sell the assets.

TELEVISION

Si Fabian's Brooklyn Fox turned schoolroom last Tuesday when it presented an hour showing of United Nations General Assembly for 4,000 students of Brooklyn's ninth grade. Result: Technically—Not too good; Educationally—Some changes suggested by viewing teachers; older audiences for the subject matter suggested by Fabian Partner Sam Rosen, who wants to try again; Good Will—Tops.

The Federal Communications Commission announced this week that there would be no more temporary licensing of theatre television, presumably for special events. This would not affect those now operating under license, presumably. Late this week Fabian's Brooklyn Fox was said to be negotiating with DuMont to telecast the Notre Dame football games, but the price seemed to be the main hurdle.

EXHIBITION

Smarting under a 30 per cent box-office tax—20 per cent federal, 10 per cent state —which applies to the bulk of movie tickets sold in Mississippi, exhibitors of that state this week were preparing to do something about it. The "something" is a planned all-out attack on the state admission tax by arousing public resentment through a letter-writing contest. All exhibitors are asked to participate and use their screens to announce to their patrons a contest offering a first prize of $1,000 and a second prize of $500—both in bonds —for the two best letters on "Should I have to Pay 15 Times More 'Sales Tax' on My Movie Tickets Than I Pay on Most Other Purchases?" The contest is scheduled to run in December (P. 9) .

Meanwhile a more cheerful note was sounded in Overland, Mo., where the mayor, in the face of refusal by the Board of Alderman to rezone an area so that Fanchon and Marco could build a 1,000-car under-skyer, was planning to take the question to the people through a referendum. And Drive-in Operators, Inc., of Georgia, meeting in Atlanta, reelected R. J. Barnes as president and general manager, while the Motion Picture Theatre Owners of St. Louis, etc., are going to open a film row office with Myra Stroud as managing secretary. In Chicago, jallopy nights and Old Timers' nights are helping boost business during the pre-holiday slump.

DISTRIBUTION

Both Paramount and 20th Century-Fox this week were reliably reported to have moved towards solving the print shortage. Paramount has raised its print orders from 325 to 375; Fox is said to be working 400 prints on a feature.

In the field of change Robert Gillham stepped up to national ad and publicity director for Selznick and Vanguard, replacing Paul McNamara, resigned, and J. Cheever Cowdin resigned as Universal board chairman, after reported disagreement with the Nate Blumberg interests, which were backed by Principal Stockholder J. Arthur Rank.

GENERAL

First voice to be raised this week in senatorial circles against the excise taxes was that of Sen. Alexander Wiley (R., Wis.), who said he would seek reduction next term.

And switching from the financial to the question of morals, Bishop William A. Scully (Catholic), head of the Episcopal Committee on Motion Pictures found that motion pictures were getting worse, but that the U. S. product was less the sinner than the foreign import. He urged Catholics to "support and patronize the good and decent films in Hollywood and abroad." Meanwhile the Catholic Christophers were offering $10,000 for the best movie script in the Nov. 21, 1949-Nov. 1, 1950 period.

Financial: Twentieth Century-Fox, net for 39 weeks ending Sept. 24, 1949, $8,200,-013, or $2.80 a share, compared with $9,-119,613 or $3.12 a share for the same 1948 period. Reason for the drop: Losses taken for devaluation and for the stockholder suit settlement which attacked the bonus deal of Charles Skouras and others in National Theatres. Fox also declared the following dividends $1.12½ a share of Prior Preferred, 37½ cents a share on Convertible Preferred, 50 cents a share on common, all payable Dec. 1.

RKO, net loss for third quarter $287,809 compared to net loss of $2,257,888 for corresponding period, 1948. Net profit first nine months, 1949 $1,919,228, compared to net loss same period 1948 of $356,024.

Technicolor, dividend of 40 cents a share on the common, and a special dividend of 40 cents a share—both payable Dec. 20.

Fox, Paramount Increase Prints To Solve Shortage

Paramount and 20th Century-Fox have both been quietly increasing the number of prints alloted their exchanges for each feature until their print shortage situation—subject of almost universal exhibitor complaint in recent months—has been more or less eliminated in recent months, reliable sources indicated this week.

At present Paramount, which once issued 325 prints to a top feature, has run the number up to 375, a figure which Paramount sources declared would be more or less constant.

Up to 400

Twentieth Century-Fox, whose General Sales Manager Andy W. Smith, Jr., months ago had said the company was working out a new print plan, but who declined to discuss it, is reliably reported to be issuing orders for 400 prints on every 20th-Fox feature. Unofficial sources placed the former Fox print order at 275 to 325 a feature.

The increase is said to have resulted from the formal complaint made by the Theatre Owners of America, which took up the matter last September at its Los Angeles convention. On Sept. 15, 1949, the distributor-exhibitor relations committee, headed by Ted Gamble, reported on the matter to the floor, recommending that each distributor increase his print allocations to all exchanges it operated.

Film Export Business Off

With the exception of 16-mm. film business abroad, United States exports of motion picture films and equipment were off during the first nine months of 1949, the Commerce Department revealed this week in Washington.

There was a drop of more than 30 million linear feet of raw 35-mm. stock, projector business was off by one-third and booth equipment dropped even more sharply the figures revealed.

Sixteen-millimeter positive features, however, went up to 24,340,801 linear feet valued at $683,452 in 1949 compared to 14,969,734 feet valued at $417,621 in the same period last year. Export of 16-mm. negative reached 2,165,321 feet valued at $111,246 compared to 1,513,260 feet worth only $69,081 in the corresponding 1948 period.

Cowdin Quits Universal Board Chairmanship

J. Cheever Cowdin this week resigned as board chairman of Universal, with his resignation to take effect Dec. 31, 1949. Cowdin, who had been serving without a contract in recent months, will remain as a financial consultant to the company.

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Mayor Goes to Bat

Mayor Norman Myers of Overland, Mo., this week went to the bat for the giant 1,000-car, four-screen drive-in which Fanchon and Marco wishes to build in his community by declaring he would call for a referendum and let the public decide. The project is held up by action on the part of the Board of Aldermen who have twice voted down a rezoning petition. A public vote is thought likely to upset the aldermanic view.

Manpower, Money Prime Questions For Industry Meet

Manpower and money will be two of the prime questions certain to come up before the Conference Committee of the Motion Picture Industry when it meets at the Shoreham Hotel in Washington, D. C., Dec. 12-13 to discuss the steps to set up an all-industry public relations program, it was learned from reliable sources Tuesday.

That a move to discuss both budget and operation of the all-industry plan would be pushed by exhibitors seemed a further conclusion, though exhibitor organizations are keeping silent on their plans at present.

Budget a 'Must'

However, a well-informed exhibitor chief told SHOWMEN'S TRADE REVIEW that it was of prime importance that a budget be set up and it be determined how much would be allocated each participating member.

It is also important, he pointed out, that the personnel who carry out the forming of the all-industry campaign, be decided upon. There are many areas of conflict within the industry, he pointed out, and to find men who would suit all parties is next to impossible in his opinion. Exhibitors, he said, by the weight of their numbers, might be able to carry the day insofar as selecting the personnel, but then he acknowledged the men selected by exhibitors might not appeal to the other two branches. The same situation applies in all directions, he added, and the solution might be found in picking the actual planners and workers for the campaign from qualified men without the industry.

Just what will be the reaction to this thought if presented is not clear, for the Motion Picture Association of America has more or less inaugurated the plan and may feel a proprietary interest in it.

Support Good Movies, Counsels Bishop

Rev. William A. Scully chairman of the (Catholic) Episcopal Committee on Motion Pictures this week urged all Catholics "to support and patronize the good and decent films in Hollywood and abroad" in a statement which denounced the increasing number of offensive pictures during the past year.

From Washington, Bishop Scully reported that almost 24 per cent of the 467 features reveiwed during the year were classified as "morally objectionable in whole or in part. In this connection 19 per cent of the domestic product and 47 per cent of the foreign imports were found to be what the Bishop termed "offensive".

"Not only in number, but also in the kind and degree of moral offensiveness, films of the past year were at the lowest ebb."

Get 'Em Writing to Get 'Em Thinking Is Tax Strategy

Prize Letter Contest Would Arouse Audience Opposition To Miss. Box-Office Levy

Stung by the fact that the majority of their theatre tickets are soaked with a 30 per cent admission tax—20 per cent federal, 10 per cent state—Mississippi exhibitors this week were preparing to carry their fight to the people through a novel letter-writing prize contest. The idea apparently behind the contest is to get audiences to think about admission taxes by getting them to write about it.

The contest, which offers a $1,000 bond as first prize and a $500 as second prize for two of the best letters written by theatre-goers on "Should I Have to Pay 15 times More 'Sales Tax' on My Movie Tickets than I Pay on Most Other Purchases," is planned to run in December. It's strategy is to hit the voters with the information so that a bill to reduce the tax may be gotten to the legislature during the next term, which apparently precedes elections.

The plan for the contest involves every exhibitor taking to his screen by way of a trailer which calls attention to the prizes and to follow it up with handbills and other informative media. In a letter sent to all exhibitors as the result of initial emergency exhibitor meeting in Hattiesburg, followed by meetings in Meridian, Vicksburg, Natchez and Jackson, all theatres, including those devoted to Negroes, who are also eligible for the prizes, are requested to participate.

In a "Plan of Action" sent out by the emergency committee, the point is made that something must be done about box-office taxes now, even as municipalities are eyeing theatres for their cut of this revenue sources. Exhibitors are requested to seek the cooperation of their newspapers, probably selecting the newspaper editor and the mayor, along with other important people as judges. The five best letters in each are to be sent to Jackson, Miss., where the final two best will receive the prizes.

The trailer announcing the contest, which is to be produced at cost and prorated among the participating exhibitors, reads:

The Theatres of Mississippi
Will Give
A $1,000 Saving Bond as First Prize
A $500 Saving Bond as Second Prize

To the Persons who write the best letters on the subject:

"Should I have to Pay 15 Times More Sales Tax on My Movie Tickets Than I Pay On Most Other Purchases?"

This theatre must receive your letter before midnight, Dec. 31.

Free information is available on this subject in the Manager's Office—Also rules of the contest.

(Note: You are paying approximately 20% Federal Tax and 10% State Tax when you buy a ticket. Mississippi Theatre Patrons Pay the Highest Ticket Tax of any State in the Nation.)

Handbills, Too

The handbill presents the cause of the motion picture as a cultural and entertainment unit in the community and makes points against the tax.

Constitution Invoked as deRochemont Launches Atlanta Censorship Attack

For the first time since movies began to talk, the U. S. Constitution was invoked this week in an attack on censorship as Producer Louis deRochemont sought an injunction against the Atlanta censors in the federal court of that southern city.

DeRochemont's action, in which Film Classics is a co-plaintiff, arose out of a ban placed upon "Lost Boundaries" by Censor Christine Smith and upheld by the Carnegie Library Trustees, who are the censor board under the Atlanta law establishing censorship.

In his petition, the producer of the film which deals with the problems facing a Negro family which passed for white in a New Hampshire town, declares that the censor action violates two amendments of the Constitution. They are: the post-Revolutionary First, which guarantees freedom of speech and of the press, and the post-Civil War Fourteenth, which extends these guarantees to the states and prevents any state from depriving anyone of his property without due process of law.

Mayor Sued, Too

The deRochemont action is directed against Censor Christine Smith, the entire censor board —Milton G. Farris, Sherwood L. Astin, Ralph A. Juie, Mrs. William J. Davis, J. Howard Monroe, John M. Slaton, Aubrey Milam, Troy Steone—and Mayor William B. Hartsfield of Atlanta, as an ex-officio member of the board. It seeks:

1) A temporary injunction halting any censor action against the picture or its playing while the case is being tried.

2) A permanent injunction declaring the censor law of Atlanta to be unconstitutional.

3) And "such other and further relief as this court may deem just and equitable."

"Lost Boundaries originally was banned by Censor Smith, before it had a public showing, which is customary practice in most censor cases. deRochemont and Film Classics appealed this ruling to the censor board which upheld Miss Smith and thereby prevented the picture from getting a license to be shown in the city of Atlanta.

DeRochemont immediately wanted a court test but Film Classics President Joseph Bernhard objected, believing that the ruling would be changed. His position was justified when the censor passed 20th Century-Fox's "pass" pic-

(*Continued on Page* 11)

Just a Sneeze

Twentieth Century-Fox's controversial "Pinky" opened in Atlanta last Thursday with police alert in front of the Roxy but anticipated demonstrations failed to materialize. The whole atmosphere was quiet with the United Press reporting a policeman as saying there had been "nothing louder than a sneeze" exceping for one burst of applause in the Negro balcony when Pinky bested an opponent.

Fabian Fox Turns Schoolhouse For United Nations Telecast

Public Service Gesture Enables 4,000 Children, Teachers to See Session

For the first time in the history of theatre television, Fabian's Brooklyn Fox united with the Ford Motor Company, the Columbia Broadcasting System and members of the stagehands and projectionists' unions to present a telecast of the United Nation's General Assembly to some 4,000 Brooklyn Junior High School students in the auditorium of the Fox Theatre.

The broadcast, which was offered without cost to either the students or the board of education, tapped in on the 12th such UN telecast sponsored over CBS by Ford and was brought to the theatre over RCA's large-screen theatre television.

The experiment, unique in the fact that it is one of the few efforts made by theatres anywhere to perform a service of educational value by converting a theatre into a giant classroom and by making use of facilities beyond the ability of the majority of schools to procure, was met with mixed reactions.

Noisy to Interested

Students ranged from noisy to interested, teachers for the most part considered it of educational value with the intimation that future attempts would have to be modified with the classroom in mind, and Fabian Theatres, which presented the event, were satisfied with the result as an experiment and indicated they would try again.

Presenting this last view, Sam Rosen, one of the Fabian partners, said he considered the event a success, despite difficulties in student attention which interfered with the program and some technical bugs which marred the telecast.

Termed Public Relations

"This," he remarked anent using the theatre as an auxiliary help in schools, "is public relations. To me it is a success even as it is. I believe this is the kind of thing theatres should do and that there is a big future for it. We lost a little time on our opening show, but we're happy to do this as a public service."

Rosen declared that he thought a mistake had been made in the age groups of the students which ranged from 14 to 18, because the program was "adult."

"I would like to try it again with high school seniors," he said, adding that he had plans now to attempt that.

The viewpoint of teachers queried in connection with the show is probably best expressed by Phil Finkelstein, an instructor in Cunningham Junior High School, part of the Brooklyn system.

"It has an educational value," he told SHOWMEN'S TRADE REVIEW of the experiment. However, he added that he thought there was too much talk in the telecast and that for classroom use it would be better if informational background material were cut into some of the debate.

The student reaction itself ranged from dissatisfaction to a high decree of interest and intelligent discussion. One girl told CBS, which took wire recordings of opinion, that "I didn't get nothing out of it." Her classmates, all of whom had left before the telecast was completed and had been held up in the lobby by a school representative, agreed. The representative advised reporters quietly that the opinion was not typical of the school system since the students in question came from schools in an underprivileged area.

Too Long-Winded

Other students reacted differently. All seemed to agree that the United Nations speakers were too long winded. One girl said there would be more interest if they used more brevity. Another wanted to hear more speakers. A boy in a wind breaker favored a 25-minute maximum on all UN speakers.

Asked by the interviewer: "Do you think you would sit still that long?" he replied:

"I guess so, if they were interesting."

Another boy remarked that most of the UN delegates seemed bored.

The telecast itself got started after an address to the students by Rosen and Ruth Bryan Roade of the United Nations as well as a representative of the Board of Education. Unfortunately this was followed over television by an address from a UN spokesman which made the talk run rather long and started the students to talking. Shots of the Assembly itself in "action" quieted them down for awhile, but then another interview with a member of the committee on Free Speech started off another burst of talk which did not die down throughout the telecast.

For the most part the static quality of the Assembly did not provide sufficient interest to hold the students, especially with the talk that continued, and at points the definition ran haywire, at one time blacking out altogether.

However, despite the noisiness and inattention of many, the kids seem to have had a good time. Some booed Vishinsky, cheered Israel, and the questioning at the end of the program proved that some even had been observant.

Not Even a Mouse?

Clyde Cooley of Omaha's International Alliance of Theatrical Stage Employes asked exhibitors in that area this week to think it over whether it wouldn't be a good idea to close all houses on the night before Christmas to give employes a break?

No New Licenses Declares FCC

No further authorization will be granted for large-screen theatre television broadcasts, excepting as part of long-range research and experimental programs, the Federal Communications Commission announced in Washington this week.

The Commission said its ruling was handed down to preclude any possibility of misunderstanding on the part of the public or the motion picture firms "contemplating investment in the proposed service."

The FCC pointed out that several film organizations have requested hearings on the establishment of commercial theatre video operation and have asked for the assignment of specific channels. For this reason, the Commission said, the granting of new authorizations for special broadcasts before a final decision is reached on whether or not to license theatre video might be "misleading."

The recent FCC ruling on television licenses in no way affects the present status of theatres now operating large-screen television experiments, Gael Sullivan, executive director of the Theatre Owners of America, announced Wednesday.

Sullivan, after studying the ruling, said further it did not affect the issues now before the commission with regard to granting special licenses for theatre video, a matter now being studied by the FCC.

You Can't Win

Albert Levin, manager of San Francisco's Alexandria, thought he was doing pretty good when he managed to find a lost earring out of the pile of stuff left on a theatre floor over night. But when he turned it over to the lady's husband, he found that irate gentleman demanding an apology as well. It seems, said Mr. Spouse, that Levin had told his wife she had "long ears" when the lady had called up about the earring. What Levin, had actually suggested was that she drop down and see if he had found the "wrong earring." Misunderstanding did the rest, converting "wrong" into "long."

Press Club Help For Wrather Film

The Overseas Press Club has set up a liaison committee to work with Producer Jack Wrather and Eddie Golden on their forthcoming story of Cardinal Mindszenty's trial—"Guilty of Treason"—Wrather told a trade press conference in New York Tuesday.

The Club, which Wrather said owned a piece of the picture in addition to having sold its book, "As We See Russia", to the producer as inspiration for the film, appointed a committee consisting of Gabe Pressman, who covered the Mindszenty's trial for *The New York Times*. Craig Thompson, former *Life* Moscow correspondent, and Bob Considine of International News Service.

Wrather said negotiations for a distributor on the film would begin shortly but that he and Golden would probably not release it until after holidays or until the United Nations acted on its review of the Hungarian prelate's trial.

The former Texas oil man turned film producer declared that he had brought in "Guilty of Treason" for $600,000 in association with Golden at Enterprise Studios. During a recent European visit, Wrather called upon Pope Pius XII and presented him with a copy of the Emmett Lavery screenplay.

Drive-In Operators Reelect 'Hap' Barnes

Drive-In Operators, Inc., meeting in Atlanta this week reelected R. J. (Hap) Barnes as president and general manager with M. L. Deloney, vice-president; Kark (Bud) Charlman, treasurer; and R. R. Ingram, secretary.

Northwest Exhibitors To Meet in Seattle, Nov. 29

The Independent Theatre Owners of Washington, Idaho and Alaska will hold its annual meeting in the Benjamin Franklin Hotel at Seattle, Nov. 29, Executive Secretary James Hone announced this week.

20th CENTURY-FOX'S CHRISTMAS GIFT
TO EXHIBITORS ALL OVER THE LAND!!!



273,649,624 PEOPLE WILL BE PRE-SOLD THAT PRINCE of FOXES IS YOUR HOLIDAY PICTURE!

—BOOK IT NOW!...



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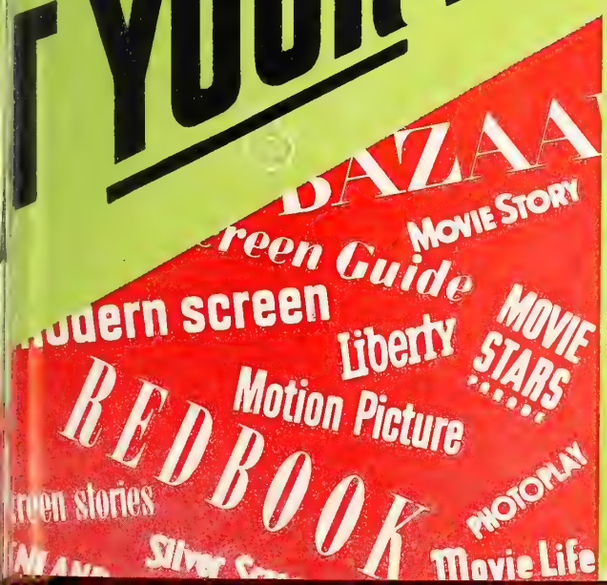
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FOR TH NATION ADVERT PLANNI YOUR T OFFICE-

House



FIRST TIME A NEWSPAPER MAGAZINE AL SING CAMPAIGN D TO PAY OFF IN WN-AT YOUR BOX T YOUR PLAYING TIME!....



25 National magazines and newspapers selling the world is a concentrated 23 day period that "Prince of Foxes is the Picture for the Holidays!"

Here they are!

LIBERTY, with a readership o **5,333,268,** on stands Novembe 15th; WOMAN'S HOME COM PANION, readership of **15,678,14** on stands November 18th; BEAUTIFUL, readership o **2,244,828,** on stands Novembe 20th; REDBOOK, readership c **7,862,344,** on stands Novembe 25th; COLLIER'S, readership c **11,928,904,** on stands Novembe 25th; COSMOPOLITAN, reade ship of **8,113,888,** on stands Nover ber 30th; HARPER'S BAZAAR readership of **1,485,396,** on stanc December 1st; LOOK, readership c **11,561,064,** on stands December 6th LIFE, readership of **21,091,092,** o stands December 8th; AMERICA WEEKLY, readership of **37,642,24** on stands December 11th; GOOD HOUSEKEEPING, readership c



12,551,200, on stands Nov. 20th PARADE, readership of **20,602,66** on stands Dec. 18th; THIS WEEK readership of **35,458,652,** on stand December 18th; PUCK, (Comi Weekly), readership of **32,945,284** on stands December 18th; and i the following fan magazines, in th November and December issues MODERN SCREEN AND SCREEN STORIES, readership of **13,273,024** MOTION PICTURE STORY AN MOVIE STORY, readership o **9,902,696;** SCREEN GUIDE AN MOVIELAND, readership o **4,400,000;** MOVIE LIFE AN MOVIE STARS PARADE, reader ship of **5,246,960;** PHOTOPLAY readership of **9,218,792;** SCREEN LAND AND SILVER SCREEN readership of **7,109,184.**

TOTAL READERSHIP ... 272,849,624



Here's How This Campaign Works For You! . . .



Below, listed alphabetically by state, are all the trading centers in the nation, together with the number of families and total combined circulation in each locality.

IMPORTANT NOTE: To understand what these figures mean to you; (1) Multiply the circulation figure by 4. This is the *accepted* readership per copy. (2) Divide the number of families in your community into that figure. (3) This will give you the number of times each family will be hit with the PRINCE OF FOXES message. *In most situations, each family will be reached from ten to twenty times within a five week period!* **ALL THEY WILL BE WAITING FOR IS THE ANNOUNCEMENT OF YOUR PLAYDATE!**

Alabama

Total Trading Area	Total Families	Combined Circulation
Anniston	29,061	25,976
Birmingham	176,677	232,826
Decatur	21,730	11,081
Dothan	58,805	20,928
Florence	40,096	22,619
Gadsden	34,954	22,393
Huntsville	30,350	10,111
Mobile	64,108	39,922
Montgomery	98,188	45,331
Opelika	14,289	12,069
Selma	36,525	11,974
Tuscaloosa	38,121	22,351

Arizona

Douglas	9,190	9,764
Phoenix	72,896	96,192
Prescott	16,901	22,263
Tucson	21,440	46,618

Arkansas

Batesville	14,059	1,956
Blytheville	29,797	15,285
El Dorado	44,064	14,957
Fayetteville	30,493	11,607
Fort Smith	70,147	23,253
Helena	14,402	5,790
Hope	17,287	3,578
Hot Springs	17,108	12,146
Jonesboro	34,170	13,839
Little Rock	108,266	47,710
Paragould	16,974	6,424
Pine Bluff	45,495	15,018
Texarkana	58,621	22,057

California

Bakersfield	38,030	113,044
Chico	15,094	33,255
El Centro	18,787	36,381
Eureka	16,668	37,695
Fresno	95,486	163,862
Long Beach	62,893	214,809
Los Angeles	731,830	2,591,639
Marysville	18,411	43,278
Merced	14,928	29,378
Oakland	180,666	500,071
Pasadena	109,856	321,264
Redding	13,037	28,164
Sacramento	82,184	184,371
Salinas	20,056	62,889
San Bernardino	70,346	228,534
San Diego	90,192	270,776
San Francisco	266,354	1,032,912
San Jose	49,447	115,079
San Luis Obispo	10,228	31,281
Santa Ana	41,005	136,850
Santa Barbara	21,234	60,666
Santa Cruz	14,972	47,188
Santa Rosa	25,251	67,244
Stockton	64,917	160,518
Vallejo	33,033	121,249
Ventura	19,058	56,746

Colorado

Alamosa	10,351	5,205
Colorado Springs	18,888	24,544
Denver	166,436	260,127
Durango	12,531	7,375
Fort Collins	10,851	11,961
Grand Junction	28,446	26,746
Greeley	12,952	10,634
Pueblo	47,707	37,861
Sterling	7,445	5,282
Trinidad	15,216	7,790

Connecticut

Bridgeport	57,714	129,536
Danbury	13,808	44,795
Hartford	135,014	239,665
Meriden	23,249	44,759
New Haven	87,946	120,061
New London	19,407	49,947
Norwalk	14,223	36,573
Norwich	18,839	27,632
Stamford	28,498	67,967
Waterbury	38,147	64,794

Delaware

Wilmington	81,878	254,564

District of Columbia

Washington	276,640	1,362,996

Florida

Daytona Beach	16,779	32,916
Fort Myers	10,364	11,884
Gainesville	16,162	20,032
Jacksonville	87,881	187,617
Miami	91,537	435,437
Ocala	9,898	10,334
Orlando	42,782	57,637
Pensacola	52,232	40,773
Tallahassee	34,142	28,178
Tampa	131,558	125,638
West Palm Beach	32,551	73,709

Georgia

Total Trading Area	Total Families	Combined Circulation
Albany	36,191	32,132
Americus	11,597	9,026
Athens	40,682	51,060
Atlanta	203,820	602,905
Augusta	72,906	40,166
Brunswick	7,525	12,480
Columbus	54,835	46,468
Gainesville	24,933	31,413
Griffin	17,795	28,627
La Grange	26,130	32,705
Macon	99,600	79,395
Rome	34,637	38,916
Savannah	78,777	47,610
Thomasville	18,548	23,204
Valdosta	21,174	20,679
Waycross	28,457	19,645

Idaho

Boise	46,215	52,561
Idaho Falls	16,777	19,888
Lewiston	22,271	32,788
Pocatello	20,275	28,782
Twin Falls	24,009	27,081

Illinois

Aurora	31,296	69,008
Bloomington	31,131	47,416
Cairo	19,929	13,126
Centralia	19,910	20,625
Champaign	26,680	51,798
Chicago	949,744	2,488,183
Chicago Heights	37,617	101,284
Danville	32,900	42,662
Decatur	46,856	62,519
Elgin	22,586	58,308
Evanston	61,907	187,451
Freeport	20,833	33,858
Galesburg	21,752	37,990
Gary	84,602	211,394
Harrisburg	19,263	13,728
Joliet	32,688	68,322
Kankakee	24,853	46,313
Kewanee	10,856	16,905
Mattoon	26,753	29,080
Mount Vernon	67,966	71,057
Oak Park	136,174	375,906
Ottawa	39,091	73,170
Peoria	96,695	106,073
Quincy	27,938	28,015
Rockford	68,031	138,602
Springfield	78,531	92,156

Indiana

Anderson	25,315	44,005
Bedford	14,360	11,604
Bloomington	13,014	17,981
Elkhart	31,970	56,703
Evansville	90,709	61,085
Fort Wayne	113,642	200,007
Indianapolis	232,566	437,514
Kokomo	19,587	35,413
Lafayette	31,366	60,408
Logansport	20,661	34,409
Marion	17,555	26,945
Michigan City	20,998	45,342
Muncie	49,512	55,419
Peru	7,630	15,182
Richmond	25,189	40,155
South Bend	81,370	151,339
Terre Haute	76,173	61,547
Vincennes	46,711	49,476

Iowa

Burlington	18,292	30,829
Cedar Rapids	42,811	56,609
Clinton	32,612	53,360
Creston	11,721	11,306
Des Moines	144,031	236,429
Dubuque	39,753	48,753
Fort Dodge	34,911	56,598
Iowa City	18,223	31,113
Keokuk	24,603	30,642
Marshalltown	15,566	24,556
Mason City	48,356	73,917
Muscatine	12,527	18,052
Oskaloosa	15,166	17,043
Ottumwa	35,333	43,965
Quad Cities	69,631	140,117
Sioux City	87,024	102,742
Spencer	18,311	29,292
Waterloo	55,177	81,827

Kansas

Arkansas City	11,775	11,735
Atchison	6,219	2,996
Chanute	15,341	7,304
Coffeyville	25,513	17,158
Dodge City	26,142	27,338
Emporia	16,930	9,105
Fort Scott	16,021	4,758
Great Bend	14,184	16,509
Hays	19,670	16,322
Hutchinson	27,552	26,982
Lawrence	8,809	7,723
Leavenworth	7,759	8,137
Manhattan	22,149	19,353
Ottawa	8,680	4,170
Parsons	8,377	5,757
Pittsburg	18,500	10,104
Salina	52,969	43,945
Topeka	41,516	34,532
Wichita	89,025	171,100

Kentucky

Bowling Green	37,362	7,668
Frankfort	8,749	4,087
Hazard	15,950	2,126
Hopkinsville	16,045	5,959
Lexington	111,665	39,069
Louisville	209,988	102,711
Maysville	18,031	7,690
Middlesborough	63,183	10,320
Owensboro	52,473	14,821
Paducah	73,764	32,746
Somerset	21,359	2,277

Louisiana

Alexandria	49,655	17,832
Baton Rouge	58,560	26,767
Lafayette	57,871	15,407
Lake Charles	32,607	16,527
Monroe	54,925	19,127
New Orleans	223,699	106,036
Shreveport	115,627	40,643

Maine

Augusta	15,346	31,978
Bangor	53,659	63,316
Houlton	20,519	18,183
Lewiston	43,388	93,102
Portland	57,038	140,753
Rockland	9,077	14,346
Waterville	18,622	30,508

Maryland

Baltimore	308,766	1,098,340
Cambridge	14,447	26,931
Cumberland	52,007	54,145
Frederick	16,640	38,933
Hagerstown	24,948	57,160
Salisbury	41,988	80,384

Massachusetts

Boston	283,623	783,492
Brockton	45,412	105,053
Cambridge	139,990	318,064
Fall River	89,166	200,337
Fitchburg	35,933	79,136
Greenfield	13,714	30,286
Haverhill	23,888	56,159
Lawrence	33,078	75,009
Lowell	33,049	74,131
Lynn	76,985	190,218
North Adams	11,007	26,571
Pittsfield	21,614	51,750
Quincy	44,857	113,657
Springfield	111,841	243,935
Waltham	31,280	83,976
Worcester	104,317	169,748

Michigan

Alpena	10,360	17,551
Ann Arbor	26,444	101,064
Battle Creek	33,058	72,053
Bay City	40,586	78,552
Cadillac	8,752	11,531
Dearborn	66,543	288,681
Detroit	483,437	1,711,899



. . . plenty more . . . .



This unprecedented advertising campaign for the first time utilizes in the selling of a motion picture the highly successful techniques used for other types of products — as in the launching of a new model of an automobile or a special merchandising scheme for razor blades. The secret is this: Create a desire through a coordinated, *concentrated* magazine and newspaper barrage. *Then make it possible for everybody to satisfy that demand when it is at its height.* That's why over 500 prints will be working on "Prince of Foxes" during the Holiday season. ***Cut yourself in on it by booking "PRINCE OF FOXES" NOW!***

(Michigan Cont.)

Total Trading Area	Total Families	Combined Circulation
Escanaba	12,860	19,167
Flint	79,377	186,356
Grand Rapids	109,525	179,520
Hancock	17,706	23,871
Iron Mountain	16,264	28,268
Ironwood	12,979	14,553
Jackson	39,879	93,133
Kalamazoo	50,721	99,327
Lansing	58,698	143,254
Marquette	14,573	26,916
Muskegon	56,672	104,128
Petoskey	15,467	27,284
Pontiac	67,777	252,217
Port Huron	26,622	61,224
Saginaw	69,753	136,452
Sault Ste. Marie	10,580	18,452

Minnesota

Albert	23,185	38,524
Bemidji	13,925	13,332
Brainerd	23,344	28,963
Duluth	65,708	66,388
Fergus Falls	17,670	21,262
Hibbing	34,926	37,313
Mankato	47,090	73,101
Minneapolis	369,373	785,686
Rochester	21,227	38,836
St. Cloud	38,473	49,633
Willmar	18,079	25,548
Winona	16,361	23,587

Mississippi

Total Trading Area	Total Families	Combined Circulation
Biloxi	17,386	16,330
Clarksdale	28,999	9,708
Columbus	45,504	20,492
Corinth	24,513	9,087
Greenville	37,489	15,566
Greenwood	64,569	24,255
Hattiesburg	24,211	12,425
Jackson	88,513	38,349
Laurel	23,477	6,815
McComb	27,430	8,585
Meridian	46,898	16,268
Natchez	26,402	5,634
Tupelo	43,182	19,013
Vicksburg	36,954	11,256

Missouri

Alton	28,455	33,090
Cape Girardeau	35,318	20,705
Chillicothe	22,901	7,706
Columbia	23,507	17,835
East St. Louis	110,908	78,252
Hannibal	29,614	24,010
Jefferson City	33,060	19,709
Joplin	63,222	36,648
Kansas City	259,404	187,263
Kirksville	18,544	10,050
Moberly	20,959	10,368
Poplar Bluff	34,242	12,966
St. Joseph	84,478	40,410
St. Louis	301,841	448,503
Sedalia	27,620	10,488
Springfield	117,965	38,707
University City	80,304	54,273

Montana

Total Trading Area	Total Families	Combine Circulatio
Billings	28,321	28,83
Bozeman	8,904	12,39
Butte	28,284	26,92
Glasgow	5,820	4,82
Great Falls	23,990	29,82
Havre	8,973	8,57
Helena	7,932	10,17
Kalispell	9,458	13,47
Lewistown	5,152	5,02
Miles City	12,106	10,63
Missoula	20,556	26,53

Nebraska

Beatrice	25,734	14,68
Columbus	18,186	9,77
Fremont	10,683	8,21
Grand Island	27,024	21,06
Hastings	22,446	15,58
Kearney	13,323	8,48
Lincoln	50,311	41,08
McCook	15,823	10,79
Norfolk	26,105	13,09
North Platte	15,701	12,44
Omaha	159,571	163,56
Scottsbluff	24,637	18,05

Nevada

Elko	3,463	6,48
Ely	4,054	6,47
Las Vegas	12,431	42,72
Reno	30,673	76,38

New Hampshire

Berlin	9,531	16,23
Claremont	19,053	44,05
Concord	16,691	35,08
Dover	13,027	29,76
Keene	12,428	27,35
Laconia	11,424	24,82
Manchester	46,460	100,59
Portsmouth	11,529	33,32

New Jersey

Atlantic City	42,335	153,54
Camden	132,116	461,89
Elizabeth	102,774	227,55
Hackensack	74,703	164,84
Jersey City	158,929	276,77
Long Branch	44,775	118,64
Morristown	31,872	69,03
Newark	259,356	505,11
New Brunswick	54,981	121,53
Paterson	129,348	248,10
Trenton	61,897	149,53

New Mexico

Total Trading Area	Total Families	Combined Circulation
Albuquerque	31,372	33,636
Clovis	13,328	13,136
Gallup	12,207	7,022
Hobbs	8,449	10,685
Las Vegas	10,801	4,399
Roswell	14,267	26,999
Santa Fe	16,320	13,039

New York

Albany	137,242	319,224
Auburn	21,100	59,901
Binghamton	69,901	169,477
Buffalo	288,673	813,240
Elmira	61,526	107,293
Glens Falls	25,488	49,672
Gloversville	20,643	42,829
Hornell	15,423	26,056
Ithaca	15,846	34,131
Jamestown	21,210	47,149
Kingston	24,104	40,636
Long Island	155,851	423,292
Malone	7,183	11,512
Middletown	30,062	53,059
Newburgh	22,050	44,761
New York City	2,047,919	2,952,462
Ogdensburg	18,909	42,539
Olean	27,700	56,863
Oneonta	15,599	28,544
Plattsburg	15,500	24,702
Poughkeepsie	25,374	47,021
Rochester	169,421	398,558
Saranac Lake	7,589	15,946
Schenectady	54,532	125,919
Syracuse	121,115	433,930
Utica	77,851	162,620
Watertown	31,748	62,775
Yonkers	152,205	319,023

North Carolina

Ashville	80,083	46,714
Charlotte	128,909	86,987
Durham	33,191	25,195
Fayetteville	40,235	30,063
Goldsboro	24,362	11,232
Greensboro	79,195	60,704
Greenville	12,699	5,635
Henderson	14,186	4,636
Hickory	30,965	16,508
Kinston	11,783	6,682
New Bern	15,016	22,261
Raleigh	63,373	38,220
Rocky Mount	34,742	17,181
Salisbury	17,758	10,025
Statesville	14,327	6,978
Washington	23,498	8,619
Wilmington	42,305	26,826
Wilson	14,012	6,836
Winston-Salem	69,348	30,722

North Dakota

Total Trading Area	Total Families	Combined Circulation
Bismarck	27,668	23,429
Devils Lake	14,931	12,889
Dickinson	8,449	6,416
Fargo	44,964	60,284
Grand Forks	47,802	57,362
Jamestown	10,013	10,234
Minot	26,297	27,980
Valley City	7,049	7,428
Williston	15,507	13,301

Ohio

Akron	106,780	296,112
Ashtabula	19,350	63,052
Athens	21,285	8,900
Cambridge	14,431	14,330
Canton	93,231	181,015
Chillicothe	24,070	12,660
Cincinnati	300,972	432,012
Cleveland	285,455	1,114,304
Cleveland Heights	63,899	244,243
Columbus	136,047	147,222
Coshocton	10,539	10,887
Dayton	132,361	155,233
East Liverpool	20,112	47,615
Elyria	13,906	49,724
Findlay	14,193	25,905
Hamilton	19,759	31,625
Lancaster	16,711	9,975
Lima	49,124	53,528
Lorain	16,324	63,135
Mansfield	48,205	98,047
Marietta	11,221	12,124
Marion	22,389	39,677
Newark	15,908	18,823
Painesville	12,754	57,469
Portsmouth	32,634	17,717
Sandusky	25,149	82,234
Springfield	42,691	43,357
Steubenville	30,851	69,377
Toledo	184,124	389,000
Warren	29,205	74,760
Washington C. H.	9,526	6,650
Wooster	11,311	26,641
Youngstown	71,106	156,206
Zanesville	32,197	19,765

Oklahoma

Ada	13,279	4,376
Altus	17,658	6,777
Ardmore	25,397	8,033
Bartlesville	14,028	10,226
Chickasha	20,843	7,841
Clinton	21,904	7,117
El Reno	14,059	6,751
Enid	43,988	23,511
Lawton	19,690	14,996
McAlester	19,979	6,372
Muskogee	30,688	14,385
Oklahoma City	106,983	87,037
Okmulgee	19,171	7,541
Ponca City	17,561	11,489
Shawnee	36,679	13,529
Tulsa	104,879	76,473

Oregon

Total Trading Area	Total Families	Combined Circulation
Astoria	8,803	31,706
Baker	7,337	13,544
Bend	7,973	23,352
Eugene	29,124	95,057
Klamath Falls	17,265	35,878
La Grande	7,489	14,982
Marshfield	12,499	33,675
Medford	21,423	62,642
Pendleton	6,404	18,822
Portland	199,875	775,879
Salem	42,334	132,411
The Dalles	9,625	23,270

Pennsylvania

Allentown	85,594	218,725
Altoona	69,273	146,524
Beaver Falls	21,276	61,611
Braddock	23,294	55,195
Bradford	11,974	25,767
Butler	22,228	51,313
Carbondale	15,580	16,961
Chambersburg	15,051	25,160
Chester	31,081	136,674
Clearfield	15,884	28,732
Connellsville	19,386	43,179
Du Bois	12,950	28,007
Easton	46,362	107,462
Erie	55,042	137,121
Greensburg	39,409	95,395
Harrisburg	74,071	182,227
Hazleton	22,702	46,874
Indiana	16,029	34,031
Johnstown	61,472	133,019
Kittanning	17,041	30,704
Lancaster	63,716	127,014
Lebanon	19,030	45,464
Lewistown	14,887	26,197
McKeesport	59,061	153,333
McKees Rocks	33,238	83,434
Meadville	13,319	31,469
New Castle	24,804	62,711
New Kensington	37,553	101,252
Norristown	33,975	130,767
Oil City	29,960	60,864
Philadelphia	614,229	2,160,929
Pittsburgh	278,774	827,851
Pottstown	15,878	60,075
Pottsville	36,626	87,651
Punxautawney	9,231	13,463
Reading	61,093	129,962
Ridgway	9,943	24,071
Scranton	80,226	75,853
Shamokin	19,773	40,525
Sharon	26,979	71,209
Shenandoah	19,197	42,238
Sunbury	25,591	53,906
Uniontown	39,612	77,090
Warren	13,301	27,309
Washington	33,557	80,286
Wilkes-Barre	93,646	131,208
Williamsport	36,534	76,744
York	55,706	125,226



...still more....

Rhode Island

Total Trading Area	Total Families	Combined Circulation
Newport	10,323	28,664
Providence	187,187	309,527
Woonsocket	23,097	39,691

South Carolina

Anderson	20,749	10,738
Charleston	66,476	47,121
Columbia	61,513	44,009
Florence	61,424	25,099
Greenville	63,764	38,800
Greenwood	17,144	8,478
Orangeburg	20,336	7,146
Rock Hill	20,605	9,743
Spartanburg	50,908	29,364
Sumter	23,217	7,918

South Dakota

Aberdeen	32,729	31,450
Huron	10,498	10,289
Lead	9,772	7,176
Mitchell	21,646	14,173
Pierre	6,530	4,868
Rapid City	17,668	17,799
Sioux Falls	68,558	83,867
Watertown	25,133	30,880
Yankton	10,918	6,783

Tennessee

Bristol	36,854	18,307
Chattanooga	108,190	57,891
Clarksville	12,847	3,700
Columbia	33,915	7,744
Dyersburg	15,589	9,494
Jackson	56,872	31,693
Johnson City	34,308	16,949
Kingsport	32,041	15,347
Knoxville	119,607	58,375
Memphis	213,322	225,433
Nashville	179,541	69,968

Texas

Abilene	41,326	22,167
Amarillo	46,241	43,990
Austin	60,887	56,320
Beaumont	59,794	45,672
Big Spring	26,492	28,115
Brownsville	49,169	40,512
Brownwood	25,268	12,550
Bryan	18,167	13,619
Corpus Christi	51,947	69,875
Corsicana	15,828	7,048
Dallas	169,744	253,355
El Paso	62,268	106,614
Fort Worth	120,311	86,089
Galveston	22,152	30,018
Greenville	25,376	9,999
Houston	250,339	324,869
Laredo	12,103	8,373
Longview	25,437	18,118
Lubbock	43,928	33,899
Marshall	15,568	5,994

Utah

Logan	9,828	10,248
Ogden	21,693	36,909
Provo	32,077	43,633
Salt Lake City	74,308	166,169

Vermont

Barre	17,406	28,896
Brattleboro	5,356	10,046
Burlington	25,098	46,863
Rutland	16,477	31,604
St. Johnsbury	17,449	26,158

Virginia

Charlottesville	22,838	20,414
Covington	17,635	12,455
Danville	46,510	16,652
Fredericksburg	14,604	17,316
Harrisonburg	15,707	18,893
Lynchburg	31,675	20,188
Norfolk	135,114	177,647
Petersburg	39,166	20,108
Richmond	104,316	74,239
Roanoke	85,818	51,808
Staunton	13,914	15,108
Winchester	13,879	29,334

Washington

Trading Area Total	Families Total	Combined Circulation
Aberdeen	20,352	43,593
Bellingham	30,617	54,963
Everett	29,451	63,778
Olympia	26,089	56,112
Seattle	194,786	573,606
Spokane	95,955	197,154
Tacoma	56,145	102,943
Walla Walla	15,492	46,723
Wenatchee	20,707	37,266
Yakima	34,132	79,342

West Virginia

Beckley	38,592	20,974
Bluefield	60,565	33,743
Charleston	90,130	58,603
Clarksburg	52,162	34,937
Elkins	12,315	7,413
Fairmont	17,185	24,475
Huntington	108,444	54,858
Logan	14,133	7,222
Martinsburg	13,170	20,594
Morgantown	19,794	35,544
Parkersburg	28,074	22,108
Wheeling	76,208	86,616
Williamson	29,277	9,014

Wisconsin

Appleton	31,778	77,152
Ashland	14,390	16,241
Eau Claire	56,638	90,466
Fond Du Lac	23,062	47,254
Green Bay	43,937	85,365
Janesville	18,628	42,148
Kenosha	19,461	47,906
La Crosse	54,004	78,736
Madison	85,668	148,955
Manitowoc	18,961	39,330
Marinette	12,020	23,994
Milwaukee	261,533	716,930
Oshkosh	19,567	38,732
Racine	22,423	59,935
Sheboygan	20,560	40,160
Stevens Point	28,360	47,067
Wausau	46,823	83,150

Wyoming

Casper	22,016	25,190
Cheyenne	14,832	23,040
Laramie	4,140	6,946
Rock Springs	7,871	9,151
Sheridan	11,722	10,736



White Hands

The new Coronet Theatre in San Francisco, managed by Walter Chenoweth, instituted a policy of handling their customers only with "white gloves." Members of the usher staff instead of utilizing clumsy flashlights now guide patrons to their seats with specially treated semi-luminous white gloves preventing any districting flashing on the walls or glare in the patrons eyes.

Attack Atlanta Censorship

(*Continued from Page 9*)

ture "Pinky" with a few cuts. However, when the censor persisted in denying "Lost Boundaries" the right to show, he joined deRochemont in filing suit.

United Artists, with the support of the Motion Picture Association of America has challenged censorship of "Curley" in Memphis because it showed whites and Negroes in the same group, but this is a state court suit and not one involving the federal guarantees of freedom of speech. The possibility of such actions being taken against censorship was suggested by SHOWMEN'S TRADE REVIEW back in May, 1948, when it was pointed out that a passing remark in the opinion rendered by the U. S. Supreme Court in the Government anti-trust suit, might be basis of action. This remark read:

"We have no doubt that moving pictures, like newspapers and radio, are included in the press whose freedom is guaranteed by the First Amendment."

An earlier attempt to fight censorship through the federal constitution in the days of silent pictures, failed.

Contains Ideas

In his petition, deRochemont told the court:

"Although the motion picture was produced and is being distributed primarily for entertainment to theatre audiences, it presents serious ideas on the subject of intergroup relationships and tolerance which plaintiffs have a right to express and convey to all residents of the United States who are willing to pay admission to see the said motion picture. This right of plaintiffs is protected by the First Amendment to the Constitution of the United States against infringement by the United States, and by the due process clause of the Fourteenth Amendment against infringement by any State or political subdivision of a State. Plaintiffs have been deprived of this constitutional right solely by the action of defendants pursuant to the unconstitutional sections of the Code and the unconstitutional Censorship Ordinance referred to above."

Ashcan Fire Destroys Redfield Theatre

Fire believed to have started in an ash can behind R. M. Dawson's Rozoda at Redfield, Ia., completely destroyed the house and three of the largest buildings in that community's business district.

Omaha Sets Up Listing Committee

The Omaha Education Association has set up a committee of 20 parents and teachers, under Chairman Frank M. Chases, to list recommended films.

No Dollar Increase In Sight, Briton Bluntly Warns U. S.

Harold Wilson, president of the British Board of Trade, bluntly served notice on the United States film industry in New York last Saturday that there would be no increase in the $17,000,000 of film rentals which it is now allowed to take out of his country annually in dollars, even under possible future revisions of the Anglo-American film agreement.

The youthful Wilson, who holds a post in the British Labor Government equivalent to that of the U. S. Commerce Secretary and as such negotiated the Anglo-American agreement with Eric Johnston and John Mulvey, avoided questions as to whether the British would seek to cut the $17,000,000 when an extension of the agreement comes up for discussions. But when openly asked if the amount of frozen rentals remittable in dollars might be increased, he said:

"The answer to that is no."

Not Here on Films

Wilson declared that his visit here was not to negotiate any film matters, but to travel through sections of the United States to see what could be done toward increasing British industrial exports and to attend National Agricultural Conference in Washington, D. C. Asked if he would do anything towards getting greater playing time for British films, he replied:

"It will always be our desire to increase the showing of British films over here. Our Government, however, recognizes that it can only be done on the basis of quality films," he added, stating that he thought Rank "made a mistake in trying to bring everything over."

In several comments during the press conference he held in the offices of the British Information Service in New York, Wilson indicated that he was not in accord with J. Arthur Rank on many points. The first indication came when he told correspondents that British production was far from dead and that independent production could take up the slack caused by the curtailment of Rank's plans following a year of heavy losses. Paying tribute to Rank for what he had done for British production, Wilson said:

"I think it's a great mistake to regard Mr. Rank as the British film producers."

Going to Independents

Wilson could not say "offhand" how much of Britain's production Rank had furnished but declared that former Rank producers—such as Pressburger-Powell—were going to the independent fold.

"It's certainly a fact that more than half of the films produced in Britain are being produced by British Lion and other independent producers."

Queried on the implied criticism of the government film policies in the Rank report to Odeon stockholders, where the admission taxes, the ad valorem tax and the quota were discussed, Wilson said that he would have something to say on Rank's report and the condition of the British film industry in the House of Commons if the question were to come up for debate.

The British Board of Trade chief refused to discuss the quota, pointing out that while he was required by law to fix the amount of playing time a British theatre had to give a British picture, the reopening of the question did not arrive until next month, and that it was a question for Parliament to decide.

In reply to a question as to whether the quota had not failed because of the exemptions granted, he said it had never been intended to enforce the quota 100 per cent and pointed to the diversity of opinion within the industry on the point, stating:

"The exhibitors recommended a quota of 25 per cent. The distributors, led by Mr. Rank, recommended a quota of 50 per cent—in fact, Mr. Rank supported 60 per cent. I took an intermediate figure."

Disappointed

Wilson expressed disappointment over the amount of American production in England, stating that it had not lived up to expectations. He regarded co-production as healthy. He left over the weekend for Washington where he met Eric Johnston, president of the Motion Picture Association of America, where it was anticipated that he and Johnston would discuss the possibility of setting a date for the conference which would study the extension of the Anglo-American agreement. Johnston also gave a luncheon in Wilson's honor Wednesday and had him as a guest at the opening of the MPAA's swank screening room Tuesday night.

Rank Losses Still Studied

The result of the J. Arthur Rank losses and comments continue to keep things boiling along the film row front in Britain, with the question coming to the floor of Parliament and the Rank balance sheet continuing to inspire close study both in financial circles and in the industry itself. The picture, as cabled this week by JOCK MacGREGOR, STR London Correspondent, follows:

While nothing is less popular at 38 South Street than mention of the production situation, the publication of the Rank balance sheet continues to inspire all and sundry. Newspapers have offered their solutions, questions have been asked in Parliament and other film men have used it to bring the spotlight on themselves.

Sir Alexander Korda has preached a sermon, the underlying theme of which is "How right I've been"! He maintains quality and not quantity is the answer and backs up his claim by saying his pre-war pictures which include "Private Life of Henry VIII," "The Scarlet Pimpernel" and "Four Feathers" have earned £1,760,000 since 1945.

Illuminating

This is illuminating. It reveals the enormous value of old pictures, but hardly justifies the producer anticipating the reissue potential when planning a new offering. One hopes there will be no recurrence of the ad valorem duty or any law which puts new films in short supply and encourages revivals.

Furthermore, history does not look like repeating itself. Korda's postwar record is not impressive. "The Winslow Boy," "Fallen Idol" and "The Third Man" are outstanding but weighed against them are costly flops like "Bonnie Prince Charlie," "Anna Karenina" and "Ideal Husband." The reissues will have to be enormous to recoup the investments.—Jock MacGregor

MGM Raises Releases

MGM has set 14 pictures for national release during the four months starting Dec. 1, or 2 more than were released during the same period last year.

24 Releases Set For December

Twenty-four new features will be put into release during the holiday month of December, a check of the booking guide of SHOWMEN'S TRADE REVIEW revealed this week.

This marks a drop compared to November when 35 releases were put on the market by 13 companies. Production, however, continued to compare closely with last year. Pictures that went into production during the first 11 months of 1949 totaled 276, which compares favorably with the 281 of the same period in 1948. Inventory moved up slightly with 252 in process of being completed or in the vault for the 11-month period ending in November, 1949 compared to 250 for the same period in 1948.

By Companies

December general releases by companies:

Columbia—"And Baby Makes Three," "Prison Warden," "Tell It to the Judge."
Film Classics—"Pirates of Capri."
Lippert Productions—"Radar Patrol."
Metro-Goldwyn-Mayer—"Intruder in the Dust," "On the Town," "Challenge to Lassie."
Monogram—"Bomba on Panther Island," "Square Dance Katy."
Paramount—"The Great Lover," "The Heiress."
RKO Radio—"Holiday Affair," "She Wore a Yellow Ribbon," "The Threat."
Republic—"The Blonde Bandit."
20th Century-Fox—"Fighting Man of the Plains," "Prince of Foxes."
United Artists—"Mrs. Mike."
Universal - International—"Adam and Evalyne," "Tight Little Island," "Undertow."
Warner Bros.—"The Inspector General," "The Lady Takes a Sailor."

Wiley Voices Tax Protest

First voice to be heard this week demanding reduction of excise taxes, among which are included amusement taxes, is that of Sen. Alexander Wiley (R., Wis.) who called upon Congress to put in a cut.

Wiley served notice that he would "insist" upon the enactment of his own bill, that of Sen. Edwin Johnson (D., Colo.), or some sound substitute that would lower what he termed the "nuisance taxes."

Claims Loss

To back up the need for tax cuts, he cited that that there would be "hundreds of millions of dollars" loss in purchasing power through the steel and coal strikes which would be reflected in reduced Christmas buying and a decreased business volume. Elimination of "nuisance taxes" would not only serve to decrease this, but would not necessarily mean less revenue, Wiley argues, because it has been proved that removal of burdensome taxes tends to increase spending for goods. Wiley further points out that Congress raised the "nuisance taxes" as a war measure promising a repeal at the end of the war.

Incorporations

INCORPORATIONS: Sheffield-Bush Theatres (L. T. Sheffield, Mrs. Mattie L. Sheffield, J. D. Bush, Mrs. Robbie Bush), to operate an under-skyer at Albany, Ga. . . . Empire & Affiliated Theatres of Colby, Kans., $30,000 capital, Donald D. Philips, resident agent. . . . Lippert Pictures, Inc., of Kansas City, R. L. Lippert, Al Grubstick, M. Schwer, William H. Gaffney, incorporators. . . . Rosedale Drive-In, Mission, Kans., capital stock $1,000, Paul W. Gatzoulis. . . . Poplar Bluffs Drive-In at Poplar Bluff, Mo., to operate drive-in theatres of all kinds. Incorporators: Clyde Hogg, Clyde E. Richardson, M. Richardson and R. M. Hogg.

NEWSREEL CLIPS

To Teach Teachers

More than 4,000 California school teachers and superintendents got a lesson from the movies when they met in Oakland, Calif., this week for their annual Teacher's Institute. The meeting, held in the Grand Lake Theatre of San Francisco's East Bay, was addressed by 20th Century-Fox Publicist Eddie Yarborough and saw March of Time's "The Fight for Better Schools."

Film Row

Jarro Miller, Cleveland Warner Bros. office manager, is celebrating his 20th anniversary with the company, which shows what a swell, patient guy he is. . . . Republic's A. E. Schiller visited the Minneapolis branch last week. . . . Midwest Universal Districts are out to honor District Manager Manning Gottlieb in the current drive. . . . The RKO axe continued to fall this week, lopping off Atlanta's popular Branch Manager Hubert Lyons, who has been with the company for one year better than a quarter of a century, and Keith Bain. . . . Irving Stern is assistant general sales manager for Canadian Monogram. . . . Walter J. Kennedy has taken over promotion at Empire Universal, Toronto. . . . Herman Coustan has been reelected president of Chicago Film Workers' Union, Local F, with Chris Chinn as secretary and Sam Lamasky, business agent. . . . With Eagle Lion signing up, this union now has the Chicago Row 100 per cent. . . . The Colosseum of Motion Picture Salesmen has closed a tentative deal with the major distributors but is keeping mum until the Nov. 25 convention in Kansas City says yes or no to the deal.

Foreign

Peak Film and Trading Company this week announced that it was importing "Tears of the Yangtze," built on a theme reflecting social upheaval among the Chinese classes and had already booked it for the San Francisco World. . . . Discinia International reorganized this week with Norman Katz heading the company to replace Morris Goodman, resigned. Company offers Maurice Chevalier's "A Royal Affair," "Maneges," "Orpheus" and "Lady Paname."

Philanthropies Workers

Committee chairmen named by General Chairman George F. Dembow for the amusement industry's part in the drive for the Federation of Jewish Philanthropies are: Corporate Gifts, Spyros Skouras; Special Gifts, Malcolm Kingsberg; Exhibitors, Fred J. Schwartz; Company Chairmen, Lou Novins; Vendors, Joe Hornstein; Concessionaires, Harold Rinzler, Leslie Schwartz, Ben Sherman; Laboratories, William J. German; Foreign Films, Ben Gladstone, Ralph Lager, with William Brandt, John Chapman, general chairman; Publicity, Mel Gold.

Film Events Calendar

NOVEMBER

25, convention of Colosseum of Motion Picture salesmen, Hotel Muehlebach, Kansas City, Mo.

29, annual meeting, Independent Theatre Owners of Washington, Benjamin Franklin Hotel, Seattle.

DECEMBER

1-2, convention, Independent Theatre Owners of Wisconsin, Hotel Schroeder, Milwaukee.

6-7, third annual convention, Allied Theatre Owners of the Gulf States, Jung Hotel, New Orleans.

12-13, meeting of the Conference Committee of the Motion Picture Industry, Shoreham Hotel, Washington, D. C.

Variety Club Notes

Under Secretary of Defense Stephen T. Early made the presentation of the personality of the year award given to Al Jolson by the Washington Variety Club last Saturday. It was a big shindig with all the biggies present. . . . More than 600 orphans attended the Variety Club Western Hall of Fame show at the Civic Auditorium in San Francisco last week, with the local tent buying the tickets so that their junior guests could see a show headlined by most of the cowboy stars, including Roy Rogers and Dale Evans. . . . Variety Village, the $300,000 occupational guidance school for crippled children, got under way in Toronto. The school, which houses 24 boys ranging in ages from 16 to 18 years, was built with most of the funds furnished by the Toronto tent which is now out to raise more funds so that an equal number of girls can be handled. . . . Baltimore Tent 19 this week elected Rodney H. Collier of Warners' Stanley Theatres to a second term as chief barker . Joseph C. Grant, retiring chief barker, read a report that showed more than $21,000 had been put out in charity shared by the Police Boys Clubs and other charities. Grant was chosen national canvassman. Others elected were H. Ted Routson, first assistant chief barker; Mark Silver, second assistant chief barker; William G. Meyers, treasurer; Edward Kimpel, Jr., secretary. . . . The Variety Club of Connecticut elected Ray Wylie chief barker with Robert Elliano, first assistant chief barker; Sam Wasserman, second assistant chief barker; Harry Rosenblatt, dough guy; Arthur Greenfield, property man. Wasserman was selected as delegate to the national convention which will also be attended by Lou Brown and possibly by Wasserman.

The Buffalo tent named Marin Atlas and Sam Geffin as delegates to the New Orleans convention.

Wedded

Alexander H. Robertson, owner and manager of the Majestic, Springfield, Ky., to Martha Lee Nally at St. Dominic's Church.

Born

A boy to W. L. Parden, shipper of Warner Bros., Atlanta.

Dead

HYMAN KING, 82, veteran Canadian exhibitor, one-time operator of King's Playhouse, and several neighborhooders in Toronto. Survivors: widow and daughter.

JOSEPH LEVINSON, 80, northwest pioneer exhibitor and one-time operator of the first movie house in Seattle—The City—at his home in Los Angeles.

J. GEORGE WESTERMAYER, pioneer projectionist at the Rio, St. Louis, after an illness of several months. Survivors: His widow, three daughters—Celeste Tackitt, Aurelia Brenaner, Vernoic Wassel—and several grandchildren.

LONDON observations
by Jock MacGregor

Few Hollywood pictures have justified a more brilliant premiere than that accorded MGM's "The Forsyte Saga" (released in the U. S. under the title "That Forsyte Woman"), chosen for this year's Royal Film Performance. Greer Garson, Walter Pidgeon and Errol Flynn, who received a great hand for their screen portrayals, also provided some of the brighter moments of the stage presentation which is a major feature of these great shows.



Jock MacGregor

The "live" part was on the long side, and rather disjointed. Several artists who are stars only in their employers' eyes could have been omitted. Memorable moments were the Rosalind Russell, Gregory Peck and Michael Wildings' cross talk act, Ann Sothern and George Murphy dancing and Jean Simmons' Cinderella. Ben Lyon was in terrific form as the compere and the artist's speech of loyalty was delivered with great sincerity by Anna Neagle.

But the really great moment of these shows, seen only by the privileged few, is the presentation of the artists to the Royal Family. This year it took place in the foyer and Their Majesties and the Princesses chatted with them for nearly forty minutes with the stars delightfully surprised to learn how much they knew about their work. "That's most generous," was all I could heard Rosalind Russell reply to the Queen when she complimented her on her comedy singing on the stage and suggested she should do more of it in films.

* * *

Before his departure for the continent, Variety Clubs' London Tent ran a party in honor of Charles Skouras. There was a big turn-up with the American contingent strengthened by the presence of John H. Harris, George Murphy and MGM's "sales experts."

Skouras, incidentally, has become an international figure and a butt for cartoonists. His hunting outfit caused a stir in conventional old England and there are some who believe he only shot 105 Hampshire pheasants because the birds, used to Mr. Rank's more conservative guests, came up for a closer look.

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Happiest man about town is William Kupper, who is proudly showing the gold cigarette case given by his associates to mark his "30th Anniversary with 20th."

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Since 20th-Fox are to film "The Mudlark," that delightful best-seller about the little boy who all but reorganized Windsor Castle in Queen Victoria's day, the natural choice for this role would seem to be John Howard Davies, who made such a hit in "Oliver Twist."

* * *

Projectionist R. E. Barret of the Regal, Walham Green, loves exhibitions and was the first to arrange a display of new projection equipment in the foyer before its installation in the booth. Now with the aid of Relief Manager F. A. Smith and Assistant Manager R. Lamb he has organized a display of studio equipment.

Defend Columbia On Rental Terms

Two more defenses of Columbia's right to decide its rental terms for "Jolson Sings Again," were voiced this week. They came from Ellis Arnall, president of the Society of Independent Motion Picture Producers and Gunther Lessing, board chairman of the same organization.

Arnall, apprised of the Theatre Owners of America position that the Columbia terms compelled exhibitors to raise their rentals, asked:

"If an exhibitor bought a top picture for only 10 per cent, would he feel that compelled him to lower his admissions?"

The SIMPP President acknowledged that he might seem prejudiced but declared that the producer was the important man in the motion picture scene, since without product the industry would be nowhere.

"What we need," he declared, "is more fair play. I mean fair play for all three branches—the exhibitor, the distributor and the producer."

Cites Fox West Coast

The SIMPP President indicated that the terms the exhibitor demanded were not always fair and cited an alleged situation in Fox West Coast Theatres contracts, where he said the right to pull a picture remained entirely with the exhibitor and the producer or distributor had no sayso or a control figure to protect him.

SIMPP Board Chairman Gunther Lessing, asked about the "Jolson" situations, told STR:

"I have not briefed the matter and do not have all the facts available, but it is my personal legal opinion, that Columbia is entirely within its legal rights. The courts have decreed, and it has long been the law of the land, that there should be no price fixing between seller and buyer. This does not mean, however, that the seller cannot ask a certain price for his product based on his costs, overhead and reasonable profits. It is the same whether for wearing apparel, hot dogs, or motion pictures."

Christophers Offer $10,000 for Best Script

The Christophers, Catholic organization which tries to interest men of ability and goodwill to work for the solution of world problems, this week announced a second prize contest which will include $10,000 for the best motion picture script. The contest, which runs from Nov. 21, 1949, through Nov. 1, 1950, also offers $5,000 for the best play script and $15,000 for the best novel.

Gillham Heads SRO Advertising and Publicity

Robert Gillham, formerly eastern advertising and publicity director for Selznick Releasing Organization and Vanguard Films, this week stepped up to the post of national director of advertising and publicity for both companies. He succeeds Paul McNamara, resigned.

Hire Secretary

The Motion Picture Owners of St. Louis, Eastern Missouri and Southern Illinois has hired Myra Stroud, formerly with Fanchon & Marco, as full-time managing secretary. Offices are to be opened on Film Row.

Camera Angles on Film Events



PIONEERING LAUDED. Cecil B. DeMille flanked by Motion Picture Pioneers President Jack Cohn, left, and S. H. Fabian receiving the scroll presented to the producer at the Pioneers annual dinner in New York.



HAIL AND FAREWELL. Charles Skouras, right, was honored guest at a party hosted by the Variety Club of Great Britain in London last week, prior to his departure for the Continent following a visit to England. Above: Lou Wilson, Harry Green, George Murphy (one of the stars of the Royal Command Performance in London), Skouras.



'EDUCATE, INFORM.' Declaring that films should function more "in the world of information," Dore Schary (above), MGM vice-president in charge of production, told his audience at a Town Hall lecture forum last Friday (18) in New York that beyond entertainment motion pictures "have an obligation to educate and inform."

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

Star 'Personals' Are Paying Dividends, Paramount Finds

Personal appearances of actors hand-picked to increase interest in a particular picture and to lure "lost" audiences back to the movies, have paid dividends in so far as Paramount is concerned.

It has paid off so well, in fact, that the company's experiences after touring Gloria Swanson in behalf of "The Heiress," Corinne Calvet for "Rope of Sand," Marie Wilson for "My Friend Irma," Bill Demarest for "Red, Hot and Blue," and Henry Wilcoxon for "Samson and Delilah," is making bigger plans for more of same. Next on the projected extension of p.a. activity is a plan to send Miss Swanson on a tour for "Sunset Boulevard," Bob Hope over a mid-west itinerary in behalf of "The Great Lover," Lizabeth Scott for a twenty-town junket in connection with "Paid in Full" and Nancy Olsen to do a dual job for "Sunset Boulevard" and "Mr. Music."

This is impressive evidence that the Paramount pressure people, headed by Max Youngstein, are pretty content with the lot they drew on recent p.a. enterprises. To listen to them tell it, there is strategy behind every move. As explained by Exploitation Manager Sid (Mr. Rabbit) Messibov, the idea consists of intriguing public interest via press interviews and radio time which take the story about stars' visits out of the dramatic sections and put them on the news pages. The Paramount brains argue that the untapped audience is probably not an avid reader of what goes on the movie pages, but may read on from a headline about a film star in the regular news section, even if it concerns only such matters as that Miss Swanson claims she was the first film star to go in for motherhood.

Selects Stars Carefully

Paramount, Mesibov explains, selects stars carefully and with a view to exhibitor acceptance. In fact exhibitors have been called upon for ideas and opinions, because, Paramount says, the exhibitor has "to live in the town 52 weeks a year." So everything is worked out ahead of time to avoid any bad reaction after the star leaves town.

"First of all," he says, "the person has to be equipped to do a job—somebody who can talk about many things, not merely pictures. The idea is that these are real people; that they live normal lives, thus counteracting hostile preconceptions by actual example, not just plain talk."

To carry out the plan, Paramount's ambassadors at large do not confine appearances to theatres. The major part of the effort is directed to women's clubs, civic groups, parent-teacher bodies, luncheon clubs, etc. And the major effort is to make stories that will get into the news sections of the paper—not just the drama pages. Sometimes the plan works and they even make Page 1. Sometimes a tough news desk tosses the yarn right back to the drama page. But still the idea is clicking so far as Paramount is concerned.

Attempts by STR to find out what exhibitors thought were not very successful. The average exhibitor is ready to go along with anything that may help him. But a modicum of success was obtained by going to civilians in whose area Paramount's fabulous press agent and actor-at-large, Henry Wilcoxon, conducted his "Samson and Delilah" discussion groups.

Sample Replies

Two sample replies represent honest and slightly different views.

John Hall Jacobs, librarian of the New Orleans Public Library finds that Wilcoxon "undoubtedly made a fine impression in our community.

"I have heard," he remarks, "several favorable comments about his visit and a reference on his talk at one meeting which I attended.

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Tom Waller Forms Public Relations Firm

Tom Waller, former New York office information director for the Motion Picture Association of America, and prior to that publicity manager for United Artists, this week formed Tom Waller and Associates, public relations firm, which will handle both institution and industrial accounts. Waller has been associated with the motion picture industry in a publicity and trade press executive capacity for the past 25 years.

Morrison Top Winner In 'Joe Young' Contest

Melvin F. Morrison, manager of the Strand Theatre, Dover, N. H., has been named first prize winner in the exploitation contest held by RKO Radio in connection with the New England premiere of "Mighty Joe Young." R. E. Morris, manager of the Colonial, Laconia, N. H., takes second prize, with the third going to George W. Pugh of the Rialto, Glens Falls, N. Y.



'MOLLY X' DISPLAY in lobby of the RKO Palace Theatre, Cleveland, called attention to last week's world premiere of Universal-International's "The Story of Molly X." Note the wise use of stills in the setpiece. Lobby board at left announced personal appearances of the film's stars, Dorothy Hart and John Russell. (Story on Page 15.)

EXPLOITORIALS

A good suggestion is gleaned from Newsviews, publication of Fox West Coast Theatres. Seems that in many cases where window cards are used, there are frequently a number left over. What to do with them? Well, Newsviews suggests that "school boys driving strip-downs and jalopies will find a place for them on their cars, in return for a guest ticket, almost any time." The cards can be scotch-taped on or wired on. The stunt is good for almost any picture you could name, but we think it would be especially appropriate for "The Big Wheel." As Newsviews sums it up, "such a stunt gets you plenty of coverage around town."

* * *

Down in Miami, Fla., Wometco Theatres have staged quite a campaign on "Jolson Sings Again" under the direction of Sonny Shepherd, advertising and publicity chief. An exploitation meeting was held during which every phase of showmanship in connection with the picture was discussed. With Shepherd presiding, the managers were addressed by Harry K. McWilliams, Columbia's exploitation manager. To our desk has come a "work assignment schedule" from Shepherd, which contains many of the ideas brought out at the meeting. Wish we could list all of them here—there are plenty of them, but we'd like to report on one or two that could be profitably employed by other showmen who will play the Jolson picture. Arrange with a restaurant for a two-sided sign to be placed on tables, with this copy: "Reserved for Al Jolson—See the rest of the Jolson story, etc." This is also good for night clubs, bars, clubs, etc. Arrange for camera gag with girls supposedly taking pictures of people and handing them a card: "I didn't take your picture—but if you want to see the best one in town, see 'Jolson Sings Again'." Arrange with leading used car lots to display this sign on one or two cars: "This car must be sold. I need money to see 'Jolson Sings Again'." Or: "'Jolson Sings Again'—and so will you in one of our used cars." How about it? Surely you can use all three of these stunts.

* * *

The magazines Scholastic and Boys Life have each awarded the "Movie of the Month" citation to MGM's "Battleground" as the outstanding picture for November. Whenever a picture is so cited, why not arrange tieups with newsdealers for cards calling attention to that fact? Perhaps you could place inserts in the magazines making the citations. And you can mention the honor in your newspaper advertising and on your lobby display boards.

* * *

During the first ten days, run of Paramount's "The Great Lover" at the New York Paramount, ten men are wandering the streets of New York, each of them carrying a box of Johnston's candy under his arm. The first girl to identify a candy-carrying embassador from the court of Bob Hope with the words, "You Are 'The Great Lover'," automatically rates one of the boxes of chocolates. Better mark this down among your "Great Lover" exploitation notes and put it into practice in advance of your playdate.

Atlanta Journal's Movie Selling Plan

A newspaper merchandising package for motion pictures, consisting of advertising, publicity and point-of-sales marketing, was outlined to distributors and the trade press by Advertising Manager Louis G. Johnson, of the Atlanta *Journal's* Sunday magazine section, at a series of luncheons held in New York last week. The plan has been used for four films with enviable results.

The wheels are set in motion when the distributor takes a full-page ad in the magazine. The next step is to ascertain the playdates of the film involved throughout the area and to list in the ad every theatre and its playdate. In the case of "It Happens Every Spring," the list embraced 116 theatres and 15 dates over a four-week period. All Georgia is covered and occasionally parts of neighboring states. The per town rate is said to be a great saver of cooperative advertising costs.

The publicity consists of a story-in-stills preview in the magazine a week before the first Georgia showing and a follow-up to the regular review in the black-and-white sections of the newspaper.

The *Journal* advises circuits and independent theatres of the ad break and urges them to get in on its benefits by booking the picture. Copies of the ad are sent to exhibitors for blow-up lobby displays.

Other films that have benefited from the "saturation promotion" plan are "My Friend Irma," "Champion" and "I Married a Communist." Among its endorsers is President J. H. Thompson of the MPTOA of Georgia, who credits it with improving grosses 30 to 35 per cent.

'Foxes' N.Y. Bow To Aid Hospitals

The New York premiere of 20th Century-Fox's "The Prince of Foxes" on Dec. 22 at the Roxy Theatre will be held under the auspices of the United Hospital Fund, it was announced this week by Roy E. Larsen, president of the Fund. All proceeds from the first showing, to be attended by society and civic leaders, diplomats, government officials and stage, screen and radio stars, will go toward support of New York's 86 voluntary hospital members of the United Hospital Fund, which is now conducting a campaign for $3,367,000.

Showings of the film abroad were among the most brilliant social events in 13 world capitals from Rome to Cairo. In the Italian capital members of Roman society and the diplomatic corps attended the first showing, while crowds jammed the streets in front of the Capranica Cinema where the film was shown. In Cairo, all members of the royal family, as well as the American ambassador, attended the premiere.

DeMille Interviews, Preview Start Nov. 28

Critics, amusement editors and feature writers of newspapers in New England and other important eastern cities will be in New York next week, starting Nov. 28, to preview Paramount's "Samson and Delilah" and interview its producer-director, Cecil B. DeMille.

With the exception of the New England contingent, which numbers 23, the visiting newspapermen will participate in individual interviews, with more than an hour allotted to each.

Gets an Editorial

Harry Goldsmith likes to point to the editorial he got in the Lockport, N. Y., newspaper on "Not Wanted." Summing up the unwed-mother problem dealt with in the film, the editorial concluded that "Hollywood has made a sensitive movie" and noted that it "starts tomorrow at the Palace Theatre."

Berle Comedy Bow Aids Runyon Fund

Warner Bros.' Milton Berle comedy, "Always Leave Them Laughing" was world premiered Tuesday night at the New York Strand Theatre for the benefit of the Damon Runyon Memorial Fund for Cancer Research. Berle appeared in person at the special performance as well as at all performances on Wednesday, opening day.

The comedy star also led the Macy Thanksgiving Parade on Thursday, dressed as Father Knickerbocker. This event was covered by newsreel press and radio, and Macy's took large ads in the New York papers mentioning the Berle parade appearance and crediting the picture.

"Always Leave Them Laughing" has been getting good space in all newspapers, including breaks in the Winchell and other syndicated columns. It is also being plugged on the large Bond Electric News Sign at Times Square and has been plugged heavily on several radio programs.

Pine-Thomas Off on Tour of 15 Key Cities

With New York as their first stop for conferences with home office executives, William Pine and William Thomas, Paramount producing team, were scheduled to leave Hollywood this week for a three-week tour of 15 key cities in advance of their latest production, "Captain China."

While details of the itinerary are to be set at the meeting, it is understood that Pine and Thomas plan to spend at least three months each year on an intensive tour of the field in order to obtain national publicity for their pictures and at the same time keep abreast of the changing trends in the public demand for entertainment.

AP to Syndicate Tom, Jerry Comic Strip

MGM has completed arrangements with the Associated Press for syndication nationally of a Tom & Jerry comic strip featuring the MGM Cartoon stars. The strip will make its appearance in newspapers around the first of next year, and will be launched with an extensive promotion campaign in which MGM and AP will jointly participate.

Fred C. Quimby, executive producer of MGM Cartoons, came east to close the deal with Associated Press Assistant General Manager Charles E. Honce.

New England Veterans To Aid 'G.I. Joe'

Veteran organizations throughout key New England situations have pledged their cooperation in Eagle Lion's regional "premieres" of its reissue, "The Story of G.I. Joe." The pattern to be used in New England follows closely the pre-tested campaign for engagements of the film throughout Pennsylvania and Ohio, with veterans' groups cooperating.

Star 'Personals' Paying Dividends

(*Continued from Page* 14)

He was gracious, tactful and charming to all people to whom I have spoken about the occasion.

"To be frank, I should mention that several have mentioned that his visit was entirely promotional in nature. I grant that he made a valiant effort to point out the educational aspect of his trip, but the commercial aspect prevailed nevertheless. Also a few people have indicated that his visit was so far in advance of the actual showing of the film in New Orleans that people are somewhat resentful.

"In answer to your direct question about the value of the trip to the prestige of the industry, I would say that Mr. Wilcoxon has contributed to the prestige of the industry. If the two negative points mentioned above could be de-emphasized, then such a plan would work out much better."

Another comment is from Mrs. H. O. Hale of the Nebraska League of Women Voters. Mrs. Hale finds that Omaha is still impressed by Wilcoxon's lecture trip. She finds also as a result that there is an impression that "Samson" offers more than the average picture in historical and educational information and that Wilcoxon's favorable impression had not been dissipated weeks after he left Omaha.

Asked if she thought such trips as that made by Wilcoxon tend to increase the prestige of motion pictures in her community, she replied:

"I would say so. And I might add that the character of the movies offered needs to be improved. I don't mean spending more money on productions but higher caliber pictures—that is, more of the finer things of life and less of the sordid."

Hart, Russell At 'Molly X' Premiere

Climaxing more than a week of advance promotional activity by Dorothy Hart and John Russell, its stars, Universal-International's "The Story of Molly X" had its world premiere at the RKO Palace Theatre in Cleveland last Thursday (17).

It was a "homecoming" for Miss Hart, who is a native of Cleveland, and there was a round of civic events to honor her. Premiere day was Dorothy Hart Day by proclamation of Mayor Thomas A. Burke.

During her stay in town Miss Hart was interviewed by the newspapers and made numerous radio appearances. She participated in a class reunion at the Shaker High School where she was once a student. She was one of the guests of honor at the Page One Ball of the Cleveland Newspaper Guild, being welcomed by Ohio Governor Frank J. Lausche. And she was a featured guest at the Shaker High School-Lakewood High School and the Cleveland Browne-Buffalo Bills football games.

Both Miss Hart and Russell visited the nearby Veterans Hospitals.

18 Hollywood Stations Plug 'Battleground'

Eighteen Hollywood stations will plug the opening of MGM's "Battleground" at the Egyptian Theatre on Dec. 1 with 300 announcements up until opening day.

Confessions of An Advance Man

"I Boosted the B.O. 'Take' With Action As My Keynote"

By E. M. MILBURN
United Artists Representative

The other day I wrote Julia "Dudzie" Smith, manager of the State Theatre, Waterbury, Conn., congratulating her on her 25th anniversary as the first woman manager of a theatre in Connecticut. In her reply she wrote, in part:

" . . . it seems only yesterday we 'got together' on the picture, 'A Star Is Born' . . . and we did put it over . . . most of the young newcomers are disappointing when it comes to getting action . . . take it from one who knows."

That word "action" intrigued me. I got to thinking: a banker gets action in his business, a farmer in his planting and a woman in her home. Then I wondered just how many people realize the action required to make a picture click at the box-office. How much action had I accomplished in the motion picture field?

Large Clock Sign

Let's go back several years to the opening of "A Star Is Born" in Waterbury, Conn. On my arrival ten days in advance of playdate I contacted the Waterbury Clock Co. and, with their cooperation, erected a large sign consisting of clocks showing the correct time in different time zones of the world. This was suspended under the theatre marquee. A "Beautiful Baby" contest was run in one of the daily papers. Both of these stunts helped to get box-office action.

In other communities I specialized in private screenings several days in advance of the opening of "Rebecca," inviting a selected audience to see the picture. That got action—the "word-of-mouth" comment that benefits the box-office.

Insured the Film

While working on exploitation for "Hurricane" at some theatres I insured the film for $100,000 against a hurricane ruining the print during its run, and also flew above marquees U. S. Government Storm Signal flags.

On my travels ahead of "Stagecoach" I obtained old stagecoaches to parade the streets and greet the mayors of the towns I visited. In Springfield, Ill., I managed to obtain a miniature stagecoach which was drawn through the streets by six Shetland ponies. That got plenty of action.

When "The Outlaw" opened in several situations the crowds were so large that the theatres were unable to seat all the patrons. This resulted from campaigns in which elaborate western parades were arranged, bathing suits signed "Jane Russell" given to winners in national contests, and theatre parties given for crippled soldiers.

Two One-Dollar Bills for One

Before the opening of "Strange Woman" I placed on the streets and in department stores women dressed a la Lamarr offering to exchange two one-dollars for only one dollar to anyone who would accept the offer. Full-page perfume advertisements also helped get action.

New jeeps were placed on the streets in advance of "Carnegie Hall" with 12-foot signs over the tops reading "Official Car—Carnegie Hall." A national voice contest was also part of the exploitation program.

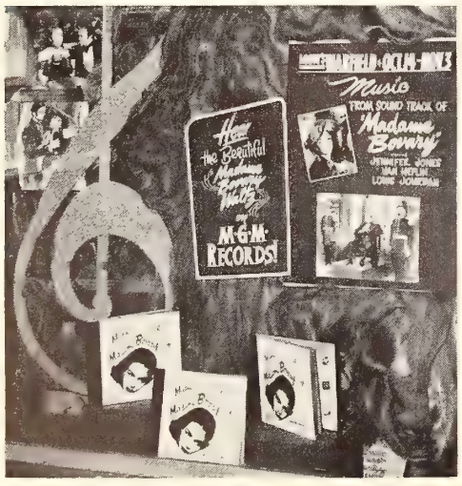
A local man made up to resemble Groucho Marx rode a trick white mule through the business section for "Love Happy." He was interviewed for broadcasts in front of the theatre for several days in advance.

Stunts Paid Off

As advance man for "Champion" I arranged long-distance telephone calls between Kirk Douglas and local newspaper critics. Bannered Studebaker Champion automobiles were on the streets ahead of playdate.

Over a thousand lines of cooperative advertising appeared in the newspapers of one city alone on "Black Magic." Hypnotist Howard Klein joined me on this picture and demonstrated his gift in store windows by hypnotizing people who came in off the street.

Action was the keynote of all these stunts—and they paid off. The success of an advance man necessitates close application and study, plus quick action and footwork in order to make important contacts. I work in close cooperation with the theatre manager and keep in close touch with my boss in New York. My first thought on a campaign is newspaper breaks and radio broadcasts, then ballyhoo and cooperative ads. In any case, the use of the press book is a "must."



QUITE A WINDOW is that shown above, promoted from the United Artists Music Shop in San Francisco on behalf of MGM's "Madame Bovary" at Loew's Warfield Theatre. Tiein, of course, was based on the MGM Records album of music from the picture.

Catholic Group Sponsors 'M. Vincent' for LaFarr

The possibilities of the French prize-winner "Monsieur Vincent" were demonstrated in Ogsdensburg, N. Y., by Jim LaFarr of the Pontiac, who worked hard on the Catholic appeal of the film. The pastor of the French Church proved enthusiastic, promising to contact all other priests and nuns in the territory and urging members of his parish to see it. The church also got out a special mimeographed letter and furnished a mailing list of 500 persons. LaFarr further promoted special write-ups in the *North Country Catholic*, a newspaper.

THE NEW PRESS BOOKS

Hard-hitting sensationalism seems to keynote the press book advertising and exploitation campaign on MGM's "Border Incident." Such punchy catchlines as "Astounding Drama!" and "Bold! Breath-Taking" are in nearly every ad, and there are such other eye-catchers as "Dramatic Thunderbolt Strikes!" and "Exposed!" The Angry Uncensored Story!" Exploitation angles are designed to appeal to action lovers. Incidentally, the press book has been revised, and exhibitors are advised to destroy the earlier campaign manual issued on the picture.

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Warners' press book on "Always Leave Them Laughing" is designed, in its ad and exploitation sections, to start them laughing. The catchlines in the ads are, in many instances, of the gag variety. For example: "Everybody Loves the Milton Berle Picture —Especially Mrs. Berle, N. Y. Daily Berle, Sat. Eve. Berle." Again: "Hey, Warner Bros. What Have You Done to Me? All My Best Gags! You Made Me Steal 'Em for My Own Picture." Needless, to say, Berle is outstanding in every ad layout, but there's also plenty of appeal in the bathing suit illustrations (in most cases) of his co-star, Virginia Mayo. In the exploitation department there's a gag caption contest, another contest for the best gag-lines, wanted posters, laugh-provoking lobby displays, etc. And there are also tieup stills and national tieups.

* * *

Having received much critical acclaim, "The Heiress" gets lots of review quotes in the Paramount press book—three pages of 'em. They're from New York critics, syndicated columnist, national magazines, film personalities, trade press, fan magazines and a stage star. Exhibitors would do well to sprinkle these quotes liberally in their advertising. "Greatness" is in large type in practically every ad layout, and one of the chief illustrations is that of a man pounding on a door—the dramatic climax of the picture. The stars and director are featured in an arresting series of teasers, while large "love scene" illustrations of Olivia de Havilland and Montgomery Clift may be found in other ads to excite feminine interest. There is a wide variety of layouts to fit the needs of any situation.



SWELL 'KISS' STUNT. I.M.P.S. Member Ralph G. Tiede, manager of the Palace Theatre, London, Ontario, had a humdinger on Warners' "Kiss in the Dark." Tiede promoted a mannequin and some candy kisses, then arranged the setup shown above. Patrons thought it was a live girl behind the curtain, and local wolves sheepishly took a candy kiss after pulling back the curtain. This ought to be good on other "Kiss" pictures, too.

I.M.P.S. Member Report

Barrel of Keys for 'Secret Garden'

A clever key stunt was put across to far above normal publicity results by I.M.P.S. Member Sidney H. Kleper, manager of Loew's College Theatre, New Haven, Conn., for "The Secret Garden." Having access to a "Secret Garden" hut and a barrel of keys, Kleper combined them into one promotion stunt. The hut was set up in Eli Moore's store on a main business street. Then through newspaper ads, lobby, radio and window exploitation an award of $50 in merchandise was announced to the first person who unlocked with one of the keys in the barrel the door of the Secret Garden hut, with a second prize of $25 in merchandise. Spectators crowded in front of the store window as various persons selected a key and tried to unlock the door. All expense connected with this stunt was borne by the store.

Brother Kleper utilized many other avenues of publicity. Classroom announcements were made in the city's 43 public and six parochial schools, plus 5,000 heralds distributed through the school system. Displays were made in public and lending libraries, including the distribution of 2,000 bookmarks in the public libraries. A coloring contest was run in the *Corriere Del Connecticut;* 5,000 shopping, shoe and hosiery bags with credit imprint were given out; die-cut arrows—"This way to the Secret Garden"—were posted; die-cut keys were hung on auto handles; streamers on Secret Garden soda were posted at various fountains; 100 hats for newsboys were imprinted; flowers were promoted for the first 100 women attending. There were Margaret O'Brien merchandising tieups; radio and newspaper publicity; three window and counter displays on children's clothing.

A thorough and result-getting campaign in which Manager Kleper had the help of Assistant Ray Flynn and staff members Jack Brassil and George Perlroth. An STR salute to the quartet.

Cool 'Key Largo' Angle Beats British Heat Wave

The Florida keys are usually swept by sea breezes even on hot days, and Manager A. A. Owen of the Prince of Wales Cinema, Lewisham, England, seized upon the "coolness and the "key" in the title, "Key Largo," as a means of beating the heat wave that plagued British theatres and moviegoers throughout the summer. He tied up with a store specializing in cool clothing. Special art cards were provided for a window display, bearing such legends as "The key to coolness is in these clothes. The key to excitement that will freeze you in your seat is 'Key Largo' at . . ." (etc.) Star photos, stills and posters of "Key Largo" were used plentifully in the window display.

Stevens, Jessel Tour Neighborhood Theatres

Mark Stevens, star of "Oh, You Beautiful Doll" and "Dancing in the Dark," the latter due Dec. 2 at the Roxy, and Producer George Jessel, who produced both Technicolor musicals, made a 35-theatre personal appearance tour of New York metropolitan neighborhood mavie houses on Wednesday, Thursday and Friday of this week. The producer and star visited the Skouras, RKO, Randforce, Century and Joelson circuits, including the newly-built Century Meadows Theatre in Fresh Meadows, L. I. Two appearances were made at the Roxy.



YOU SHOULD BE ABLE TO DO THIS, TOO. With the cooperation of the Chadwick Studio, a local dancing school, Georgia Theatres City Manager P. E. McCoy, in Augusta, Ga., borrowed six student ballet dancers to serve as hostesses at the Imperial during the engagement of Eagle Lion's "The Red Shoes." Naturally this created interest in the picture among their parents and classmates, and the good word spread from there. If you're playing this picture soon, why don't you make the same kind of arrangement with the dancing school in your town?

'Class' Picture in Smaller City: Augusta Gets Sold on 'Red Shoes'

If the question arises whether pictures that might be termed "class" fare—those that play in the so-called art houses of the larger cities—have any place in smaller cities, harken to the experience of "The Red Shoes" in Augusta, Ga. When the Imperial in that community of 60,000 scheduled the British ballet film, City Manager P. E. McCoy of the Georgia Theatre Co. gave it the strong campaign that "different" films may require and that this one merited.

He didn't miss the special screening angle that works so well with high quality films. Representatives of radio stations, newspapers, civic clubs, dancing and music studios and shops—in short, those who could put the public on the scent of what they want, a good film—saw "The Red Shoes" two weeks in advance of playdate. The results: numerous favorable radio comments, newspaper features using art, a highly favorable editorial in one paper and repeated impressive reviews in the *Chronicle* and the *Herald.*

McCoy also used a nice variation of this oldie. Having tended to the opinion makers he had another advance showing for ordinary guys—in this case the ever popular and often copy-worthy newsboys and their mothers.

Tie-ins may come more easily after these screenings. Impressive tie-ins there were, at any rate, often with ticket tidbits to bait the reluctant customer. Radio station WRDW interviewed several times daily during the engagement a "Miss Augusta Red Shoes," who announced where she would be to grant passes to those who could answer certain questions about WRDW shows. A shoe store offered a $54 pair of ballet slippers for the best "Why I liked the picture" letter. A dance studio mailed out announcements and sent students in ballet attire to act as opening night hostesses. A department store gave two tickets with each $12 "Red Shoes" compact and a drug store featured a "Red Shoes" sundae and window and store displays. More tickets were awarded by a mystery man who dropped by occasionally to favor the sundae eaters.

Letters offering a limited number of discount admissions were sent out to industrial and civic groups and 5,000 postcards were mailed to leading citizens of surrounding communities. The theatre itself was not to be neglected, of course, and a large front with an eye-arresting red background was erected.

What was the experience of this "class" film in a smaller city—at advanced prices, note you? Due to his strong campaign, business was very good, says McCoy, and many letters were received commending the management for bringing such an attraction to town. Looking ahead, moreover, he feels certain that the efforts in selling the picture at advanced prices will pay dividends when it is released at popular prices.

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Money Dates for December

Unless the coal and steel and other strikes are settled (let's hope they are by the time these words appear in print), the traditional two-week pre-Christmas slump may slump even lower in many situations. Add unemployment to the economic picture and prospects appear even worse. But don't despair. Smart showmanship has survived such conditions in the past, and it will continue to do so. Experienced theatremen who have found by trial and error through the years that losses can be considerably reduced by utilizing activities tieing-in with the Christmas season, should redouble their efforts to bring patrons into their theatres. And those who are more or less new to the game will find this year's pre-Christmas period a fitting time to initiate themselves into the activities that keep grosses above water. Many of the ideas below will help.

DEC. 7—PEARL HARBOR ATTACKED, 1941. Contact any service men's defense organizations and suggest they observe the occasion in some manner. Offer use of theatre, if desired by them, and collaborate in every way possible.

DEC. 12—MARCONI's FIRST SIGNAL across the Atlantic in 1901—the birth of wireless, now called radio. If obtainable, display in lobby early models of radio sending apparatus plus a present one. For school essay contest: Great inventors and discoverers in radio, including radar; on Marconi and his inventions. Small radios might be promoted for leading prizes.

DEC. 12—WASHINGTON MADE FIRST SEAT OF GOVERNMENT in 1800. Try for a newspaper-school history class contest on how the capital's site happened to be chosen, and Jefferson's part in it, or on why there is agitation at present for changing the capital site to a more central location, and the reasons advanced for such a change.

DEC. 15—BILL OF RIGHTS DAY, first enforced in 1791. Have a copy of the bill printed in large type and display it in the lobby, and ask libraries and book stores to display copies of it. Get a prominent citizen to talk briefly on the bill and what it means to our democracy; newspapers would devote space to such a speech. Seek cooperation from a local radio station, American Legion, Veterans of Foreign Wars, Parent-Teacher Ass'n, school heads and women's clubs.

DEC. 16—BOSTON TEA PARTY, 1783. Promote tea from a dealer and give a tea party at the theatre, with prizes for patrons having the best Indian get-ups. As a variant of this hold a kid Indian costume contest, with promoted prizes. A school history class essay contest on the causes leading up to the party is worth trying for; newspapers and radio stations wou'd cooperate, and writers might earn school credits.

DEC. 17—WILBUR WRIGHT'S FIRST FLIGHT, 1903 (which is also American Aviation Day). Newspaper-school essay contest on 46 years' development in flying; on the development in the various types of airplanes, including jet planes and fighters; a drawing contest of Wright's Kitty Hawk airplane and/or a giant modern one. Sponsor a toy plane-making contest and display the entries in the lobby with promoted building tools as the prizes. Contact airplane training schools, airports and travel bureaus for some observance of the day, and to cooperate in the model plane contest. If there is a nearby airport, arrange for a plane to drop heralds, some containing theatre passes, over the city.

DEC. 25—CHRISTMAS DAY—Christmas presents have been opened. Christmas dinners eaten, and school children on holiday will want some place to go. Make that place the theatre by offering a comedy and cartoons—anything to make patrons relax and enjoy themselves and forget the holiday tax on the wallet.

DECORATIONS: Give marquee, lobby, interior and light fixtures a festive appearance with festoons, holly wreaths, pines. If a large bell is obtainable, place it in lobby, have it rung, not tolled, at intervals. Erect an imitation fireplace in lobby with cutout Santa Claus stuffing stockings with gifts (or a live "Santa," if preferred). Another attention-getter from kids: a miniature house with Santa climbing down the chimney—or with Santa and his reindeers on the roof. Place lighted and decorated Christmas tree in lobby, with theatre's card of greeting to patrons.

MUSIC: Music furnishes a large part of the seasonal jollity. Hold a Christmas carol party with singers from choral societies, schools, churches; promote prizes. Get loan of a phonograph and records from dealer and give morning concerts in lobby, using carols and Christmas songs and music. If there's any sort of community service offer use of theatre in mornings, with Christmas and religious songs.

SPECIAL SHOWS: Give them during the week before Christmas. A free show for kids with Santa Claus distributing promoted gifts will earn theatre goodwill and probably new patrons. Offer special rates for theatre parties from commercial and other establishments; many business, fraternal and civic concerns sponsor such parties as Christmas gifts to their employes. If there are a number of such parties stagger them on different days. For a mid-week children's matinee hold a Santa Claus contest and promote prizes for the youngsters having the best costumes.

CHARITY: Pass on some of the seasonal good feeling to inmates of orphanages, homes for the aged and for shut-ins by giving one or more free shows for them, promoting transportation in return for credits. Press and radio will publicize it. Set aside one performance when all those bringing gifts for charity are admitted free (limit it to kids, if desired); get mothers' clubs, fraternal and religious organizations to cooperate and designate the charities to benefit. Garments might be sent to schools to be given to needy pupils. Volunteer to help in any charity drive, especially in the collections of baskets of food and clothing for the underprivileged.

MERCHANTS: Merchants are desirous of pushing their holiday sales. Tie up with them by giving them tickets at reduced rate to be given to their customers who buy goods to a specified amount, with the merchants advertising the theatre's features and holiday activities. Make use of the promoted lobby Christmas tree by promoting gifts from the merchants to be hung on the tree and given to children. Give a midnight show for last-minute Christmas shoppers provided enough merchants will cooperate. A Santa Claus workshop in the lobby has been found valuable by various theatres; get merchants to underwrite such a shop and give the services of an employe to impersonate Santa Claus making or mending toys. Have peep holes through which children can watch, or give an air of mystery by covering the peep-holes with special reducing lenses. Promote from dealer or restaurateur a perfect dinner table, with phony but realistic food, to be set up in the lobby; place cards might bear the names of the players in the current feature film. Hold giveaway night of live poultry for Christmas dinner, with dealers donating the fowls. Promote a bang-up restaurant dinner for the winner of some contest—the fattest man, the man with most children or anything else that occurs to the mind.

SERVICE: As a community service and goodwill builder offer the public free checking service for their holiday purchases. Advertise it with cards and in newspaper ads. Arrange to sell postage stamps in lobby—the post offices always being jammed just before Christmas. Advertise the Christmas programs of churches, fraternal and other organizations (with theatre's program included in any calendar of events); organizations should help defray the cost. Giving away Christmas wreaths in lobby has been found a swell way to make friends. Use Christmas seals; sell them in lobby. Insist on courtesy and kindness on the part of all theatre personnel.

HELP SANTA: Post a Santa Claus in the lobby to listen to the kids' requests for specific gifts, and then phone the requests to the parents; or, have kids phone from a booth in the lobby with a staff member as Santa Claus at the other end of the wire who later gets in touch with parents. Be sure to get names and addresses. Try the letter-to-Santa Claus stunt in cooperation with a newspaper.

MISCELLANEOUS: Invite persons born on Dec. 25 as theatre's guests. A toy electric train in lobby will draw in the kids. Use advance trailer urging patrons to shop and mail early. Tie up with Western Union, in return for theatre credits on telegram blanks, urging the public to wire their Christmas greetings. Hold fashion shows, auction nights for charity; sell blocks of tickets at special rates for Christmas gifts.

DEC. 31—NEW YEAR'S EVE. People are out for a good time and business should be of a nature to warrant a midnight show, picking a broad comedy as the feature. At close of show have patrons sing Auld Lang Syne. Have an old man with long white beard and an appropriately garbed child to represent the old and the new year, with the child reciting some new year resolutions—one of them to see the good pictures booked for the theatre. The manager, in person or off stage as a voice, should pronounce theatre's resolution to book the best pictures obtainable. Print a card of new year's resolutions, including that of theatre manager to book the best pictures he can get for the coming year.

Anniversaries and Special Occasions

Dec. 3—Illinois joined the union, 1818.

Dec. 5—President Martin Van Buren, born, 1782.

Dec. 7—Delaware admitted as a state, 1787.

Dec. 9—First U. S.-made locomotive completed at West Point Foundry, 1830.

Dec. 10—Mississippi became a state, 1817.

Dec. 11—Indiana joined the union, 1816.

Dec. 11—American Federation of Labor established, 1886.

Dec. 12—Pennsylvania admitted as a state, 1787.

Dec. 14—Alabama admitted to union, 1819.

Dec. 18—New Jersey admitted as a state, 1787.

20th-Fox's 'Doll for Every Orphan' Tieup

A tieup designed to "put a doll in the arms of every orphan" for Christmas has been entered into by the New York *Journal-American*, R. H. Macy & Company and 20th Century-Fox, with distribution of the dolls, donated by the city's children, being made through the Welfare Department. This promotional activity for "Oh, You Beautiful Doll" is an appeal to children to help spread Christmas cheer to underprivileged children. The first 5,000 to take their dolls to the collection depots—the Roxy Theatre, the 66 Skouras theatres and the five Macy stores in the metropolitan area—will be given passes to attend one of two special showings of "Oh, You Beautiful Doll" at the Roxy Theatre.

The doll-collecting stunt is being publicized by the *Journal-American* in its pages and on its trucks, in Macy's advertising and store displays and by lobby cards in all participating theatres. The dolls will be picked up at the collection points by 20th-Fox and the judges will make their selections on Dec. 16, when the contest ends, before turning the dolls over to the Welfare department for distribution.

Three grand prizes for the "Most Beautiful Dolls" will be "Toni" or "Baby Coo" dolls, doll dresses, sets of dishes, etc., and permission to select any item in Macy's toy department. Merchandise donated by Macy's and the Ideal Toy and Novelty Company will be awarded to runners-up.

Multiple-Star P.A.s For 'Johnny One-Eye'

Multiple-star personal appearances in various parts of the country will be made by Pat O'Brien, Wayne Morris, Dolores Moran and six-year-old Gayle Reed, stars of United Artists' Benedict Bogeaus production of Damon Runyon's "Johnny One-Eye," in national publicity promotion for the picture.

Miss Moran will open her tour in New York on Dec. 10, with interviews, radio and television appearances; O'Brien's itinerary will include San Francisco, the midwest, Boston and New England, while Morris will cover the southwest and Gayle Reed the south, starting in her home city, Atlanta, where city officials are expected to proclaim a special Gayle Reed Day for its baby star.

Chain-Break Gimmick Effective on 'Pinky'

For the opening of "Pinky" at the Fox Theatre in San Francisco, the local 20th Century-Fox exploitation representatives followed the radio chain-break gimmick employed in New York, Boston and Los Angeles with good results.

The policy is to purchase as many spot announcements from all stations as possible, proclaiming: "Due to the unprecedented demand for seats, 'Pinky' will start at 8:30 A.M. at the Fox Theatre."—SF.

Rural Rouser

Programs fully paid for by merchant advertising are being used by Schine's Bud Sommers to bring in the rural trade around Richmond, Ky., to the Madison and State theatres. Sommers did not overlook freshman registration week at Eastern Kentucky State College, tossing out a "Welcome Class of '53" in a box in a recent program.

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation

FOR BRIGHTER SHOWS

Pointers on Projection and Sound

Keeping screen curtains closed at all times except when the picture is actually being shown will help prolong the life of the screen by protecting it against dust. It is especially important to keep the curtains closed at night when the theatre is being cleaned and dust is stirred up into the air.

●

Managers, who may be compelled to entrust their show to strange projectionists without warning when the regular projectionists are away because of sickness or any other reason, should authorize and insist on neat and systematic arrangement of every detail of the projection suite. The strange relief men will be able to do a better job if all switches are properly marked, all fuses kept near points where they may be needed, spare parts stocked neatly and in logical order, all special operating procedures that may be needed indicated on the bulletin board, etc. If the projection room is not in such shape, whatever time is needed to get it and keep it in such condition should be authorized.

●

The slight dust raised by walking on concrete floors is highly abrasive and bad for the life of motion picture equipment. Projection room floors should be kept covered —with linoleum if local codes permit; if not, then with paint renewed promptly as often as it shows signs of wearing away.

●

Managers can help their projectionists do a better job by providing cue markers. The projectionist can't deliver a good show if the cue marks are missing; he has only the choice between making sloppy changeovers or else putting on hand-made cue marks that will be glaringly visible every time that reel is run again. Cue-markers put Hollywood-type cues on the film. They are extremely inexpensive and last indefinitely.

●

The patron pays you for the temporary use of one of your auditorium chairs; and you don't like the patron whose carelessness leaves the chair unfit for the next user. You pay the exchange for the temporary use of their film. Does your carelessness about the condition of your booth machinery leave that film unfit for the next user?

●

Projection machinery must make some noise and projectionists must communicate with each other, but it is not necessary to annoy balcony patrons. Glassing in projection room ports is a standard procedure.

●

In making repairs on electrical equipment, mistakes are avoided by tagging every wire before disconnecting it. Small price tags can be used, or bits of court plaster. It is especially important to "waste" time doing this when the repair is an emergency, made under pressure, because that is just when mistakes happen.



ShowSense

Jack Jackson

Phonevision and Theatre Protection

With television talk creating mixed feelings of awe and fear in theatremen, and the question rife in all quarters "What do you think of television? Will it help or hurt?", I turn back the pages of my memory book some 8 years to a dismal fall evening.

Jack Barry, former personnel director of Paramount Publix, and the writer were standing at the corner of 43rd and Broadway talking television. It had begun to sleet a bit and that blond girl who tells me what to eat and where to buy it was trying to protect the trimmings of a new sky-piece. She was pretty disgusted with a couple of guys who could ignore the ice shavings, to say nothing of the prospects of damage to the new fall bonnet, and before either of us could ask for "just another minute" she had stalked down the street leaving us to solve the problem of air pictures and what they presaged for the motion picture industry.

Si Fabian's remarks about his experiences with the television baby at his Fox in Brooklyn during the recent Arkansas-Tennessee-Mississippi M.P.T.O. Convention in Memphis set my personal TV tubes to perking and I began digging for some dope sent me a few weeks ago from Chicago. It was a page from the Chicago *Daily News* of Sept. 29 that brought back the vision of Barry and I in the sleet, because it appears that Zenith is doing with its new child, Phonevision, exactly what Barry expounded as being the kind of protection theatres would need when and if the staggering air images ever got settled to the point where a teetotaler could watch 'em without thinking someone had spiked his water with gin.

Theatres Would Be First to Tie-in With Telephone Company

Barry predicted that theatres would be first to make arrangements with the telephone company or in some manner manage the broadcasting of films playing their establishments to the homes of set owners in return for some stipulated fee that would assure added revenue in the cash till. He drew me a verbal picture of a theatre-operated switchboard to which Jim Jones, who owned a TV set, would call in and request the time of showings, make arrangements for his set to be tuned to the picture being exhibited at a certain time, and pay the bill when presented.

As Barry saw it, there existed two methods by which the theatre could protect itself. Either the telephone company would set up a system for handling the picture through their lines or the theatre could arrange for a particular wave length subject to use only at the discretion of the management. The set owners would either have to arrange for credit, pay in advance or accept the charge when presented on their monthly phone bill, according to the method adopted. Of course neither Barry, nor anybody else, for that matter, ever considered the idea that producers who made their fortunes in theatre exhibition, and personalities who owed all of whatever fame or acclaim they possessed to theatre exhibitors, would ever leave the fold and take to their breast a competitive form of entertainment.

As the Chicago report has it, President E. F. McDonald of Zenith is doing exactly what Barry predicted. The only difference is that theatre owners have no place in his scheme of things. It is claimed that some 300 sets will be tested in the Chicago area early next year; that the Federal Communications Commission, whose approval is essential before the plan can be set in operation, is looking with favor on the proposed practice; that Hollywood producers are enthusiastic over the idea and promise complete cooperation, and that the telephone wires will be used for transmission at fees ranging from 75 cents to $1 per attraction. As in Barry's scheme, all the set owner has to do is call the telephone operator who will send the picture impulses over the wire and tab up the bill for presentation at the regular period.

According to the reports, a special channel is being set aside for use by the Zenith Company. This is to preclude "theft" of the exhibition by set owners who fail to "lay it on the line." It is said that there will be no exact privacy to the Zenith broadcast, but that set owners not making arrangements with the phone company will get pretty dizzy watching the distorted "bootleg" images. Kinda like reading the funnies while sitting in a Mexican saddle chasing cows. The only way the distortion can be removed is by calling the phone company and agreeing to "ante up" for the privilege. The article goes on to mention another possible method

(*Continued on Page* 21)

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Show Business

COAST TO COAST: Must be the holiday spirit in the air or something but theatres this week were rolling up their sleeves and getting ready to show their appreciation for one thing or another to their respective communities. Over in Bridgeport, Ill., the Frisina Capitol had gotten under the wire slightly with an "Appreciation Night," held by Manager **Glen Dale** earlier in the week, while at Ferguson, Mo., the Fred Wehrenberg Savoy was instituting a Youth Cinema Club, which brings the total of these units up to 13 in the St. Louis Area. . . . And out in Salt Lake City, that live go-getting **"Uncle Charlie" Pincus** is planning a 29th birthday party with cake for the Intermountain Utah with Dec. 4, date upon which the house first opened, set for the event.

* * *

Quite a party—the Fourth Annual St. Louis Week dinner held this past week with **Spyros Skouras** as guest speaker who told the hearers that if they "lose the children, you will lose other patrons" and urged them to work for the kid trade. . . . The Frisina Roxy at Springfield is getting a face-lifting job which will increase capacity from 1,000 to 1,500 seats. Burglars were active again this week, this time getting $318 from the cash box of the New Lake at Rib Lake, Wis. and the weekend receipts from **Eddie Brumler's** Metropole at Chicago. . . . The Alhambra at Campbellsville, Ky., has joined the Kentucky Association of Theatre Owners. . . . The Dixie, Negro house at Louisville, Ky., is planning to reopen after a two-year sleep. . . . When Loew's takes over the Warfield in San Francisco Dec. 1 the house will drop duals for singles, Manager **Boyd T. Sparrow** says. . . . **Mary Hennessey,** who used to write publicity for Fox West Coast will take over as the house's press agent. Vancouver got its March of Dimes' drive going at the Capitol on Nov. 24. . . . Those old jalopy nights at the Alliance State in Chicago are proving quite a draw, almost as good as the Old Timers night which features square dances and barbershop quartets from the stages of several Windy City houses. . . . Ottawa got its first look at television last week when the Famous Players mobile unit put on a show.

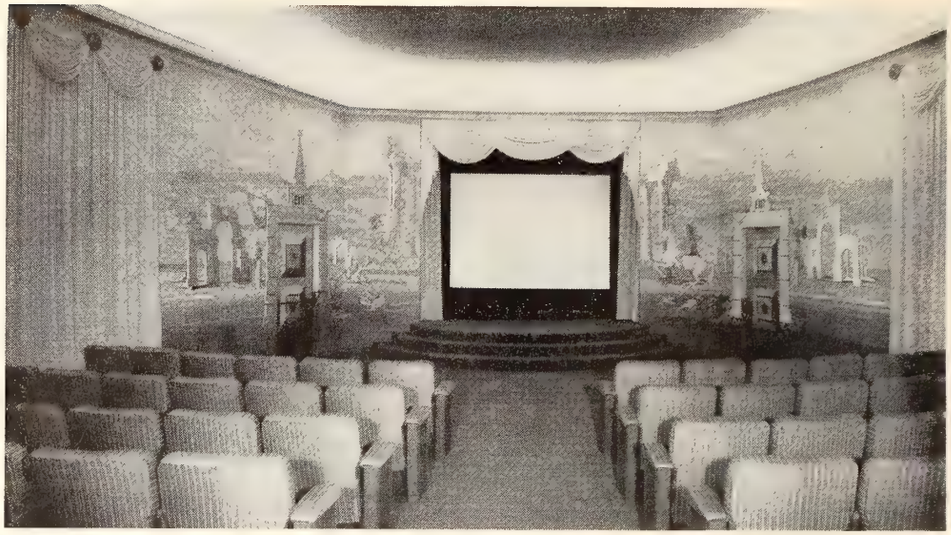
* * *

MANAGEMENT: **Eugene Hedge** is the new manager of the Varsity, Carbondale, Pa., succeeding **John Nolan** who quit to work in St. Louis. . . . **Jack Lightness** has been named manager of the Orpheum, Terre Haute, Ind.; **Robert Trublood** is the new chief at the Alliance Mars, Chicago. . . . Loew's Cleveland Division Manager **Orville Crouch** has been shifted to Washington to replace **Carter Barron** on leave to help Pres. Truman on the Columbia Sesquicentennial Celebration. . . . Loew City Manager **Frank Murphy** has been subbing for Barron to date. Edward Selette, formerly of Warner and E. M. Loew's theatres, has joined Walter Reade as Manager of the Perth Amboy, N. J., Strand. . . . **Ben Rivers** has resigned as manager of the Lackhart, Fla., Ri-Mar Drive-in with **Jack Martin** succeeding.

* * *

OPENINGS: The Glenn at Joplin, Mo., the Lakeside at Oklahoma City, Maurice Easterling's 627-seat, complete with special lamp-approached booths for cripples, at Mexia, Texas.

Century has opened its new 2200-seat Fresh Meadows Theatre in the Queens area of New York with **Charles J. Call,** manager.



CLASS AND COMFORT keynote the Academia, new $125,000 71-seat screening room erected as an annex to the Motion Picture Association of America's Washington, D. C., headquarters. Attending the opening Tuesday night were President and Mrs. Truman, cabinet officers, industry chiefs and Harold Wilson, president of the British Board of Trade.

Theatre Newspaper Covers 3 Counties

Down in North Carolina the operators of the Spartan Theatre, Sparta; Pastime, Boone; Appalachian, Boone, and Parkway, West Jefferson, are doing a swell job with their three-county newspaper which they call "Tri-County Theatre News."

It's fashioned like a tabloid and contains not only news and pictures of current and coming attractions but also an institutional column, other interesting items and merchant advertising.

The paper carries two slogans, "Boost Your Home Town Merchants" and "Motion Pictures Are Your Best Year 'Round Entertainment."

Contest Being Conducted

Currently a contest is being conducted for the best conclusion, in 25 words or less, to this statement: "You can't beat motion pictures for your best year 'round entertainment because . . . " (Bet the winning answers would make swell advertising copy.) Anyway, contestants are to submit entries to their favorite theatre, and the winner in each case wins a pass to that theatre.

Incidentally, the manager of the Spartan is R. C. Houser; of the Pastime, Russell Swift; of the Appalachian, J. W. Beach; and of the Parkway, J. V. Caudill, Jr.



TOYS FOR NEEDY. With the cooperation of the local Lions Club and the Fire Department, I.M.P.S. Member Dick Peffley held a free children's show recently at the Paramount Theatre, Fremont, O. Children brought new or used toys which were turned over to the Fire Department for repairs and Christmastime distribution to underprivileged children. Newspaper stories were plentiful, and ads were promoted from local manufacturers. That's Manager Peffley (left) with the mountain of toys received from the youngsters who attended.

'Million Dollar Days'

Theatre managers cooperated with Salt Lake City merchants during the recent inauguration of "Million Dollar Days," arranged as the greatest sales effort in the city's history. The special event went over so well that it is now planned to take place annually. During the two-day sales theatres, department stores, restaurants, etc., reduced their prices.

New Theatres

Warwick, N. Y.—Charles Finger and George Miller, a 300-car drive-in here for spring opening.

Chicago—Andy Dietz, a 600-carrer between Keokuk and Ft. Madison, Ia.; Contracts have been let for a 400-car outdoor theatre at Mt. Prospect, Ill.

Vandalia, Ill.—Tanner Theatres, two 750-car openairers, one at Pana, the other at Vandalia.

Indianapolis—Brokau circuit, a 700-seater at Angola, Ind.

Victoria, Tex.—Ben A. and Ruth Dyer, a 750-seat deluxe neighborhood theatre here to be called the Campus.

Littleton, N. H.—John B. Eames, a new theatre here to replace the Premiere, recently destroyed by fire.

Boise, Ida.—Joy Naylor, Milt Fry and Omer R. Travers, a drive-in east of Boise.

Louisville—Alton Rush and Davis Duff, an ozoner to be called the Lost River Drive-In near Bowling Green, Ky.

Atlanta—Plans have been announced for $200,000 drive-in at Broadway and Walker Blvd., Knoxville, Tenn.; A 950-seat theatre is planned for Dickson, Tenn.

Milwaukee—Lakeland Theatre Corp., a new theatre at Whitewater, Wis.

Vancouver, B. C.—Inland Industries, a drive-in at Kamloops, B. C.; J. Hackman and M. Popowich, a $60,000 under-skyer at Vernon, B. C.

Omaha—Tri-States Theatres, a 900-car openair theatre on Highway 275, three miles outside Council Bluffs, Ia.

Dyersburg, Tenn.—M. E. Rice, Jr., a drive-in on Highway 31, three miles south of here, to cost $40,000.

Cedar Grove, La.—George H. Mercer, a $150,000 modernistic theatre here.

Dallas, Tex.—Harold Brooks, a drive-in on Ledbetter Drive near Highway 75.

Devine, Tex.—R. B. Carpenter and O. R. Reed, an ozoner here.

Delmar, Del.—Nat Rosen, a 900-to-1,000-car underskyer to be known as Delmar Open Air Movies, with total cost around $300,000 on the outskirts of Delmar.

San Jose, Calif.—Arthur Yarimie and Paul Catalana, a $150,000 drive-in at Almaden Road and Alma Ave.

Jackson . . .

(*Continued from Page* 19)

of removing the distortion, but that requires an investment of approximately $17,000, so let's not go into it.

The disturbing angle, from a theatreman's viewpoint, is that Zenith promises "the newest pictures" and declares: "The movie producers are enthusiastic over the possibilities of Phonevision and are cooperating with the tests." That part ain't so good, because the possibility looms that there will be loud and raucous calls to Uncle Sam for clearance edicts if the films to be shown are the same that appear on the regular releasing schedules of distribution companies. And, unless some producer has gone completely nuts, it seems unlikely that any other kind of feature film attraction will be available for Phonevision use.

If and when Phonevision gets under way—and the news report indicates a practical cinch—theatre attendance is certain to be affected. Zenith plans the movie to be a supplement to the free advertiser-sponsored entertainment of television. It contemplates having a station show three or four movies a week via Phonevision in addition to its regular schedule of sponsored shows. The revenue dollar is to be split between the producer, the station and the phone company, with the Hollywood end staked at a full 50 per cent. While there is the possibility that stage productions and the larger sporting events will be similarly broadcast, all tests to date have been made and are being made with feature films.

From another source I gather that Zenith has formed a special subsidiary to handle Phonevision, to be known as Theatrical Enterprises Corp., with capitalization of $1 million. The venture is described as "the cornerstone of a national theatre," so far as Broadway plays are concerned, and declared as holding potential for the cure of artistic and economic headaches of producers and investors. These latter are growing pretty scarce around the big stem, the cost of "angeling" a Broadway show having gone up some 400 per cent since prewar years.

The possible added revenue from Phonevision would be mighty welcome in legit circles where any added business does not materially affect the revenue of the few houses engaged in presenting "live" talent. But the owner of the movie house is in an entirely different situation. Just about every picture theatre in the land is hard pressed to garner sufficient patronage to chalk black figures consistently on the profit-and-loss statement. If any new megig come along that promises to lift a chunk of current patronage, it must be viewed as an enemy and treated as such.

Certainly this Phonevision could not have grown to proportions warranting an 8-column banner in the Chicago *Daily News* without some of the upper-bracket authorities of the motion picture industry being aware of its plans for the presentation of feature film attractions. And, such being the case, it is equally certain that those in the know should take steps to protect any and all existing theatres from the threatened competition. If they haven't done so to date, it's high time they got busy.

Television, as pointed out in this column several months ago, holds promise of being anything other than a boon to theatres. As we wrote at that time, there exists great need of establishing some protection to prevent the televising of Hollywood attractions that will be in competition with theatre exhibitions. At the time this writer talked with the program arrangers of several TV broadcasting stations, it was determined that an average of 70 reels each week would be needed to augment the existing array of "live" talent. This was more than a year ago. That the need for movies has risen to keep pace with the increase in TV stations must be conceded.

In response to the article mentioned I received a couple of rather lame excuses and some information as to the barricades existing against the enforcement of any workable "taboo" against the ether photos. These included the bromide about copyrights having been sold without TV protection, etc. Since then, I've learned from actors taking part in such pictures as are being and have been shown on TV that the Guild is taking steps to secure payment for services from TV stations using the films.

If these steps are successful, it is certainly possible to prevail on actors to forbid the use of films in which they appear over TV. I know that it seems like a difficult way to poison the cat, but when an outfit with a million dollars behind it and already possessing favor with the powers-that-be declares its intention of raiding your private customer barrel, it's time to grab any and every weapon in sight to keep him at a distance. Of course, it's still possible to give the producers who happen to be currying favor with Phonevision their choice between the new gadget and the established theatre as an outlet for their artistic effort.

Television, even in its present imperfect state, is an imposing competitor of theatres. If we are gullible enough to fall for that smooth line about it being a new source of scouting the world for movie talent, that it offers us the opportunity of getting our trailers into the very homes of a new field of prospective patrons, we're downright silly. Television is talking pictures being shown "for free" in competition with theatres charging admission. It must be viewed as such.

If it intends to scout the world for talent to appear in movies, let it keep hands off the talent that movies—supported by the many advertising dollars of theatre owners everywhere—have built to proportions that magnetize box-offices. It just makes sense that no thinking person will pay for the privilege of witnessing in a theatre that which can be seen without charge in the privacy of his own parlor.

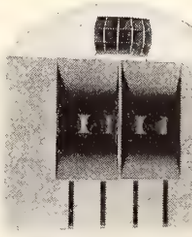
If the Hollywood producers declared by McDonald as being "enthusiastic over the prospects of Phonevision" are sincere, why shouldn't the distributors insist that such films as they make for Phonevision be forever withheld from theatre release?

Phonevision must have merit or it couldn't attract a million dollars. Let's wish it every success. But not the kind of success that will scratch shingles off the roofs of theatres. As a newcomer it deserves every opportunity but should be willing to pay its own way through the expensive fields of experiment and not ride the prize horse or horses of a competitor who has, and is, footing all the bills.

Organ Programs Draw

When the Capitol Theatre in Salt Lake City was remodeled recently, Organist Gus Farney was heard at the 1,200-pipe Wurlitzer on the opening program. Since then, to bring in added business, Manager Nevin McCord occasionally has Farney preside at the organ. "Community Sings" add to the popularity of these occasions.

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The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

The Ballad of Dolores

(Spanish Dialog—English Titles)

Lux Film Drama with Music 85 mins.

AUDIENCE SLANT: (Adult) Highly romantic plot and gay music, but nothing to take it out of the "Spanish language" category.

BOX-OFFICE SLANT: Better than average for Spanish-speaking audiences, with Imperio Argentina name helpful.

Cast: Imperio Argentina, Enrique Diosdado, Amadeo Novoa, Ricardo Canales, Manolito Diaz. Credits: Produced by Lux Film in Argentina. Producer, Ricardo Nunez. Director, Benito Perojo. Scenario, Francesco Madrid. From the play by Manuel Acevedo. Photography, Antonio Merayo. Music, Maestro Breton. English adaptation, Clare Catalano.

Plot: A "good" girl is seduced by a cad, repulses him later when he will not consider marriage. He spitefully writes a calumnious ballad and, trying to blackmail her, is killed by a young theological student who loves her. The student goes to prison and she, to escape her shame, roams desolately until she marries a kindly old man. She remains faithful to him when the student unexpectedly returns.

Comment: This product of the Argentine is a better-than-average entry for Spanish-speaking audiences, especially since the name of Actress Imperio Argentina carries some weight, but otherwise it can be termed a lesser Lux. In addition to a highly romantic and convoluted plot it offers a number of songs and dances, some of them by the leading lady in her gayer days. The photography is notable, as it has been in some previous Spanish-language films, and the English sub-titles are quite adequate.

Disillusion

(Italian Dialog—English Titles)

C. & B. Film Dist. Drama 90 mins.

AUDIENCE SLANT: (Adult) Acting is good but leisurely; long plot is in need of cutting.

BOX-OFFICE SLANT: A possibility for strictly foreign houses.

Cast: Ruggero Ruggeri, Belia Starage Sainati, Enrico Clori, Germana Paoleri, Roberto Villa, Luisella Beghi, Maria Mercader, Nino Crisman, Giulio Donadio. Credits: Production director, Valentino Brosio. Director, Mario Bonnard. Scenario, Oreste Biancoli, Mario Bonnard, Akos Tolnay.

Plot: A retired baggage master in Le Havre thinks his son in Paris is studying hard to become a lawyer. The old man is disillusioned when he learns of the wastrel's heavy indebtedness to a gambler. The proud father shields the son's reputation, assumes the debts (going back to his heavy work) and sends the boy to sea. The gambler meanwhile gets his come-uppance and the son comes back from his voyage a better man.

Comment: Though the acting is good there's little stimulating in a very leisurely plot unaccountably stretched out enough for two movies. The natural end to the story of disillusionment seems to fall with the father's noble assumption of the son's debts and the latter's retreat to sea. If it were not the son's weakness but the gambler's cadishness (he's called a cad in one subtitle) that chiefly concerned the scenarists, the disillusionment background should have been sketched in briefly, if at all, so that the emphasis might fall solely on the gambler, the boy and the women they knew and through whom the former met his death. If one will be satisfied with the disillusionment part, extensive cutting should solve the problem with little difficulty. The work as the father of Ruggero Riggeri, a leading Italian stage actor, supports the superior claim of this part. The other parts, though executed well enough by Roberto Villa (the son), Enrico Clori (the villain) and others, are mere caricatures. This first release of the C. & B. Film Distributing Co. is a possibility, depending upon what is done with it, for strictly foreign houses.

National Reviewing Committees' Audience Classifications

TRAPPED (EL)
FAMILY—National Board of Review
CLASS A-SEC. 1—National Legion of Decency

CONSPIRATOR (MGM)
FAMILY—National Board of Review
CLASS A-SEC. 2—National Legion of Decency

SILENT DUST (Mono.)
MATURE—National Board of Review
CLASS B—National Legion of Decency
Objection: Tends to condone immoral actions

Tough Assignment

Lippert Prod'ns. Drama 64 mins.

AUDIENCE SLANT: (Family) The general audience should find this picture swiftly paced and actionful, its subject interesting. The fights are frequent and realistic.

BOX-OFFICE SLANT: This is typical low-budget action fare, tailored for the second spot on a double bill. It is well up to standard in its category, and its subject, motorized cattle-rustling, offers good exploitation possibilities.

Cast: Don Barry, Marjorie Steele, Steve Brodie, Marc Lawrence, Ben Welden, Michael Whalen. Credits: Producer, Carl K. Hittleman. Director, William Beaudine. Photography, Benjamin Kline. Original story by Carl K. Hittleman. Screenplay by Milton Luban.

Plot: Investigating the bootleg beef racket, a reporter finds that the mobsters are operating from a ranch, using an airplane and stock trucks in their wholesale business. The state troopers arrive at the ranch in time to save the reporter's life and capture the crooks.

Comment: As typical low-budget action fare, slanted at the neighborhood houses and smaller communities, this film delivers very satisfactorily in its category. Good scripting and well-paced direction should make it suitable, also, for second spot billing in larger situations. The terrific shellackings taken and administered by Don Barry, as the reporter, are frequent and realistic enough to fulfill the requirements of the action houses. Marc Lawrence, Steve Brodie, and Ben Welden are sufficiently menacing in their tough guy roles. The story, which is well handled and believable throughout, offers good exploitation possibilities. The picture should give a good account of itself in the market for which it is tailored.

Whirlpool

20th-Fox Drama 97 mins.

AUDIENCE SLANT: (Adult) With considerable suspense and a good women's angle, uneven direction keep this from being as good as it might have been.

BOX-OFFICE SLANT: Advance selling angles should help it spin along satisfactorily with general audiences.

Cast: Gene Tierney, Richard Conte, Jose Ferrer, Charles Bickford, Barbara O'Neil, Eduard Franz, Constance Collier, Fortunio Bonanova. Credits: Producer-Director, Otto Preminger. Screenplay, Ben Hecht and Andrew Solt. From a novel by Guy Endore. Photography, Arthur Miller. Music, Alfred Newman.

Plot: The wife of a successful young psychiatrist has a secret kleptomania through which she is manipulated by an astrologist-hypnotist into an incriminating position in a murder case while he provides for himself a nearly airtight alibi. Shortly before the killing he undergoes a serious operation. As finally revealed when he tries it again to cover up some evidence, he inured himself to the forbidding pain by self-hypnosis, left the hospital and committed the crime himself. Hemorrhage finishes him the second time out.

Comment: With two such established screen stars as Gene Tierney and Richard Conte and the well-publicized appearance of stage luminary Jose Ferrer, this picture has a good head start. Its bizarre plot, moreover, can be cleverly exploited. While considerable suspense is created, however, the direction is uneven; there are cliches and abrupt developments which may irritate the discriminating patrons drawn by the Ferrer name. He, further, cannot be said to benefit by the script, though his peculiar villainous role is an exploitable one, nor can Conte, out of his usual tough guy category as the psychiatrist. Miss Tierney, on the other hand, is perfectly cast as the wife; she looks her part, which is to say exquisite, and delivers her lines convincingly. Her difficult and central position in the plot, which involves marital fidelity as well as kleptomania and murder, gives the film a good women's angle. Charles Bickford is solid as a police lieutenant. "Whirlpool," with the impetus of its advance selling points, its suspense and its women's angle, should spin along satisfactorily even though it's less than it might have been.

Bagdad

(Color by Technicolor)

Univ.-Int'l Adventure Drama 82 mins.

AUDIENCE SLANT: (Family) An average-audience offering with lavish backgrounds, colorful costumes and Technicolor photography for the eye, and a musical background and songs for the ear. But there is little excitement or suspense in the story.

BOX-OFFICE SLANT: The title and the O'Hara and Price names, as well as the type of picture, lend themselves to exploitation that should insure better-than-average returns on initial openings.

Cast: Maureen O'Hara, Paul Christian, Vincent Price, John Sutton, Jeff Corey, Frank Puglia, David Wolfe, Fritz Leiber, Otto Waldis, Leon Belasco, Ann

Pearce. Credits: Produced by Robert Arthur. Directed by Charles Lamont. Screenplay by Robert Hardy Andrews. Story by Tamara Hovey. Photography, Russell Metty. Technicolor color consultant, Robert Brower. Miss O'Hara's songs, Frank Skinner and Jack Brooks. Musical direction, Milton Schwarzwald.

Plot: When Maureen O'Hara returns to Bagdad from England, she learns that her father, an Arab potentate, has been murdered by the Black Robes, a band of desert marauders. Believing Paul Christian to be their leader, she seeks revenge, and is aided by Vincent Price, Bagdad military governor, and John Sutton, who is the actual leader of the Black Robes working in cahoots with Price. However, she eventually learns the truth and finds happiness with Christian, but not before she nearly loses her life at the hands of Price and Sutton.

Comment: The lavish backgrounds, colorful costumes and Technicolor photography make "Bagdad" a treat for the eye, and the musical background, as well as a couple of songs sung by Maureen O'Hara, make pleasant listening. But there is little excitement or suspense in the story, which meanders along with only a bit of action now and then to relieve the tedium. Miss O'Hara is lovely to look at but she, along with Vincent Price, Paul Christian, John Sutton and Jeff Corey, is beset by stilted dialog and numerous cliches. Wherever moviegoers are not too discriminating, "Bagdad" should get by with few complaints. It's an average-audience offering that will serve to support a stronger feature in the larger situations while topping a weekend "action" program in many of the smaller communities. The title and the O'Hara and Price names, as well as the type of picture lend themselves to exploitation that should insure better-than-average returns on initial openings. Charles Lamont directed for Producer Robert Arthur.

Always Leave Them Laughing

Warner Bros. Comedy 116 mins.

AUDIENCE SLANT: (Family) Milton Berle, of television fame, gets a chance to show his bag of tricks to movie audiences throughout the country. Here is surefire entertainment for everyone, a comedy that should be of particular interest to those who have heard about him but have never had a chance to see him entertain. And, of course, the Berle fans will want to see it, too.

BOX-OFFICE SLANT: The Berle name, and the quality of the production, gives this picture a selling angle that should turn it into a top box-office winner.

Cast: Milton Berle, Virginia Mayo, Ruth Roman, Bert Lahr, Alan Hale, Grace Hayes, Jerome Cowan, Lloyd Gough, Ransom Sherman, Iris Adrian, Wally Vernon. Credits: Directed by Roy Del Ruth. Screenplay by Melville Shavelson and Jack Rose. From a story by Max Shulman and Richard Mealand. Musical numbers staged and directed by LeRoy Prinz. Photography, Ernest Haller. Produced by Jerry Wald.

Plot: This is a fictionized conception of the tough struggle Milton Berle had to go through to get to the top.

Comment: Although this is not the first time Berle has appeared in motion pictures, it does mark the first time he has been given free rein to display his own particular brand of comedy. Until production of "Always Leave Them Laughing," Berle's talents were restricted to his exceptionally popular television show, which has made his name a household word to those who own television sets. Many people have heard him on the radio (where his rating has not been too high—for he should be seen as well as heard), and he has wowed 'em in night clubs and other public appearances. Now, thanks to this new comedy, the antics of the comedian will be seen by movie audiences throughout the country. And they'll like 'em, too, for this picture is surefire entertainment for everyone, a very funny comedy, a perfect vehicle for Berle's varied talents. It should be a box-office winner, since it gives millions the opportunity to see "Mr. Television," who clowns, sings, dances, goes dramatic and even romantic, all effectively. Excellent, too, are the supporting players, with Virginia Mayo lending her talents and sex appeal to the role of another entertainer, and Ruth Roman doing the romancing. Bert Lahr, who also has been long absent from the screen, does very well here, and there are a number of other fine entertainers in the cast. The whole idea of this Jerry Wald production is to take advantage of Berle's popularity and to play up him and his bag of tricks, and this is done to the hilt by the wise choice of material and a most capable cast under the skillful direction of Roy Del Ruth.

'Fame Is the Spur'

This British film, drawn from the well-known novel by Howard Spring and apparently based on the life of Ramsay MacDonald, has the quality, seriousness and controversy to be talked about. It's the story of the rise of an underprivileged boy in leftist ranks and his eventual compromise with party politics, beautifully acted by Michael Redgrave, Rosamund John and others but often crude in cinema technique. The political factor—STR's London representative (STR, Oct. 4, 1947) said it "panders to the labor government . . . making the opposition virtually villains"—may be an issue for individual showmen to consider, but art houses especially should find "Fame Is the Spur" quite a good thing. Produced by John Boulting with F. Del Giudice in charge. Released by Oxford Films and Edward L. Kingsley. 98 mins.

The Spider and the Fly

(Reviewed in London)

Rank Drama 95 mins.

AUDIENCE SLANT: (Adult) This crisp, enthralling thriller about a cracksman released from prison to do a special job for the French secret service packs a terrific punch and should do equally well with art house and popular patron alike.

BOX-OFFICE SLANT: Light on star names, this is superbly acted and expertly directed. The technical excellence backed up by finely maintained suspense values should insure valuable word-of-mouth publicity.

Cast: Eric Portman, Nadia Gray, Guy Rolfe, Edward Chapman, Maurice Denham, George Cole, John Carol, and others. Credits: Original story and screenplay by Robert Westerby. Produced by Aubrey Baring. Directed by Robert Hamer. A Setton-Baring "Mayflower" production presented by J. Arthur Rank. Canadian Distribution: Eagle Lion. UK: GFD.

Plot: Eric Portman, chief of the French police, is determined to catch Guy Rolfe, expert gentleman safecracker. While he sets many traps for him, inwardly he likes him and respects his skill. In some exploits, Rolfe is aided by Nadia Gray, but when her use is finished he drops her and Portman falls in love with her. This romance is ended by Rolfe falling back on her love for him to establish an alibi. Portman later catches him and he is sent to jail for five years. World War I breaks out and in 1916, when a secret dossier of French traitors, known to be in the safe of the German legation in Berne, is desperately wanted, Portman, now in intelligence, suggests Rolfe for the job. In return, he demands his pardon and with Portman's aid he gets the information only to discover that Nadia is on the list. Completely crushed, Rolfe joins the French army as a private and gets sent to the battlefront of Verdun.

Comment: Here is an excellent thriller which should appeal to the art house and popular patron alike. This story of a gentleman cracksman who is enrolled in the secret service so that his skill can be used to the advantage of the community, for a change, is both ingenious and enthralling. Director Robert Hamer, with skillful handling, has gotten the utmost from every incident and player, and the suspense of some sequences is almost unbearable. Even when a film cliche is introduced it is only brought in to heighten the effect of a later incident. The performances are excellent. Eric Portman has rarely been better than as the detective who inwardly admires the skill and elusiveness of the cracksman, though he never wavers in his efforts to trap him. Guy Rolfe is both credible and likable as the nonchalant, smooth-working thief who will not let his feeling for a woman interfere with his attaining his objective. He has a strong personality and can act. Since practically all the leading males are English, though they portray French characters, it seems unnecessary to have brought over Nadia Gray, who is not known in Britain, when several London actresses could have played the part as well. It should be stressed that this is not a war picture in the accepted sense but a first-class suspense thriller which has every indication of being a box-office sleeper.

Port of New York

Eagle Lion Drama 79 mins.

AUDIENCE SLANT: (Family) A hard-hitting and powerful story of the search for narcotics in New York harbor, with many tingling sequences and fast action that will hold the youngsters and most of their elders fast to their seats till the final flicker.

BOX-OFFICE SLANT: Good for first-runs in smaller towns and neighborhoods, but should be dualed with a comedy in big-town first-runs. Word-of-mouth will draw action devotees despite lack of marquee names.

Cast: Scott Brady, Richard Rober, K. T. Stevens, Yul Brynner, Arthur Blake, Lynn Carter, John Kellogg, William Challee. Credits: Produced by Aubrey Schenck. Directed by Laslo Benedek. Screenplay by Eugene Ling, suggested by a story by Arthur A. Ross and Bert Murray. Photography by George E. Diskant.

Plot: A large shipment of narcotics for a medical firm for legitimate use is found to be sand when the Florentine docks in New York, bringing the agents of the Customs Bureau and the Narcotics Squad into action. Head of the dope ring is finally captured after he has killed his "girl" who had aided in getting the narcotics off the ship, the discovery of the body of her accomplice, an assistant purser, and the murder of a member of the Customs Bureau.

Comment: A hard-hitting and powerful story of the search for narcotics arriving in the Port of New York, with many tense and tingling sequences and fast action that will hold the youngsters and most of their elders fast to their seats until the last flicker. Production is excellent; also the photography, and Director Laslo Benedek has hewed straight to the dramatic line throughout, getting some very good performances from his players. Scott Brady as the Customs man who

(*Continued on Page* 25)

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

The first term deal ever offered a player by Lippert Productions was given to Sid Melton, diminutive comedian. Contract for five years was signed after Melton appeared in three of the company's films.

* * *

Seton I. Miller, producer and writer, will be associated with Robert Stillman in his new independent producing company. With some fine credits behind him at Warners and Paramount, Miller's first work for Stillman will be to write the original screenplay for "Queen for a Day." Then he will produce "The Condemned" as well as "Queen."

* * *

Joe Kaufman, who made Allied Artists' "The Babe Ruth Story" with Roy Del Ruth, has formed Joe Kaufman Productions, Inc., and has acquired "Male and Female" for independent production next year. Kaufman hopes to get Gloria Swanson for one of the top roles, for she played in the old DeMille picture of the same name back in 1919.

* * *

Producer Jerrold T. Brandt's RKO Technicolor picture, "The Sons of the Musketeers," co-starring Cornel Wilde and Maureen O'Hara, will have Lewis Allen directing. Present plans are to launch the film early in December and Edward Stevenson has been borrowed from 20th Century-Fox to design the costumes.

* * *

Milton Berle will make another picture for Warner Bros. as a result of the reception accorded "Always Leave Them Laughing" in all openings. Berle expects to report to the studio next summer at the conclusion of his present television series.

* * *

Cy Howard, creator of "My Friend Irma," has signed a writer-director pact with Hal Wallis Productions. Howard and Parke Levy scripted the Paramount picture now in release and are presently at work on a sequel titled "My Friend Irma Goes West." His directorial assignment becomes effective after completion of his present task.

* * *

William Eythe and Marjorie Reynolds will be teamed in Columbia's "Custom Agent," story of the Treasury Department's war on smugglers, which Producer Rudolph Flothow will place before the cameras the end of this month, with Seymour Friedman directing.

* * *

Commentators Gabriel Heatter and George Fisher will play themselves in "Champagne for Caesar," Producer Harry M. Popkin's Ronald Colman-Celeste Holm co-starrer, for UA release. Heatter's scenes are to be filmed in Miami, while Fisher's are being photographed in Hollywood.

* * *

Arthur Loew, Jr., who recently turned actor in "Ambush," was signed to a contract by MGM, and assigned to a dancing-acting role as Gene Kelly's pal in "Summer Stock," teaming Judy Garland with Kelly. Producer Joe Pasternak put the Technicolor musical before the cameras this week. Charles Walters is directing.

* * *

Warner Bros. purchased an original story, "The Feature Syndicate Story," by Charles Grayson and immediately engaged the writer to do the screenplay. Production was put on Everett Freeman's slate.

* * *

Louis Hayward has been signed for a second Columbia picture to be produced by Harry Joe Brown. He is presently working in that studio's "Fortunes of Captain Blood," co-starring Patricia Medina, which Gordon Douglas is directing.

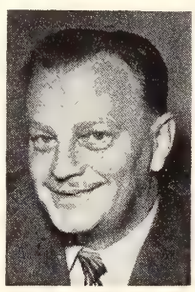
* * *

Lucille Barkley, Rochester, N. Y., girl, was signed to a seven-year contract by Universal-International. Actress is the tenth newcomer to be added to the U-I contract roster this year.

Urges Closer Producer-Exhibitor Relations

"The days when an exhibitor could isolate himself are over," declared Robert Fellows, Paramount producer, whose latest picture is "Let's Dance," starring Betty Hutton and Fred Astaire. "In order to operate his theatre in these changing times, he must keep abreast of all facets of the industry."

"And we on this end have an equal responsibility," he added. "The producer should not confine himself to the limits of Hollywood, but should get out into the field. In the present market each picture must stand alone on its own merit, and the exhibitor must know the range of available product to buy intelligently. On his part, the producer will have to make pictures that can be counted on to play profitably for the exhibitor."



Robert Fellows

Fellows presents his ideas against a broad background of accomplishment. "The Spanish Main," which he made for RKO, is that studio's biggest grosser to date, and his current Paramount "Chicago Deadline," starring Alan Ladd, is doing top business in all key city bookings. His record shows that the producer evidently has a keen sense of "what's wanted."

Continuing, he said, "I believe these days of keener competition will benefit the industry. Pictures will be better and more diversified. The makers of small-budget pictures should begin to make use of the mass of story material available in the public domain, and turn out a variety of good original films, rather than weak imitations of more impressive productions."

Half of Monogram Cinecolor Films Ready

With Producer James S. Burkett having delivered the final print of "Young Daniel Boone" to Monogram, half of the company's four special Cinecolor productions on the 1949-50 schedule have been completed. "Blue Grass of Kentucky," produced by Jeffrey Bernerd, is the other Cinecolor film awaiting release.

"Hiawatha" and "County Fair," to be made in Cinecolor early next year, round out the four-color commitments.

'Edge of Doom' Starts; Goldwyn's 4th This Year

Samuel Goldwyn gave the starting gun this week to "The Edge of Doom," the producer's fourth and last picture on his 1949 schedule. Other Goldwyn films completed this year were "Roseanna McCoy," "My Foolish Heart" and "Our Very Own."

Brown Buys 'Brothers' As Scott Starrer

"All the Brothers Are Loyal," a novel by Louis Stevens, has been purchased by Harry Joe Brown for Producers-Actors Corp., which will make the film version for Columbia with Randolph Scott starred. Kenneth Gamet is preparing the screenplay.

'Shane,' Schaefer Novel, Acquired by Paramount

Described as the character study of a western badman, "Shane," a new novel by Jack Schaefer, has been purchased for the screen by Paramount. The leading role will not be cast until the screenplay has been developed.

Scott to Co-Star With Scott in 'Colt 45'

Zachary Scott will co-star with Randolph Scott in Warners' "Colt 45," which went into production last week with Edwin L. Marin directing. Ruth Roman gets the leading feminine role.

Bob Richards Revising 'Bunco Squad' Script

Bob Richards has been called in by RKO Radio Producer Louis J. Rachmil to make some revisions of the script of "Bunco Squad," which goes into production early in 1950. George Callahan wrote the screenplay.

Brown Honor Guest At Boys' Day Activities

Johnny Mack Brown, Monogram western star, was guest of honor last Saturday at the San Diego celebration of National Boys' Day, which was sponsored by the Kiwanis organization for underprivileged children.

Box-Office Slants

Port of New York

(*Continued from Page 23*)

is murdered and Richard Rober as the Narcotics Squad man who completes the search for the dope ring head, and nearly gets murdered, give clear cut and persuasive performances. Yul Brynner as leader of the narcotics smuggler makes the part that of a hard-boiled killer who will stop at nothing to get the huge profits the drug will bring. K. T. Stevens as his "girl" acts her role capably. Others give good support. Action in and around the New York harbor is picturesque and the scenes there add to the suspenseful drama. Exhibitors, having no patron-pulling names for the marquee, should base their exploitation on the drama of the narcotics hunt and the good acting of a not very well known cast. Word-of-mouth will give them first aid. Good for first-runs in smaller towns and neighborhoods, but should be dualed with a comedy in big-town first-runs.

Ranger of Cherokee Strip

Republic **Western** **60 mins.**

AUDIENCE SLANT: (Family) One of Monte Hale's best, with the customary action and several imaginative fillips.

BOX-OFFICE SLANT: A good series western entry.

Cast: Monte Hale, Paul Hurst, Alice Talton, Roy Barcroft, Douglas Kennedy, George Meeker, Frank Fenton, Monte Blue, Neyle Morrow. Credits: Associate Producer, Melville Tucker. Director, Philip Ford. Screenplay, Bob Williams. Story, Earl Snell. Photography, Ellis W. Carter.

Plot: The land by treaty with the United States governed by the Cherokee Nation is being usurped by unscrupulous cattlemen. The opposition of one young half-Cherokee has landed him in jail on a murder frame-up. When he escapes to help his people, a sheriff (Paul Hurst) and a ranger (Monte Hale) chase him, become convinced of his innocense and, when he is framed on still another murder charge, manage to get the evidence on the real outlaws.

Comment: That more imagination was lavished on this than on most series westerns—and not at the expense of a full complement of the basic ingredients for such production—makes it one of the best efforts in the Monte Hale line. Big Monte slugs, shoots and rides while his customary sidekick, capable actor Paul Hurst, makes with the wry humor. To those essentials creators Tucker and Ford have added the role of an ex-actor who imitates the voice of another character, a confessional scene enlivened by a hangman's noose and a threatened grave, and some efficient conflagrant stampede stemming on the part of Hale. "Ranger of Cherokee Strip" is a good series western entry.

The Return of the Eagle

(Italian Dialog—English Titles)

Lux Film **Melodrama** **113 mins.**

AUDIENCE SLANT: (Family) Has melodrama and action elements, though overlong and obvious.

BOX-OFFICE SLANT: Satisfactory melodrama entry for foreign and grind houses. Brazzi and Cervi names known. From Pushkin novel about court of Catherine the Great.

Cast: Rossano Brazzi, Irasema Dilian, Gino Cervi, Harry Feist, Angelo Calabrese, Paolo Stoppa, Rina Morelli. Credits: Producer, Distributori Indepententi Director, Riccardo Freda. Scenario, Braccio Agnoletti. Photography, Rodolfo Lombardi. Music, Franco Casavola. Settings, Impresa Cinti. English titles, Clare Catalano.

Plot: When his family is cheated of its lands by a new overlord, a young officer gives up his career to pursue revenge. He becomes a feared bandit, known as the Black Eagle. Eventually he introduces himself disguised as a timid tutor into the fortress home of the overlord, but the love that develops between the Eagle and the overlord's daughter hinders the revenge until the father tries to force the girl into a morganatic marriage.

Comment: Though it is overlong and obvious, this film does have melodrama and action elements and should be a satisfactory melodrama entry for foreign and grind houses. The fact that it was taken from a novel by Alexander Pushkin about the lusty court of Catherine the Great is a selling line and the names of Rossano Brazzi, who plays the handsome Eagle, and Gino Cervi, who performs well as the tyrannical overlord, are among the more familiar in Italian films here.

There's a Girl in My Heart

Allied Artists **Comedy with Music** **82 mins.**

AUDIENCE SLANT: (Family) A comedy-drama with music and dancing of the 1899 period that is pleasantly entertaining and capably acted and should appeal to the family trade.

BOX-OFFICE SLANT: Dualed with a drama or action picture, the film should draw well in neighborhoods and smaller situations. Marquee names will help some and word-of-mouth should build up patronage appreciably.

Cast: Lee Bowman, Elyse Knox, Peggy Ryan, Ray McDonald, Gloria Jean, Joel Marston, Iris Adrian, Lon Chaney, Lanny Simpson, Ludwig Donath, Paul Guilfoyle, Richard Lane, Irene Ryan, Martin Garralaga, Lee Tong Foo, Robert E. Keane, Kay Ann Nelson. Credits: A Sandre Production. Produced and directed by Arthur Dreifuss. No author or scenarist credit given. Photography by Phillip Tannura. Assistant producer, Leonard Shapiro. Assistant directors, Mack Wright and Robert Farfan.

Plot: A New York (1899) picayune politician, Lee Bowman, befuddles Lon Chaney, lessee of a music hall-saloon-restaurant, into becoming his partner in a sports arena which will oust many tenants and shop keepers. They scheme to get the music hall cheaply from the widow who owns it, Elyse Knox. She turns out to be young and pretty with stage ambitions and refuses to sell. She becomes the star attraction and business jumps. Both men are charmed by Elyse but Bowman continues to try to get control of the hall. He finally accepts Chaney's challenge to fight for Chaney's option to buy. Bowman wins, but tears up the option. There will be no sports arena. He convinces Elyse they are two of a kind and belong to each other.

Comment: A comedy-drama, with some old-time songs, that tells a pleasant and plausible story and furnishes a fair amount of entertainment with some amusing characterizations and situations. Producer-Director Arthur Dreifuss did well with a loosely conceived and written script. Photography is adequate. Sets and costumes and the songs were of the story's period, holding a nostalgic interest in themselves because of that fact. A stage number or two, some dances by Peggy Ryan and Ray McDonald give zest to the production as does the singing of Gloria Jean, now nearly grown up and having a temporary suitor in Bowman and a permanent one in the doctor, Joel Marston, in whose office she is a nurse. Her choir solo of Ave Maria is the musical highlight of the offering. Bowman, Miss Knox and Lon Chaney give good performances in keeping with the characters they impersonate. While the story is no great shakes, it is yet pleasantly entertaining.

Newsreel Synopses

(Released Wednesday, Nov. 23)

ALL AMERICAN (Vol. 8, No. 370)—School safety patrols; Twins contest; Billiard woman; Carver Hospital; Old Navy employe; Benjamin Davis beaten.

MOVIETONE (Vol. 32, No. 93)—Thanksgiving; Buzz bomb from sub; New jet bomber; Girls football; Swimming (ex. Okla., Kans., St. L.); Football: Oklahoma-Missouri (only those cities).

NEWS OF THE DAY (Vol. 21, No. 223)—Shah of Iran; Buzz bomb from sub; New jet bomber; Truman on rights; Dog show; Flight-born baby; Water sports; "Battleground" preview.

PARAMOUNT (No. 26)—Photography museum; Thanksgiving.

TELENEWS (Vol. 3, No. 46B)—Labor's Bridges, Lewis; Czech church controls; Turk independence day; Immigrants to Israel; Hans Eisler's German anthem; Fashions.

UNIVERSAL-INTERNATIONAL (Vol. 22, No. 301)—Flight-born baby; Shah of Iran; Bunche honored; New jet bomber; Dog show; Football: Oklahoma-Missouri; Oregon State-Michigan State.

WARNER PATHE (Vol. 21, No. 28)—Buzz bomb from sub; Acheson home; Shah of Iran; Bunche honored; New jet bomber; Flight-born baby; Kids' fashions; Celebrity art; Water sport; Football: Browns-Bills.

(Released Saturday, November 26)

MOVIETONE (Vol. 32, No. 94)—B-29 disasters; Royal Command Film Performance; Barkley wed; Football: California-Stanford, Ohio State-Michigan

NEWS OF THE DAY (Vol. 21, No. 224)—B-29 survivors; Monty here; Singer denies Tito link; Royal Command Film Performance; Barkley wed; Football: California-Stanford, Ohio State-Michigan (ex. N. O., D. C.), Tulane-Virginia (only N. O., D. C.).

PARAMOUNT (No. 27)—B-29 survivors; Barkley wed; Football: California-Stanford, Ohio State-Michigan, North Carolina-Duke.

TELENEWS (Vol. 3, No. 47A)—B-29 survivors; Two more B-29s collide; Jewish children's camp in Norway; Barkley wed; USSR ambassador to East Germany; Weapons confiscated in N. Y.; Football: Browns-Yankees.

UNIVERSAL-INTERNATIONAL (Vol. 22, No. 302)—B-29 survivors; Barkley wed; Football: California-Stanford, Ohio State-Michigan, Tulane-Virginia, Yale-Harvard.

WARNER PATHE (Vol. 21, No. 29)—B-29s crash; Barkley wed; Monty here; James Roosevelt to run; Royal Command Film Performance; Football: Ohio State-Michigan, California-Stanford.





Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title — *Company*

Abandoned ..... U-I
Abbott & Costello Meet the Killers.. U-I
Adam and Evelyne..... U-I
Adam's Rib ..... MGM
Adventure in Baltimore..... RKO
Africa Screams ..... UA
After Midnight ..... Para.
After Nightfall ..... WB
Against the Wind..... EL
Air Hostess ..... Col.
Alaska Patrol ..... FC
Alias Nick Beal..... Para.
Alias the Champ..... Rep.
Alice in Wonderland..... EL
Alimony ..... EL
All Over the Town..... U-I
All the King's Men..... Col.
Always Leave Them Laughing..... WB
Amazon Quest ..... FC
Ambush ..... MGM
And Baby Makes Three..... Col.
Angels in Disguise..... Mono.
Anna Lucasta ..... Col.
Annie Get Your Gun..... MGM
Any Number Can Play..... MGM
Apache Chief ..... Lippert
Arctic Fury ..... RKO
Arctic Manhunt ..... U-I
Arson, Inc. ..... Lippert
Asphalt Jungle ..... MGM
Astonished Heart, The..... U-I
Avengers, The ..... Rep.

B

Backfire ..... WB
Bad Man From Big Bend..... Astor
Bagdad ..... U-I
Barbary Pirate ..... Col.
Barkleys of Broadway..... MGM
Baron of Arizona..... Lippert
Barricade ..... WB
Battleground ..... MGM
Beautiful Blonde From Bashful Bend 20th-Fox
Beauty on Parade..... Col.
Bed of Roses..... RKO
Belle of Old Mexico..... Rep.
Bells of Coronado..... Rep.
Beloved ..... EL
Beware of Blondie..... Col.
Beyond the Forest..... WB
Big Cat, The..... EL
Big Fall 20th-Fox
Big Jack ..... MGM
Big Sombrero, The..... Col.
Big Steal, The..... RKO
Big Wheel ..... UA
Black Book, The..... EL
Black Hand, The..... MGM
Black Magic ..... UA
Black Midnight ..... Mono.
Black Rose, The..... 20th-Fox
Black Shadows ..... EL
Blind Goddess, The..... U-I
Blind Spot ..... RKO
Blonde Bandit ..... Rep.
Blondie's Big Deal..... Col.
Blondie Hits the Jackpot..... Col.
Blondie's Hero ..... Col.
Blue Grass of Kentucky..... Mono.
Blue Lagoon, The..... U-I
Bodyhold ..... Col.
Bomba and the Lost Volcano.... Mono.
Bomba, the Jungle Boy..... Mono.
Bomba on Panther Island..... Mono.
Border Incident ..... MGM
Borderline ..... U-I
Boston Blackie's Chinese Venture Col.
Bowery Boys on a Double Date... Mono.
Boy from Indiana, The..... EL
Bribe, The ..... MGM
Bride For Sale..... RKO
Bride of Vengeance..... Para
Bright Leaf ..... WB
Brimstone ..... Rep.
Broken Arrow 20th-Fox
Broken Journey ..... EL
Buccaneer's Girl ..... U-I

C

"C"-Man ..... FC
Caged ..... WB
Calamity Jane and Sam Bass..... U-I
Calendar, The ..... EL
Call of the Forest..... Lippert
Canadian Pacific 20th-Fox
Canterbury Tale, A..... EL
Captain China ..... Para.
Captive Girl ..... Col.
Capture, The ..... RKO
Cardboard Cavalier ..... U-I
Cargo to Capetown..... Col.
Cariboo Trail 20th-Fox
Carriage Entrance ..... RKO

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) *Biographical* — (C) *Comedy*
(D) *Drama* — (Doc) *Documentary*
(G) *Gangster* — (M) *Musical*
(H) *Horror* — (W) *Western*
(My) *Mystery* — (Wa) *War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
9	Massacre River (D)F	G. Madison-R. Calhoun-C. Downes	78	7/20/49	b4/16/49
13	My Brother Jonathan (D)A	M. Denison-D. Gray	105	7/6/49	b3/13/48
14	Stampede (W)F	R. Cameron-G. Storm-J. M. Brown	78	8/28/49	b4/30/49

COMING

	Longhorn, The	R. Cameron			
	Maid for Man	F. Marley			
	Police Story, The	A. Murphy			
16	There's a Girl in My Heart	L. Bowman-E. Knox	82		a8/27/49

ASTOR PICTURES

	Bad Man From Big Bend	C. & W. Shrum	55	10/1/49	
	Jeep Herders	J. Day-J. Carlson	48	10/1/49	
	Trouble at Melody Mesa	B. King-C. Shrum	66	7/1/49	

COLUMBIA

CURRENT

120	Air Hostess (D)F	G. Henry-R. Ford	61	8/25/49	b7/16/49
148	Anna Lucasta (D)A	P. Goddard-B. Crawford-O. Homolka	86	Aug. '49	b7/16/49
	Barbary Pirate (D)F	D. Woods-T. Marshall	65	11/10/49	b8/6/49
182	Big Sombrero, The *C (W)F	G. Autry-E. Verdugo	78	Mar. '49	b2/5/49
205	Blondie Hits the Jackpot (C)F	P. Singleton-A. Lake	66	10/6/49	b9/3/49
108	Blondie's Big Deal (C)F	P. Singleton-A. Lake-L. Simms	66	3/10/49	b3/26/49
122	Boston Blackie's Chinese Venture (My)F	C. Morris-R. Lane-G. E. Stone	59	3/3/49	b1/8/49
184	Cowboy and the Indians, The	G. Autry-S. Ryan	70	Sept. '49	a4/23/49
109	Crime Doctor's Diary, The (My)F	W. Baxter-S. Dunne	61	6/9/49	b4/23/49
110	Devil's Henchmen, The (D)F	W. Baxter-M. B. Hughes	69	9/15/49	b7/30/49
147	Doolins of Oklahoma, The (W-D)F	R. Scott-G. Macready-L. Allbritton	90	July '49	b6/4/49
217	Holiday in Havana	D. Arnaz-M. Hatcher	73	10/13/49	
146	Johnny Allegro (D)F	G. Raft-N. Foch	81	June '49	b6/4/49
102	Kazan (D)F	S. Dunne-L. Maxwell	65	7/14/49	b6/25/49
141	Knock On Any Door (D)A	H. Bogart-J. Derek-S. Perry	100	Apr. '49	b2/26/49
115	Law of the Barbary Coast, The (D)A	S. Dunne-A. Jergens-G. Henry	65	7/21/49	b4/2/49
123	Lone Wolf and His Lady, The (My)F	R. Randell-J. Vincent	60	8/11/49	b3/26/49
144	Lost Tribe, The (Adventure)F	J. Weissmuller-E. Verdugo	72	May '49	b4/30/49
145	Lust for Gold (W)A	G. Ford-I. Lupino	90	June '49	b5/28/49
105	Make Believe Ballroom (M-C)F	R. Warrick-J. Courtland	79	5/26/49	b6/11/49
116	Manhattan Angel (M)F	G. Jean-R. Ford	68	Mar. '49	b12/18/48
222	Miss Grant Takes Richmond (C)F	L. Ball-W. Holden	87	Oct. '49	b9/24/49
149	Mr. Soft Touch (C-D)F	G. Ford-E. Keyes	93	Sept. '49	b7/30/49
101	Mutineers, The (D)F	J. Hall-A. Jergens	60	4/22/49	b5/7/49
	Reckless Moment, The (D)F	J. Mason-J. Bennett	82	Nov. '49	b10/22/49
	Riders in the Sky	G. Autry-G. Henry		Nov. '49	a9/10/49
183	Riders of the Whistling Pines (W-M)F	G. Autry-J. Lloyd	70	May '49	b3/26/49
186	Rim of the Canyon (W)F	G. Autry-N. Leslie	70	July '49	b10/29/49
112	Rusty Saves a Life (D)F	T. Donaldson-G. Henry	68	4/8/49	b2/12/49
	Rusty's Birthday (D)F	T. Donaldson-J. Litel	60	11/3/49	b11/12/49
103	Secret of St. Ives, The (D)F	R. Ney-V. Brown	76	6/30/49	b6/11/49
	Tokyo Joe (D)A	H. Bogart-A. Knox	88	Nov. '49	b10/15/49
142	Undercover Man, The (D)A	G. Ford-N. Foch	85	Apr. '49	b3/26/49
140	Walking Hills, The (W-D)F	R. Scott-E. Raines-W. Bishop	78	Mar. '49	b3/12/49
143	We Were Strangers (D)A	J. Jones-J. Garfield-P. Armendariz	106	May '49	b4/30/49

COMING

	All the King's Men (D)F	B. Crawford-J. Derek	110		b11/5/49
	And Baby Makes Three	R. Young-B. Hale-R. Hutton			a6/18/49
	Beauty on Parade	R. Hutton-R. Warrick			
	Beware of Blondie	P. Singleton-A. Lake			a10/15/49
	Blondie's Hero	A. Lake-P. Singleton-L. Simms			a5/28/49
	Bodyhold	W. Parker-H. Brooke-A. Jenkins			a9/10/49
	Captive Girl	J. Weissmuller-B. Crabbe			a11/5/49
	Cargo to Capetown	B. Crawford-J. Ireland-E. Drew			a7/23/49
	Chinatown at Midnight	H. Hatfield-J. deWit			a6/18/49
	Cow Town	G. Autry-G. Davis			a5/28/49
	Father Is a Bachelor	W. Holden-C. Gray			a10/22/49
	Feudin' Rhythm	E. Arnold-G. Henry-K. Grant			a8/13/49
	Fortunes of Captain Blood	L. Hayward-P. Medina			
	Girls School	J. Reynolds-R. Ford			a7/30/49
	Good Humor Man, The	J. Carson-L. Albright-J. Wallace			a7/16/49
	Her Wonderful Lie	Janis Carter-Mar: Platt			
	Hoedown	E. Arnold-J. O'Mahoney			a8/20/49
	In a Lonely Place	H. Bogart-G. Grahame			
	Jolson Sings Again *T (C-D-M)F	Parks-Hale-Demarest-Donath	96		b8/13/49
	Kill the Umpire	W. Bendix-G. Henry			
	Killer That Stalked New York, The	E. Keyes-J. Ireland			
	Mark of the Gorilla	J. Weissmuller-S. Dalbert			a10/15/49
	Mary Ryan, Detective	M. Hunt-W. Phillips			a7/30/49
	Military Academy	S. Clements-L. Tyler			a10/22/49
	Mule Train	G. Autry-P. Buttram			
	Nevadan, The	R. Scott-D. Malone			a10/1/49
	Night in Havana	D. Arnaz-M. Hatcher			a2/5/49
	No Sad Songs for Me	M. Sullavan-W. Corey-V. Lindfors			a10/29/49
	Palomino *T	J. Courtland-B. Tyler			a10/1/49
	Petty Girl, The *T	R. Cummings-J. Caulfield			a10/15/49
	Prison Warden (D)A	W. Baxter-A. Lee	62		b10/29/49
	Rogues of Sherwood Forest *T	J. Derek-D. Lynn			a10/8/49
	Sons of New Mexico	G. Autry-G. Davis			a8/6/49
	Tell It to the Judge (C)A	R. Russell-R. Cummings	87		b11/19/49
	Traveling Saleswoman	J. Davis-A. Devine			a9/24/49
	Tyrant of the Sea	R. Randell-R. Williams			a9/10/49
	Woman of Distinction	R. Russell-R. Milland-J. Carter			a9/3/49

Westerns

268	Bandits of El Dorado	C. Starrett-S. Burnette	56	10/20/49		
162	Blazing Trail, The	C. Starrett-S. Burnette	56	7/5/49		
	Frontier Outpost	C. Starrett-S. Burnette				
163	Horsemen of the Sierras	C. Starrett-S. Burnette	56	9/22/49		
	Renegades of the Sage	C. Starrett-S. Burnette		11/24/49		
	Riders of Black Mesa	C. Starrett-S. Burnette				
164	South of Death Valley	C. Starrett-S. Burnette	54	8/18/49		
	Trail of the Rustler	C. Starrett-S. Burnette				

EAGLE LION

CURRENT

965	Against the Wind (D)A	S. Signoret-R. Beatty-J. Warner	95	Sept. '49		b3/13/48
931	Alimony (D)A	J. Beal-M. Vickers	72	June '49		b7/9/49
928	Big Cat, The *T (D)F	L. McCallister-P. A. Garner-P. Foster	75	May '49		b4/30/49
926	Black Book, The (D)A	R. Cummings-A. Dahl-R. Basehart	89	Aug. '49		b5/28/49
944	Black Shadows (Trav.)A	Congo Jungles	62	July '49		b10/8/49
916	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	4/6/49		b4/24/48
959	Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90	June '49		b2/5/49
	Dedee (French) (D)A	S. Signoret-M. Pagliero	92			b4/23/49
939	Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90	June '49		b1/22/49
962	Easy Money (C-D)F	G. Gynt-D. Price	94	Aug. '49		b3/6/48
955	Fighting Redhead, The *C (W)F	J. Bannon-E. Lynn	55	Oct. '49		b10/15/49
012	Glass Mountain, The (D)A	D. Gray-M. Denison-V. Cortesa	97	Nov. '49		b2/12/49
011	Hidden Room, The (D)A	R. Newton-S. Gray	98	Oct. '49		b8/6/49
941	It Always Rains on Sundays (D)A	G. Withers-J. Warner	92	3/23/49		b11/29/47
923	Miranda (C)A	G. Johns-G. Withers-G. Jones	75	Mar. '49		b4/10/48
924	Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	91	July '49		b8/28/48
964	My Brother's Keeper (D)A	J. Warner-J. Hylton	96	July '49		b2/26/49
942	Once Upon a Dream (C)A	G. Withers-G. Jones	87	Sept. '49		b7/9/49
961	Place of One's Own, A (D)A	J. Mason-M. Lockwood-B. Mullen	94	Sept. '49		b1/22/49
009	Port of New York	S. Brady-L. Carter		Nov. '49		
993	Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90	July '49		b1/1/49
915	Quartet (D)A	H. Baddeley-D. Bogarde	120	May '49		b12/4/48
917	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133	Special		b7/31/48
921	Saraband *T (D)A	S. Granger-F. Rosay-J. Greenwood	94	May '49		b10/2/48
920	Scott of the Antarctic *T (D)A	J. Mills-D. Bond	111	4/20/49		b12/18/48
930	Shamrock Hill (C-M)F	P. Ryan-J. Litel	71	May '49		b4/30/49
922	Sleeping Car to Trieste (D)A	J. Kent-A. Lieven	95	June '49		b11/6/48
008	Spring in Park Lane (C)F	A. Neagle-M. Wilding	91	Nov. '49		b4/3/48
007	Trapped (Melo.)A	L. Bridges-B. Payton	78	Oct. '49		b10/8/49
927	Tulsa *T (D)F	S. Hayward-R. Preston	90	4/13/49		b3/26/49
940	Waterloo Road (D)A	J. Mills-S. Granger	77	Aug. '49		b1/29/49
914	Weaker Sex, The (C-D)F	U. Jeans-C. Parker	85	Sept. '49		b10/2/48
960	Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93	Aug. '49		b11/15/47
004	Zamba (Jungle Adven.)F	J. Vincent-J. Hall	70	Sept. '49		b10/22/49

COMING

913	Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer				
	Beloved	P. Goddard-P. Armendariz				
	Boy from Indiana, The	L. McCallister				
	Calendar, The (C)A	Greta Gynt-John McCallum	79			b6/5/48
	Destination Moon	W. Anderson-J. Archer				
	Down Memory Lane (C)F	Crosby-Fields-Turpin-Swanson	72			b9/10/49
963	Esther Waters (D)A	K. Ryan-D. Bogarde	108			b10/2/48
	Floodtide (D)A	G. Jackson-R. Anderson	90			b4/16/49
	Gay Lady, The *T(M-D)A	J. Kent-J. Donald	95			b8/20/49
	Golden Gloves Story	J. Dunn-G. Sherwood				
	Lord Byron (D)A	D. Price-M. Zetterling	85			b4/23/49
	Man Wanted	Anabel Shaw-Robert Lowery				
	Never Fear	S. Forrest-K. Brasselle				
928	Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116			b7/3/48
	Passport to Pimlico (C)F	S. Holloway-H. Baddeley	84			b6/11/49
	Prizefighter and the Cowboy *C	J. Bannon-L. Nova				
	Rupert	J. Durante-T. Moore				
	Sundowners, The *T	R. Sterling-J. Barrymore, Jr.				

FILM CLASSICS

	Alaska Patrol (D)F	R. Travis-H. Westcott	61	3/8/49		b1/29/49
	Amazon Quest (Adventure)F	T. Neal-C. Mathews-C. Donne	70	3/25/49		b5/14/49
	"C"-Man (D)A	D. Jagger-J. Carradine-H. Landers	75	5/16/49		b4/30/49
	Cry Murder	C. Mathews-J. Lord				
	Daughter of the West *C(D)F	M. Vickers-P. Reed	77	4/1/49		b4/23/49
	Frustration (Swedish) (D)A	H. Lowenadler-G. Fridh	90	Sept. '49		b9/10/49
	Guilty Bystander	Z. Scott-F. Emerson-M. Boland				
	Lost Boundaries (D)F	B. Pearson-M. Ferrer	97	6/30/49		b7/2/49
	Lovable Cheat, The (C)A	C. Ruggles-P. A. Garner-R. Ney	74	5/11/49		b4/9/49
	Not Wanted (D)A	S. Forrest-K. Brasselle-L. Penn	91	6/24/49		b6/25/49
	Pirates of Capri, The	L. Hayward-B. Barnes		12/1/49		
	Project X (D)A	K. Andes-R. Colton	60	10/14/49		b11/19/49
	Search for Danger (My)F	J. Calvert-A. Dekker	64	4/8/49		b4/30/49
	Vicious Years, The	T. Cook-S. Merritt				

LIPPERT PRODUCTIONS

4824	Apache Chief (W)F	A. Curtis-T. Neal	60	11/4/49		b10/29/49
4819	Arson, Inc. (D)A	R. Lowery-A. Gwynne	60	6/24/49		b5/7/49
4902	Baron of Arizona	V. Price-E. Drew				a11/12/49
4821	Call of the Forest	R. Lowery-K. Curtis-M. Sherrill		11/18/49		
4925	Colorado Ranger	J. Ellison-Rus. Hayden				
4926	Colorado River	J. Ellison-R. Hayden				
4913	Dalton Gang, The (W)F	D. Barry-R. Lowery	58	10/21/49		b11/19/49
4905	Deputy Marshal (W)F	J. Hall-F. Langford	72	10/28/49		b11/12/49
4822	Grand Canyon (Sepia) (C)F	R. Arlen-M. B. Hughes	65	8/10/49		b9/3/49
4916	Hollywood Varieties	R. Alda-Hoosier Hot Shots		12/10/49		
	Hostile Country	J. Ellison-Rus. Hayden				
4818	Omoo-Omoo, the Shark God (D)F	R. Randell-D. Burton	58	4/30/49		b7/9/49
4917	Radar Patrol	J. Howard-T. Neal		12/24/49		
4914	Red Desert	D. Barry-T. Neal		12/3/49		
4817	Rimfire (D)F	J. Millican-M. B. Hughes	61	3/12/49		b4/9/49
4820	Ringside (D)A	D. Barry-T. Brown-S. Ryan	63	7/14/49		b7/23/49
4823	Sky Liner (My)A	R. Travis-P. Blake-R. Hudson	60	7/28/49		b8/6/49
4903	Square Dance Jubilee (M)F	D. Barry-M. B. Hughes	78	11/11/49		b11/19/49
4826	There Is No Escape	S. Thurston-P. Hicks	64	7/29/49		
4918	Tough Assignment	D. Barry-M. Steele		12/17/49		a10/22/49
4909	Treasure of Monte Cristo (My)A	G. Langan-A. Jergens	76	10/14/49		b10/8/49

METRO-GOLDWYN-MAYER

CURRENT

	Adam's Rib (C)F	S. Tracy-K. Hepburn	102	Nov. '49		b11/5/49
930	Any Number Can Play (D)A	C. Gable-A. Smith	103	July '49		b6/4/49
925	Barkleys of Broadway, The *T (M)F	F. Astaire-G. Rogers	109	May '49		b4/16/49
	Battleground (Wa-D)A	V. Johnson-J. Hodiak	118	Nov. '49		b10/1/49
924	Big Jack (C-D)F	W. Beery-M. Main	86	Apr. '49		b4/9/49

SHOWMEN'S TRADE REVIEW

Title	Company
Caught	MGM
Chain Lightning	WB
Challenge to Lassie	MGM
Champagne for Caesar	UA
Champion	UA
Cheaper By the Dozen	20th-Fox
Chicago Deadline	Para
Chinatown at Midnight	Col
Christopher Columbus	U-I
Cinderella	RKO
City Across the River	U-I
Colorado Ranger	Lippert
Colorado River	Lippert
Colorado Territory	WB
Colt .45	WB
Comanche Territory	U-I
Come To The Stable	20th-Fox
Concert Magic	UA
Confidential Squad	U-I
Connecticut Yankee, A	Para.
Conspirator	MGM
Copper Canyon	Para
Cowboy and the Indians, The	Col
Cow Town	Col.
Crime Doctor's Diary	Col.
Crooked Way, The	UA
Cry Murder	FC
Curtain Call at Cactus Creek	U-I

D

D.O.A.	UA
Dakota Lil	20th-Fox
Dalton Gang	Lippert
Dancing in the Dark	20th-Fox
Dangerous Profession	RKO
Daughter of Rosie O'Grady	WB
Daughter of the West	FC
Daybreak	U-I
Deadly Is the Female	UA
Dear Wife	Para.
Dedee	EL
Deported	U-I
Deputy Marshal	Lippert
Destination Moon	EL
Devil's Doorway	MGM
Devil's Henchmen, The	Col
Doctor and the Girl, The	MGM
Don't Take It to Heart	EL
Doolins of Oklahoma, The	Col
Double Crossbones	U-I
Down Dakota Way	Rep.
Down Memory Lane	EL
Down to the Sea in Ships	20th-Fox
Drink to Me Only	MGM
Duchess of Idaho	MGM
Duke of Chicago	Rep
Dynamite Trail	RKO

E

Eagle and the Hawk	Para.
East Side, West Side	MGM
Easy Living	RKO
Easy Money	EL
Edge of Doom	RKO
Edward, My Son	MGM
El Paso	Para.
Escape If You Can	UA
Esperanza	UA
Esther Waters	EL
Everybody Does It	20th-Fox

F

Fallen Idol, The	SRO
Family Honeymoon	U-I
Fan, The	20th-Fox
Fancy Pants	Para.
Father Is a Bachelor	Col.
Father Was a Fullback	20th-Fox
Federal Agents at Large	Rep.
Feudin' Rhythm	Col.
Fighting Fools	Mono.
Fighting Kentuckian, The	Rep.
Fighting Man of the Plains	20th-Fox
Fighting Redhead, The	EL
File on Thelma Jordon, The	Para.
Flame of Youth	Rep.
Flaming Fury	Rep
Flamingo Road	WB
Floodtide	EL
Follow Me Quietly	RKO
Forbidden Street, The	20th-Fox
Force of Evil	MGM
Forgotten Women	Mono.
Fortunes of Captain Blood	Col.
Fountainhead, The	WB
Francis	U-I
Free for All	U-I
Front and Center	20th-Fox
Frustration	FC
Furies, The	Para.

G

Gal Who Took the West	U-I
Gay Lady, The	EL
Girl From Jones Beach	WB
Girl in the Painting, The	U-I
Girl's School	Col.
Glass Menagerie, The	WB
Glass Mountain, The	EL
Golden Gloves Story	EL
Golden Madonna, The	WB
Golden Stallion	Rep.
Gone to Earth	SRO
Good Humor Man	Col.
Grand Canyon	Lippert
Great Dan Patch, The	UA
Great Gatsby, The	Para
Great Lover, The	Para
Great Sinner, The	MGM
Green Promise	RKO
Guilty Bystander	FC
Gun Fighter	20th-Fox
Gun Thunder	RKO

H

Hamlet	U-I
Hasty Heart, The	WB

Title	Company
Hawk and the Arrow	WB
Heiress, The	Para.
Hellnre	Rep.
Henry Does It Again	Mono.
Her Man Gilbey	U-I
Her Wonderful Lie	Col.
Hidden Room, The	EL
Hideout	Rep.
High Stakes	Mono.
Hoedown	Col.
Hold That Baby	Mono.
Holiday Affair	RKO
Holiday in Havana	Col.
Hollywood Varieties	Lippert
Home of the Brave	UA
Homicide	WB
Hostile Country	Lippert
House Across the Street	WB
House by the River	Rep.
House of Strangers	20th-Fox

I

I Cheated the Law	20th-Fox
I Married a Communist	RKO
I Was a Male War Bride	20th-Fox
Ichabod and Mr. Toad	RKO
If This Be Sin	UA
Illegal Entry	U-I
Impact	UA
In a Lonely Place	Col.
In the Good Old Summertime	MGM
Indian Scout	UA
Inspector General, The	WB
Intruder in the Dust	MGM
Iron Cage, The	UA
Iroquois Trail, The	UA
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO

J

Jeep Herders	Astor
Jiggs and Maggie in Jackpot Jitters	Mono.
Jiggs & Maggie Out West	Mono.
Jigsaw	UA
Joe Palooka in Honeymoon for Five	Mono.
Joe Palooka in the Big Fight	Mono.
Joe Palooka in the Counterpunch	Mono.
Johnny Allegro	Col.
Johnny Holiday	UA
Johnny One-Eye	UA
Johnny Stool Pigeon	U-I
Jolson Sings Again	Col.
Judge Steps Out, The	RKO
Jungle Stampede	Rep.

K

Kazan	Col.
Key to the City	MGM
Kid From Cleveland, The	Rep.
Kill the Umpire	Col.
Killer Shark	Mono.
Killer That Stalked New York	Col.
King Solomon's Mines	MGM
Kiss for Corliss, A	UA
Kiss in the Dark	WB
Knock on Any Door	Col.

L

Lady Gambles, The	U-I
Lady Takes a Sailor, The	WB
Last Bandit, The	Rep.
Law of the Barbary Coast	Col.
Leave It to Henry	Mono.
Let's Dance	Para.
Lie, The	Para.
Life of Riley	U-I
Little Women	MGM
Lone Wolf & His Lady	Col.
Longhorn, The	Allied
Look for the Silver Lining	WB
Lord Byron	EL
Lost Boundaries	FC
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Love That Brute	20th-Fox
Lust for Gold	Col.

M

Ma and Pa Kettle	U-I
Ma and Pa Kettle Go to Town	U-I
MacBeth	Rep.
Mad Wednesday	RKO
Madame Bovary	MGM
Maid for Man	Allied
Make Mine Laughs	RKO
Make-Believe Ballroom	Col.
Malaya	MGM
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	RKO
Man Wanted	EL
Mark of the Gorilla	Col.
Mary Ryan, Detective	Col.
Masked Raiders	RKO
Massacre River	Allied
Master Minds	Mono.
Men, The	UA
Mighty Joe Young	RKO
Military Academy	Col.
Miniver Story, The	MGM
Miraculous Journey	FC
Miranda	EL
Miss Grant Takes Richmond	Col.
Miss Mink of 1949	20th-Fox
Mississippi Rhythm	Mono.
Mr. Belvedere Goes to College	20th-Fox
Mr. Music	Para.
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.

5	Border Incident (Doc-D)A	G. Murphy-R. Montalban	95	Oct. '49		b8/27/49
917	Bribe, The (D)A	R. Taylor-A. Gardner-C. Laughton	98	Mar. '49		b2/5/49
918	Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88	Apr. '49		b2/19/49
10	Challenge to Lassie *T (D)F	E. Gwenn-D. Crisp-Lassie	76	Oct. 49		b10/29/49
3	Doctor and the Girl (D)A	G. Ford-J. Leigh-C. Coburn	99	Sept. '49		b9/10/49
926	Edward, My Son (D)A	S. Tracy-D. Kerr	112	June '49		b3/19/49
919	Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49		b1/1/49
923	Great Sinner, The (D)A	G. Peck-A. Gardner-W. Huston	110	8/5/49		b7/2/49
932	In the Good Old Summertime *T (M-D)F	J. Garland-V. Johnson	102	July '49		b6/25/49
922	Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49		b2/26/49
931	Madame Bovary (D)A	Jones-Mason-Jourdan-Heflin	94	Aug. '49		b7/30/49
927	Neptune's Daughter *T (M)F	R. Skelton-E. Williams-R. Montalban	94	June '49		b5/21/49
4	Red Danube, The (D)A	W. Pidgeon-P. Lawford	118	Oct. '49		b9/24/49
933	Scene of the Crime (D)A	V. Johnson-G. DeHaven-A. Dahl	94	Aug. '49		b6/25/49
2	Secret Garden, The (D)F	M. O'Brien-H. Marshall-D. Stockwell	92	Sept. '49		b4/23/49
929	Stratton Story, The (D)F	J. Stewart-J. Allyson	106	July '49		b4/23/49
921	Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94	Apr. '49		b3/5/49
920	Tale of the Navajos *T(Doc)F	Navajo Indians	58	Regional		b3/5/49
	Tension (D)F	R. Basehart-A. Totter	95	Nov. '49		b11/19/49
	That Forsyte Woman *T (D)A	E. Flynn-G. Garson	114	Nov. '49		b10/22/49
1	That Midnight Kiss *T(M)F	K. Grayson-M. Lanza-E. Barrymore	99	Sept. '49		b8/27/49

COMING

	Ambush	R. Taylor-J. Hodiak-A. Dahl				a8/20/49
	Annie Get Your Gun T*	B. Hutton-H. Keel-F. Morgan				
	Asphalt Jungle	S. Hayden-J. Hagen				
	Black Hand, The	G. Kelly-T. Celli				a9/24/49
	Conspirator (D)F	R. Taylor-E. Taylor	87			b8/6/49
	Devil's Doorway	R. Taylor-L. Calhern-P. Raymond				a9/10/49
	Drink to Me Only	V. Johnson-E. Taylor				a9/24/49
	Duchess of Idaho *T	E. Williams-V. Johnson				
	East Side, West Side	B. Stanwyck-J. Mason				a10/1/49
	Intruder in the Dust (My-D)A	D. Brian-C. Jarman, Jr.	87	Dec. '49		b10/15/49
	Key to the City	C. Gable-L. Young				a8/6/49
	King Solomon's Mines *T	D. Kerr-S. Granger				a10/29/49
	Malaya	S. Tracy-J. Stewart-V. Cortesa	98			a9/17/49
	Miniver Story, The	G. Garson-W. Pidgeon				a11/5/49
	Mystery Street	R. Montalban-S. Forrest				
	Nancy Goes to Rio *T	A. Sothern-J. Powell-L. Calhern				a8/6/49
	On the Town *T	Kelly-Sinatra-Miller-Vera-Ellen		Dec. '49		a9/17/49
	Outriders *T	J. McCrea-A. Dahl-B. Sullivan				a9/10/49
	Please Believe Me	Deborah Kerr-Robert Walker				a9/24/49
	Reformer and the Redhead	J. Allyson-D. Powell				a11/5/49
	Shadow on the Wall, The	A. Sothern-Z. Scott		Dec. '49		a8/20/49
	Side Street	F. Granger-C. O'Donnell-K. Craig				a8/20/49
	Skipper Surprises His Wife, The	R. Walker-J. Leslie				
	Stars in My Crown	J. McCrea-E. Drew-D. Stockwell				a8/13/49
	Summer Stock *T	J. Garland-G. Kelly				
	Yellow Cab Man	R. Skelton-G. DeHaven				a11/5/49
	You're Only Young Twice *T	D. Stockwell-D. Hickman				a10/29/49

MONOGRAM

CURRENT

4818	Angels in Disguise (D)F	L. Gorcey-Bowery Boys	63	9/25/49		b10/8/49
4805	Black Midnight	R. McDowall-D. O'Flynn	66	10/2/49		a7/30/49
4806	Bomba, the Jungle Boy (D)F	J. Sheffield-P. A. Garner	71	3/20/49		b3/5/49
4816	Fighting Fools (C)F	L. Gorcey-H. Hall-Bowery Boys	69	4/17/49		b6/11/49
4813	Forgotten Women (D)F	E. Knox-V. A. Borg-T. Lynch	66	7/17/49		b7/9/49
4817	Hold That Baby (C)F	L. Gorcey-H. Hall-A. Shaw	66	6/26/49		b8/6/49
4812	Jiggs & Maggie in Jackpot Jitters (C)F	J. Yule-R. Riano	67	9/11/49		b9/3/49
4803	Joe Palooka in the Big Fight (D)F	J. Kirkwood-L. Errol	66	3/6/49		b2/26/49
4808	Joe Palooka in the Counterpunch (C-D)F	J. Kirkwood-L. Errol	70	8/14/49		b9/17/49
4827	Leave It to Henry (C)F	R. Walburn-W. Catlett	57	6/12/49		b6/11/49
4819	Master Minds	L. Gorcey-Bowery Boys	64	11/20/49		a10/22/49
4810	Mississippi Rhythm (M)F	J. Davis-L. White-V. A. Borg	68	5/29/49		b7/23/49
4824	Sky Dragon (My)F	R. Winters-K. Luke	64	5/1/49		b5/14/49
4826	Temptation Harbour (D)A	R. Newton-S. Simon	90	3/27/49		b3/29/47
4820	Trail of the Yukon (D)F	K. Grant-S. Dalbert-B. Edwards	67	7/31/49		b8/13/49
4804	Tuna Clipper (D)F	R. McDowall-E. Verdugo	77	4/10/49		b3/19/49
4821	Wolf Hunters	K. Grant-H. Parrish	70	10/30/49		

COMING

4901	Blue Grass of Kentucky *C	B. Williams-J. Nigh		1/1/50		
	Bomba and the Lost Volcano	J. Sheffield				
4807	Bomba on Panther Island	J. Sheffield-L. Baron		12/18/49		
4913	Bowery Boys on a Double Date	L. Gorcey-H. Hall		1/29/50		
4917	Henry Does It Again	R. Walburn		2/19/50		
4914	High Stakes	L. Gorcey-Bowery Boys		4/23/50		
4909	Jiggs & Maggie Out West	J. Yule-R. Riano		3/12/50		
4911	Joe Palooka in Honeymoon for Five	J. Kirkwood-L. Errol		2/5/50		
4907	Killer Shark	R. McDowall-D. Fowley		4/9/50		
	Silent Dust (D)A	S. Gray-S. Murray	83			b1/29/49
4919	Smoke Jumpers	K. Grant-D. E. Bona		3/19/50		
4922	Square Dance Katy	J. Davis		12/11/49		
	Typee	R. McDowall				
4902	Young Daniel Boone *C	D. O'Flynn-D. Beddoe		1/15/50		

Westerns

4864	Brand of Fear	J. Wakely-C. Taylor	56	7/10/49		
4946	Fence Riders	W. Wilson-R. Browne		2/12/50		
4834	Haunted Trails	W. Wilson-A. Clyde	60	9/4/49		
4866	Lawless Code	J. Wakely-C. Taylor	58	11/27/49		
4855	Range Justice	J. M. Brown-M. Terhune	57	8/7/49		
4845	Range Land	W. Wilson-R. Browne	56	12/25/49		
4844	Riders of the Dusk	W. Wilson-A. Clyde	57	11/13/49		
4952	Roaring Trails	J. M. Brown		2/26/50		
4865	Roaring Westward	J. Wakely-C. Taylor	55	9/18/49		
4842	Shadows of the West	W. Wilson-A. Clyde	59	7/24/49		
4951	Six-Gun Mesa	J. M. Brown-M. Terhune	57	1/8/50		
4854	West of Eldorado	J. M. Brown-M. Terhune	58	6/5/49		
4856	Western Renegades	J. M. Brown-M. Terhune	56	10/9/49		

PARAMOUNT

CURRENT

4812	Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49		b1/22/49
4816	Bride of Vengeance (D)A	P. Goddard-J. Lund-McD. Carey	95	5/6/49		b4/2/49
4905	Chicago Deadline (My)A	A. Ladd-D. Reed-J. Havoc	87	11/11/49		b9/3/49
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49		b2/26/49
4816	El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden	92	4/1/49		b3/5/49
4820	Great Gatsby, The (D)A	A. Ladd-B. Field	91	8/5/49		b4/30/49
4817	Manhandled (My)A	D. Lamour-D. Duryea-S. Hayden	96	6/10/49		b4/16/49
4903	My Friend Irma (C)F	M. Wilson-J. Lund-D. Lynn	102	10/14/49		b8/20/49
4906	Red, Hot and Blue (C-M)F	B. Hutton-V. Mature	84	11/25/49		b7/2/49
4902	Rope of Sand (D)A	B. Lancaster-P. Henreid-C. Calvet	105	9/23/49		b7/2/49
4904	Song of Surrender (D-M)A	C. Rains-W. Hendrix	92	10/28/49		b9/17/49

4818	Sorrowful Jones (C-D)F	B. Hope-L. Ball	88	7/4/49		b4/16/49
4819	Special Agent (D)A	W. Eythe-G. Reeves-L. Elliot	70	7/22/49		b4/30/49
4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49		b2/12/49
4901	Top o' the Morning (My-M)F	B. Crosby-B. Fitzgerald	99	9/5/49		b8/6/49
	United States Mail	A. Ladd-P. Calvert		10/7/49		a9/3/49

COMING

	After Midnight	A. Ladd-W. Hendrix				a4/16/49
	Captain China (D)F	J. Payne-G. Russell	97	Feb. '50		b11/5/49
	Copper Canyon *T	R. Milland-H. Lamarr-MacD. Carey				a6/4/49
	Dear Wife (C)F	W. Holden-J. Caulfield	90	Feb. '50		b11/12/49
	Eagle and the Hawk, The *T	J. Payne-R. Fleming		Apr. '50		a10/29/49
	Fancy Pants *T	B. Hope-L. Ball-J. Kirkland				a8/13/49
	File on Thelma Jordon, The (D)A	B. Stanwyck-W. Corey	100	Jan. '50		b11/5/49
	Furies, The	B. Stanwyck-W. Corey-W. Huston				
4909	Great Lover, The (C)F	B. Hope-R. Fleming	80	12/28/49		b9/17/49
	Heiress, The (D)A	O. deHavilland-M. Clift-R. Richardson	120			b9/10/49
	Let's Dance *T	Hutton-Astaire-R. Young-Cowl				a9/3/49
	Lie, The	B. Stanwyck-J. Lund				a7/16/49
	Mr. Music	B. Crosby-R. Hussey				
	Outrage	MacD. Carey-G. Russell				
	Paid in Full	R. Cummings-L. Scott		Mar. '50		a12/25/48
	Place in the Sun, A	E. Taylor-M. Clift				
	Riding High	B. Crosby-V. Grey		Apr. '50		a5/14/49
	Samson and Delilah *T (D)F	V. Mature-H. Lamarr	128			b10/22/49
	September	J. Fontaine-J. Cotten				
	Sunset Boulevard	W. Holden-G. Swanson-E. von Stroheim				a5/28/49

RKO RADIO

	CURRENT			Trade Shown		
920	Adventure in Baltimore (C-D)F	R. Young-S. Temple-J. Agar	89	Mar. '49		b3/26/49
011	Arctic Fury (D)F	D. Cambre-E. Miller	62	June '49		b7/2/49
001	Big Steal, The (D)F	R. Mitchum-J. Greer-W. Bendix	71	June '49		b6/18/49
068	Bride for Sale (C)F	C. Colbert-R. Young	87	Oct. '49		b10/22/49
014	Dangerous Profession, A (My)A	G. Raft-E. Raines	78	Oct. '49		b10/22/49
003	Easy Living (D)A	Mature-Ball-Scott-Tufts	77	Aug. '49		b8/13/49
006	Follow Me Quietly (D)F	W. Lundigan-J. Corey	60	July '49		b7/9/49
922	Green Promise, The (D)F	M. Chapman-W. Brennan	94	Mar. '49		b3/12/49
013	Holiday Affair (C-D)F	R. Mitchum-J. Leigh	86	Nov. '49		b11/19/49
008	I Married a Communist (Melo.)A	R. Ryan-L. Day	72	Sept. '49		b9/24/49
093	Ichabod and Mr. Toad *T(C)F	Disney Cartoon-Crosby-Rathbone	68	Aug. '49		b8/27/49
924	Judge Steps Out, The (D)F	A. Knox-A. Sothern	91	May '49		b5/14/49
005	Make Mine Laughs (Vaudeville)F	R. Bolger-G. Lamb-D. Day	64	Aug. '49		b8/13/49
012	Masked Raiders (W)F	T. Holt-R. Martin	60	Sept. '49		b10/8/49
061	Mighty Joe Young, The (D)F	T. Moore-B. Johnson	93	May '49		b5/28/49
069	My Foolish Heart (D)A	D. Andrews-S. Hayward	90	Oct. '49		b10/22/49
007	Mysterious Desperado, The (W)F	T. Holt-R. Martin-E. Norris	60	Aug. '49		b9/10/49
066	Outlaw, The (D)A	J. Russell-W. Huston	115			b3/23/46
016	Riders of the Range (W)F	T. Holt-R. Martin	60	Oct. '49		b11/12/49
051	Roseanna McCoy (D)F	F. Granger-R. Massey-J. Evans	89	Aug. '49		b8/20/49
926	Roughshod (W-D)F	R. Sterling-C. Jarman-G. Grahame	88	May '49		b5/21/49
004	Savage Splendor *T (Doc)F	African Travelog	60	July '49		b7/23/49
921	Set-Up, The (D)A	R. Ryan-A. Totter	72	Mar. '49		b3/26/49
067	She Wore a Yellow Ribbon *T (W-D)F	J. Wayne-J. Dru-J. Agar	103	July '49		b7/30/49
002	Stagecoach Kid (W)F	T. Holt-R. Martin-J. Donnell	60	June '49		b6/18/49
010	Strange Bargain (My)A	M. Scott-J. Lynn	68	Sept. '49		b9/24/49
009	They Live By Night (D)A	F. Granger-C. O'Donnell	95	Sept. '49		b6/26/48
015	Threat, The (G-D)A	M. O'Shea-V. Grey	65	Nov. '49		b11/5/49
925	Window, The (D)A	B. Hale-B. Driscoll-A. Kennedy	73	May '49		b5/14/49

COMING

	Bed of Roses	J. Fontaine-R. Ryan-Z. Scott				a10/8/49
	Blind Spot	C. Colbert-R. Ryan				
	Capture, The	T. Wright-L. Ayres				
	Carriage Entrance	R. Mitchum-A. Gardner				
	Cinderella *T	Disney Cartoon				
	Dynamite Trail	T. Holt-H. Martin-L. Roberts				
	Edge of Doom	D. Andrews-F. Granger-J. Evans				
	Gun Thunder	T. Holt-R. Martin				
	It's Only Money	F. Sinatra-J. Russell-G. Marx		Dec. '49		a2/12/49
	Mad Wednesday (C)F	H. Lloyd-F. Ramsden-A. Judge	95	Nov. '49		b2/22/49
	Man on the Eiffel Tower, The *Ansco	Laughton-Tone-Meredith-Roc				a8/20/49
	Montana Belle *U	J. Russell-G. Brent				a3/19/49
	Our Very Own	F. Granger-A. Blyth				a11/19/49
	Renegade of the West	T. Holt-R. Martin				
	Storm Over Wyoming	T. Holt-R. Martin-N. Nash				
	Stromboli	I. Bergman-M. Vitale				
	Tarzan and the Slave Girl	L. Barker-V. Brown-R. Alda				
	Tattooed Stranger, The	J. Mills-P. White				
	Treasure Island *T	R. Newton-B. Sidney				
	Vendetta	H. Brooke-F. Domergue				a5/10/47
	Wagon Master	B. Johnson-J. Dru				
	Weep No More	Cotten-Valli-Paar-Byington		Nov. '49		a7/3/48
	White Tower, The *Ansco	G. Ford-Valli				a10/29/49

REPUBLIC

	CURRENT			Rel. Date		
817	Alias the Champ (C)F	Gorgeous George-A. Long	60	11/15/49		b10/29/49
814	Brimstone *U (W-D)F	R. Cameron-W. Brennan-A. Booth	90	8/11/49		b9/10/49
843	Down Dakota Way *U (W)F	R. Rogers-D. Evans	66	9/9/49		b9/3/49
809	Duke of Chicago (D)F	T. Brown-A. Long-G. Withers	59	3/15/49		b4/2/49
4902	Fighting Kentuckian, The (Melo.)F	J. Wayne-V. Ralston	100	11/5/49		b9/17/49
816	Flame of Youth (D)F	B. Fuller-R. McDonald	60	9/22/49		b10/1/49
812	Flaming Fury (D)F	R. Roberts-Geo. Cooper	59	7/28/49		b7/9/49
844	Golden Stallion, The *U (M-W)F	R. Rogers-D. Evans	67	11/15/49		b11/12/49
811	Hellfire *U (W-D)F	W. Elliott-M. Windsor-F. Tucker	90	6/26/49		b6/11/49
807	Hideout (D)F	A. Booth-L. Bridges	61	3/8/49		b4/9/49
4901	Kid from Cleveland, The (D)F	G. Brent-L. Bari-Cleve. Indians	89	9/5/49		b9/10/49
806	Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80	4/25/49		b2/19/49
815	Post Office Investigator (D)F	A. Long-W. Douglas-J. Donnell	59	9/1/49		b8/27/49
830	Red Menace, The (D)A	R. Rockwell-H. Axman	87	8/1/49		b5/28/49
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88	3/28/49		b2/5/49
810	Streets of San Francisco (G-D)F	R. Armstrong-M. Clark	60	4/15/49		b4/30/49
842	Susanna Pass *U (W)F	R. Rogers-D. Evans	67	4/29/49		b5/7/49
803	Wake of the Red Witch (D)F	Wayne-Russell-Young	106	3/1/49		b1/8/49

COMING

	Avengers, The	J. Carroll-A. Mara				a10/1/49
	Belle of Old Mexico	E. Rodriguez-R. Rockwell				a10/8/49
	Bells of Coronado *U	R. Rogers-D. Evans				a10/1/49
	Blonde Bandit	R. Rockwell-D. Patrick				a10/22/49

SHOWMEN'S TRADE REVIEW

Title	*Company*
Mrs. Mike	UA
Montana	WB
Montana Belle	RKO
Mother Is a Freshman	20th-Fox
...	Col.
Mutineers, The	Col.
My Brother Jonathan	Allied
My Dream Is Yours	WB
My Foolish Heart	RKO
My Friend Irma	Para.
Mysterious Desperado, The	RKO
Mystery Street	MGM

N

Nancy Goes to Rio	MGM
Neptune's Daughter	MGM
Nevadan	Col.
Never Fear	EL
Night and the City, The	20th-Fox
Night Beat	WB
Night in Havana	Col.
Night Unto Night	WB
No Sad Songs for Me	Col.
No Way Out	20th-Fox
Not Wanted	FC

O

Oh, Doctor	20th-Fox
Oh, You Beautiful Doll	20th-Fox
Oliver Twist	EL
Omoo-Omoo	Lippert
On the Town	MGM
Once More My Darling	U-I
Once Upon a Dream	EL
One Last Fling	WB
Our Very Own	RKO
Outlaw, The	RKO
Outpost in Morocco	UA
Outrage	Para.
Outriders	MGM
Outside the Wall	U-I

P

Paid in Full	Para.
Palomino	Col.
Passport to Pimlico	EL
Perfect Strangers	WB
Petty Girl	Col.
Pinky	20th-Fox
Pirates of Capri	FC
Place in the Sun, A	Para.
Place of One's Own, A	EL
Please Believe Me	MGM
Police Story, The	Allied
Port of New York	EL
Portrait of Jennie	EL
Post Office Investigator	Rep.
Prince of Foxes	20th-Fox
Prince of the Plains	Rep.
Prison Warden	Col.
Prizefighter and the Cowboy	EL
Project X	FC

Q

Quartette	EL
Quicksand	UA

R

Radar Patrol	Lippert
Reckless Moment, The	Col.
Red Canyon	UA
Red Danube, The	MGM
Red Desert	Lippert
Red, Hot & Blue	Para.
Red Light	UA
Red Menace, The	Rep.
Red Pony, The	Rep.
Red Shoes, The	EL
Reformer and the Redhead	MGM
Renegade of the West	RKO
Return of the Frontiersman	WB
Riders in the Sky	Col.
Riders of the Range	RKO
Riders of the Whistling Pines	Col.
Riding High	Para.
Rim of the Canyon	Col.
Rimfire	Lippert
Ringside	Lippert
Rock Bottom	WB
Rock Island Trail	Rep.
Rogues of Sherwood Forest	Col.
Rope of Sand	Para.
Roseanna McCoy	RKO
Roughshod	RKO
Rugged O'Riordans, The	U-I
Rupert	EL
Rusty Saves a Life	Col.
Rusty's Birthday	Col.

S

Samson and Delilah	Para.
Sands of Iwo Jima	Rep.
Saraband	EL
Savage Horde, The	Rep.
Savage Splendor	RKO
Scene of the Crime	MGM
Scott of the Antarctic	EL
Search for Danger	FC
Secret Garden, The	MGM
Secret of Saint Ives	Col.
September	Para.
Set-Up, The	RKO
Shadow on the Wall	MGM
Shamrock Hill	EL
She Wore a Yellow Ribbon	RKO
Shoplifter	U-I
Side Street	MGM
Sierra	U-I
Silent Dust	Mono.
Singing Guns	Rep.
Siren of Atlantis	UA
Skipper Surprises His Wife	MGM
Sky Dragon	Mono.
Sky Liner	Lippert
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL

Title	Company
Smoke Jumpers	Mono.
Somewhere in the City	WB
Song of Surrender	Para
Sons of New Mexico	Col
Sorrowful Jones	Para.
South of St. Louis	WB
South Sea Sinner	U-I
Special Agent	Para.
Spring in Park Lane	EL
Square Dance Jubilee	Lippert
Square Dance Katy	Mono.
Stage Fright	WB
Stagecoach Kid	RKO
Stampede	Allied
Stars in My Crown	MGM
Storm Center	WB
Storm Over Wyoming	RKO
Story of Molly X, The	U-I
Story of Seabiscuit	WB
Strange Bargain	RKO
Strange Case of Madeline Smith, The	U-I
Stratton Story, The	MGM
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Stromboli	RKO
Summer Stock	MGM
Sundowners, The	EL
Sunset Boulevard	Para.
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tarnished	Rep.
Tarzan and the Slave Girl	RKO
Task Force	WB
Tattooed Stranger, The	RKO
Tell It to the Judge	Col.
Temptation Harbour	Mono.
Tension	MGM
That Forsyte Woman	MGM
That Midnight Kiss	MGM
There Is No Escape	Lippert
There's a Girl in My Heart	Allied
They Live By Night	RKO
Thieves' Highway	20th-Fox
Third Man, The	SRO
This Side of the Law	WB
Threat, The	RKO
Three Came Home	20th-Fox
Ticket to Tomahawk, A	20th-Fox
Tight Little Island	U-I
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Tough Assignment	Lippert
Trail of the Yukon	Mono.
Trapped	EL
Traveling Saleswoman	Col.
Treasure Island	RKO
Treasure of Monte Cristo	Lippert
Trouble at Melody Mesa	Astor
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twelve O'Clock High	20th-Fox
Twilight in the Sierras	Rep.
Two Corridors East	20th-Fox
Typee	Mono.
Tyrant of the Sea	Col.

U

Under Capricorn	WB
Under the Sun of Rome	UA
Undercover Man	Col.
Undertow	U-I
United States Mail	Para.
Unmasked	Rep.

V

Vendetta	RKO
Vicious Years, The	FC
Victim, The	WB

W

Wabash Avenue	20th-Fox
Wagon Master	RKO
Wake of the Red Witch	Rep.
Walking Hills	Col.
Waterloo Road	EL
We Were Strangers	Col.
Weaker Sex, The	EL
Weep No More	RKO
Whip, The	UA
Whirlpool	20th-Fox
White Heat	WB
White Tower	RKO
Will James' Sand	20th-Fox
Window, The	RKO
Without Honor	UA
Wolf Hunters	Mono.
Woman Hater	U-I
Woman in Hiding	U-I
Woman in the Hall, The	EL
Woman of Distinction	Col.

Y

Yellow Cab Man	MGM
Yes Sir, That's My Baby	U-I
Young Daniel Boone	Mono.
Young Man With a Horn	WB
Younger Brothers, The	WB
You're My Everything	20th-Fox
You're Only Young Twice	MGM

Z

Zamba	EL

	Federal Agents at Large	D. Patrick-R. Rockwell				
	House by the River, The	L. Hayward-J. Wyatt-L. Bowman				
	Jungle Stampede	African native cast				a10/15/49
888	MacBeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107			b10/1/48
	Rock Island Trail *U	F. Tucker-A. Mara				a10/22/49
	Sands of Iwo Jima	J. Wayne-A. Mara-J. Agar				a10/1/49
	Savage Horde, The	W. Elliott-A. Booth-G. Withers				a7/2/49
	Singing Guns *U	V. Monroe-E. Raines				
	Tarnished	A. Franz-D. Patrick				
	Twilight in the Sierras *U	R. Rogers-D. Evans				a11/19/49
	Unmasked	B. Fuller-R. Rockwell				a11/19/49
		Westerns				
	Arizona Cowboy	R. Allen				
867	Bandit King of Texas (W)F	A. Lane-E. Waller	60	8/26/49		b10/8/49
	Gunmen of Abilene	A. Lane-E. Waller				
868	Navajo Trail Raiders (W)F	A. Lane-E. Waller	60	10/15/49		b10/29/49
853	Outcasts of the Trail	M. Hale-P. Hurst	60	6/8/49		
	Pioneer Marshal	M. Hale-P. Hurst		12/24/49		
4961	Powder River Rustlers	A. Lane-E. Waller	60	11/25/49		
856	Ranger of Cherokee Strip	M. Hale-P. Hurst	60	11/4/49		
	Redwood Forest Trail	R. Allen				a11/12/49
855	San Antone Ambush (W)F	M. Hale-P. Hurst	60	10/1/49		b10/15/49
854	South of Rio (W)F	M. Hale-P. Hurst	60	7/22/49		
866	Wyoming Bandit, The (W)F	A. Lane-E. Waller	60	7/7/15/49		b8/6/49

SELZNICK RELEASING ORGANIZATION

	Fallen Idol, The (D)A	R. Richardson-M. Morgan	94	Nov. '49		b8/28/48
	Gone to Earth *T	J. Jones-D. Farrar				
	Third Man, The (D)A	J. Cotten-Valli-O. Welles	93	Nov. '49		b9/17/49

20TH-FOX

CURRENT

916	Beautiful Blonde From Bashful Bend *T (C)F	Grable-Romero-Vallee-San Juan	79	June '49		b5/28/49
908	Canadian Pacific *C (D)F	R. Scott-J. Wyatt	93	Apr. '49		b3/12/49
922	Come to the Stable (D)F	L. Young-C. Holme	94	Sept. '49		b6/25/49
910	Down to the Sea in Ships (D)F	Widmark-Barrymore-Stockwell	119	Mar. '49		b2/19/49
926	Everybody Does It (C)F	L. Darnell-P. Douglas-C. Holm	98	Nov. '49		b9/3/49
914	Fan, The (D)A	Crain-Carroll-Sanders-Green	79	May '49		b4/2/49
925	Father Was a Fullback (C)F	F. MacMurray-M. O'Hara	84	Oct. '49		b8/20/49
904	Forbidden Street, The (D)A	D. Andrews-M. O'Hara	91	June '49		b3/19/49
919	House of Strangers (D)A	R. Conte-S. Hayward-E. G. Robinson	101	July '49		b6/18/49
905	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49		b1/15/49
923	I Was a Male War Bride (C)F	C. Grant-A. Sheridan	105	Sept. '49		b8/13/49
917	It Happens Every Spring (C)F	R. Milland-P. Douglas-J. Peters	87	June '49		b5/7/49
912	Miss Mink of 1949 (C)F	J. Lydon-L. Collier	69	Mar. '49		b2/26/49
911	Mother Is a Freshman *T (C)F	L. Young-V. Johnson-R. Vallee	81	Mar. '49		b3/5/49
913	Mr. Belvedere Goes to College (C)F	C. Webb-S. Temple	83	May '49		b4/2/49
927	Oh, You Beautiful Doll *T (M)F	J. Haver-M. Stevens	93	Nov. '49		b9/17/49
931	Pinky (D)A	J. Crain-W. Lundigan	102	Nov. '49		b10/1/49
921	Slattery's Hurricane (D)A	R. Widmark-L. Darnell-V. Lake	83	Aug. '49		b8/6/49
924	Thieves' Highway (Melodrama) A	R. Conte-V. Cortesa-L. J. Cobb	95	Oct. '49		b9/3/49
915	Tucson (C)F	J. Lydon-P. Edwards-C. Russell	64	May '49		b5/14/49
918	Will James' Sand *T (D)F	M. Stevens-C. Gray-R. Calhoun	77	July '49		b4/30/49
920	You're My Everything *T (M-C-Romance)F	D. Dailey-A. Baxter	94	Aug. '49		b7/2/49

COMING

	Big Fall, The	J. Garfield-M. Prell				a10/8/49
	Black Rose, The *T	T. Power-C. Aubry				
	Broken Arrow *T	J. Stewart-D. Paget				a7/23/49
	Cariboo Trail *C	R. Scott-K. Booth				
	Cheaper By the Dozen *T	J. Crain-C. Webb-M. Loy				a11/5/49
	Dakota Lil	Cameron-Montgomery-Windsor				
	Dancing in the Dark *T (M)F	W. Powell-M. Stevens-B. Drake	92	Jan. '50		b11/5/49
930	Fighting Man of the Plains *C (W-D)F	R. Scott-J. Nigh	94	Dec. '49		b10/15/49
	Front and Center	D. Dailey-C. Townsend-C. Calvet				a9/3/49
	Gun Fighter	G. Peck-H. Westcott				a10/15/49
	Love That Brute	P. Douglas-J. Peters				a9/3/49
	Night and the City, The	R. Widmark-G. Tierney				
	No Way Out	R. Widmark-L. Darnell				
	Oh, Doctor	D. McGuire-W. Lundigan		Feb. '50		a7/30/49
929	Prince of Foxes (D)F	T. Power-W. Hendrix-O. Welles	107	Dec. '49		b8/27/49
928	Three Came Home	C. Colbert-A. Marshall		Mar. '50		a6/18/49
	Ticket to Tomahawk, A *T	D. Dailey-A. Baxter				a10/1/49
	Twelve O'Clock High	G. Peck-H. Marlowe		Feb. '50		a6/25/49
	Two Corridors East	M. Clift-P. Douglas-C. Bruch				
	Wabash Avenue *T	B. Grable-V. Mature		Mar. 50		a7/16/49
	Whirlpool	Tierney-Conte-Ferrer-Bickford		Jan. '50		a9/3/49

UNITED ARTISTS

CURRENT

	Africa Screams (C)F	Abbott & Costello-F. Buck	79	June '49		b5/7/49
	Big Wheel, The (D)F	M. Rooney-T. Mitchell	92	11/5/49		b11/12/49
	Black Magic (D)F	O. Welles-N. Guild	105	8/19/49		b8/20/49
	Champion (D)A	K. Douglas-M. Maxwell	99	5/20/49		b3/19/49
	Concert Magic (M)F	Y. Menuhin-Hollywood Symphony	72	Special		b10/23/48
	Crooked Way, The (G-D)A	J. Payne-S. Tufts-E. Drew	90	4/22/49		b4/30/49
	Great Dan Patch, The (D)F	D. O'Keefe-G. Russell	94	7/22/49		b7/16/49
	Home of the Brave (D)A	J. Edwards-J. Corey-S. Brodie	85	June '49		b4/30/49
	Impact (D)A	B. Donlevy-E. Raines-H. Walker	111	4/1/49		b3/19/49
	Jigsaw (My)F	F. Tone-J. Wallace-M. McCormick	72	3/11/49		b3/12/49
	Kiss for Corliss, A (C)F	S. Temple-D. Niven	88	11/25/49		b10/22/49
	Outpost in Morocco (D)F	G. Raft-M. Windsor-A. Tamiroff	92	5/6/49		b3/26/49
	Red Light (D)F	G. Raft-V. Mayo	83	9/30/49		b8/20/49
	Too Late for Tears (D)A	L. Scott-D. Duryea-D. DeFore	99	7/8/49		b4/9/49
	Under the Sun of Rome (Italian) (D)A	Non-professional cast	100	Special		b10/15/49
	Without Honor (D)A	L. Day-D. Clark	69	10/10/49		b11/12/49

COMING

	Champagne for Caesar	R. Colman-C. Holm				
	D. O. A	E. O'Brien-L. Roberts				
	Deadly Is the Female (D)A	P. Cummins-J. Dall	87	Jan. '50		b11/12/49
	Escape If You Can	P. Henreid-C. McLeod		12/2/49		
	Esperanza (Argentine)	J. Ben-Ami				
	If This Be Sin	M. Loy-R. Greene				
	Indian Scout	G. Montgomery-E. Drew	71	Feb. '50		a8/21/48
	Iron Cage, The	C. Romero-J. Havoc				
	Iroquois Trail, The	G. Montgomery-B. Marshall				
	Johnny Holiday	W. Bendix-H. Carmichael				
	Johnny One-Eye	P. O'Brien-W. Morris-D. Moran				
	Love Happy (C)F	Marx Bros.-I. Massey-Vera Ellen	82			b10/15/49
	Mrs. Mike	D. Powell-E. Keyes	99	12/17/49		a8/27/49
	Men, The	M. Brando-T. Wright				

	Quicksand	M. Rooney-Jeanne Cagney-P. Lorre		3/15/50		a5/7/49
	Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/10/49		b12/18/48
	Whip, The	D. Duryea-G. Storm-H. Marshall				
	Westerns					
	Daring Caballero (W)F	D. Renaldo-L. Carrillo-K. Valez	61	6/24/49		b7/9/49
	Gay Amigo (W)F	D. Renaldo-L. Carrillo-Armida	61	June '49		b5/14/49
	San Lorenzo	D. Renaldo-L. Carrillo				
	Satan's Cradle (W)F	D. Renaldo-L. Carrillo	60	11/15/49		b11/19/49

UNIVERSAL-INTERNATIONAL

CURRENT

707	Abandoned (D)F	D. O'Keefe-G. Storm	79	Oct. '49		b10/8/49
702	Abbott & Costello Meet the Killer, Boris Karloff (C-My)F	Abbott & Costello-B. Karloff	84	Aug. '49		b8/6/49
695	Arctic Manhunt (D)F	M. Conrad-C. Thurston	69	May '49		b8/27/49
	Bagdad *T	M. O'Hara-P. Christian-V. Price		Nov. '49		a6/25/49
704	Blue Lagoon, The *T (Romance)A	J. Simmons-D. Houston	101	Aug. '49		b3/12/49
699	Calamity Jane and Sam Bass *T (W-D)F	Y. DeCarlo-H. Duff	85	July '49		b6/4/49
708	Christopher Columbus *T(D)F	F. March-F. Eldridge-F. L. Sullivan	104	Oct. '49		b6/18/49
694	City Across the River (D)F	S. McNally-J. Corey	90	May '49		b2/26/49
689	Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49		b12/11/48
901	Free for All (C)F	R. Cummings-A. Blyth	83	Nov. '49		b11/12/49
706	Gal Who Took the West *T (W-C-D)F	Y. DeCarlo-S. Brady	84	Sept. '49		b9/17/49
	Hamlet (D)F	L. Olivier-J. Simmons	150	Sept. '49		b5/15/49
698	Illegal Entry (D)A	H. Duff-M. Toren-G. Brent	84	June '49		b6/11/49
700	Johnny Stool Pigeon (D)F	D. Duryea-H. Duff-S. Winters	75	July '49		b7/16/49
693	Lady Gambles, The (D)A	B. Stanwyck-R. Preston-S. McNally	99	May '49		b5/14/49
690	Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49		b1/29/49
692	Ma and Pa Kettle (C)F	M. Main-P. Kilbride	75	Apr. '49		b3/26/49
703	Once More, My Darling (C)F	R. Montgomery-A. Blyth-J. Cowl	92	Aug. '49		b7/30/49
697	One Woman's Story (D)A	A. Todd-C. Rains-T. Howard	91	June '49		b2/12/49
691	Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49		b2/5/49
902	Story of Molly X, The (D)A	J. Havoc-John Russell	82	Nov. '49		b11/12/49
709	Sword in the Desert (D)A	M. Toren-D. Andrews	99	Oct. '49		b8/27/49
696	Take One False Step (D)F	W. Powell-S. Winters-J. Gleason	94	June '49		b6/4/49
701	Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	69	July '49		b11/13/48
705	Yes Sir, That's My Baby *T (C-M)F	D. O'Connor-G. DeHaven-C. Coburn	81	Sept. '49		b8/13/49

COMING

	Adam and Evelyne (C-D)A	S. Granger-J. Simmons	92	Dec. '49		b5/21/49
	All Over the Town (C)F	S. Churchill-N. Wooland	88			b2/26/48
	Astonished Heart, The	N. Coward		Mar. '50		
	Blind Goddess, The (D)A	E. Portman-M. Denison	88			b9/25/48
	Borderline	F. MacMurray-C. Trevor		2/9/50		
	Buccaneer's Girl *T	Y. DeCarlo-P. Friend		Mar. '50		a9/3/49
	Cardboard Cavalier (C)F	S. Field-M. Lockwood	97			b4/23/49
	Comanche Territory *T	M. O'Hara-MacD. Carey				a10/1/49
	Confidential Squad	R. Conte-C. Gray				
	Curtain Call at Cactus Creek *T	D. O'Connor-G. Storm				a4/9/49
	Daybreak (D)A	A. Todd-E. Portman	81			b7/16/49
	Deported	M. Toren-J. Chandler				
	Double Crossbones	D. O'Connor-H. Carter				a10/15/49
	Francis	D. O'Connor-P. Medina		Feb. '50		a6/11/49
723	Girl in the Painting, The (D)A	M. Zetterling-R. Beatty-G. Rolfe	90			b12/25/48
	Her Man Gilbey (C)F	M. Wilding-P. Ward-L. Palmer	77			b6/18/49
	Kid from Texas, The *T	A. Murphy-G. Storm		Feb. '50		a7/2/49
	Ma and Pa Kettle Go to Town	M. Main-P. Kilbride		Apr. 50		a10/8/49
	Outside the Wall	R. Basehart- M. Maxwell		Feb. '50		a10/29/49
	Rugged O'Riordans, The	Australian cast		Jan. '50		
	Shoplifter	S. Brady-M. Freeman		Mar. '50		
	Sierra *T	A. Murphy-W. Hendrix		Apr. '50		a10/1/49
903	South Sea Sinner	S. Winters-MacD. Carey	88	Jan. '50		a8/6/49
	Strange Case of Madeline Smith, The	A. Todd		Apr. 50		
	Tight Little Island	B. Radford-J. Greenwood	81	Dec. '49		
	Undertow	S. Brady-D. Hart		Dec. '49		a10/1/49
	Woman in Hiding	I. Lupino-H. Duff-S. McNally		Jan. '50		a10/8/49

WARNER BROS.

CURRENT

908	Always Leave Them Laughing	M. Berle-V. Mayo	116	11/26/49		
	Backfire	V. Lindfors-E. O'Brien-V. Mayo		8/27/49		a1/8/49
906	Beyond the Forest (D)A	B. Davis-J. Cotten	96	10/22/49		b10/22/49
824	Colorado Territory (W)F	J. McCrea-V. Mayo	94	6/11/49		b5/21/49
821	Flamingo Road (D)A	J. Crawford-Z. Scott-S. Greenstreet	94	4/30/49		b4/9/49
827	Fountainhead, The (D)A	G. Cooper-P. Neal-R. Massey	114	7/2/49		b6/25/49
828	Girl From Jones Beach (C)F	V. Mayo-R. Reagan-E. Bracken	78	7/16/49		b6/25/49
	Hasty Heart, The (D)F	R. Reagan-P. Neal	107	8/13/49		b9/24/49
817	Homicide (My)A	R. Douglas-H. Westcott-R. Alda	77	4/2/49		b3/12/49
902	House Across the Street (My)A	W. Morris-J. Paige-B. Bennett	69	9/10/49		b8/20/49
831	It's a Great Feeling *T (C-M)F	D. Morgan-D. Day-J. Carson	85	8/20/49		b7/30/49
816	Kiss in the Dark, A (C-M)F	J. Wyman-D. Niven	88	3/26/49		b3/5/49
829	Look for the Silver Lining *T (M-B)F	J. Haver-R. Bolger-G. McRae	106	7/30/49		b6/25/49
	Montana *T	E. Flynn-A. Smith-S. Z. Sakall		9/3/49		a12/18/48
820	My Dream Is Yours *T (M)F	Carson-Day-Bowman-Arden	101	4/16/49		b3/19/49
822	Night Unto Night (D)A	R. Reagan-V. Lindfors	84	5/14/49		b4/23/49
830	One Last Fling (C)F	A. Smith-Z. Scott	64	8/6/49		b7/9/49
815	South of St. Louis *T (W-D)F	J. McCrea-A. Smith-Z. Scott	88	3/12/49		b2/19/49
907	Story of Seabiscuit, The *T (D)F	S. Temple-B. Fitzgerald	93	11/12/49		b10/29/49
903	Task Force (part *T)(D)A	G. Cooper-J. Wyatt-W Morris	116	9/24/49		b9/3/49
904	Under Capricorn *T (Hist. Romance)F	I. Bergman-J. Cotten-M. Wilding	117	10/8/49		b9/10/49
901	White Heat (Melodrama)A	J. Cagney-V. Mayo-E. O'Brien	114	9/3/49		b8/27/49
823	Younger Brothers, The *T (W)F	W. Morris-J. Paige-B. Bennett	77	5/28/49		b5/7/49

COMING

	After Nightfall	D. Brian				
	Barricade *T	D. Clark-R. Massey-R. Roman				a7/23/49
	Bright Leaf	G. Cooper-L. Bacall-J. Carson				
	Caged	E. Parker-A. Moorehead				
905	Chain Lightning	Bogart-Parker-Massey-Whorf		1/28/50		a9/3/49
	Colt .45	R. Scott				
	Daughter of Rosie O'Grady *T	J. Haver-G. MacRae				
	Glass Menagerie, The	J. Wyman-K. Douglas-G. Lawrence				
	Golden Madonna, The (C-D)A	P. Calvert-M. Rennie	90			b5/14/49
	Hawk & The Arrow	B. Lancaster-V. Mayo				
	Inspector General, The *T (C-M)F	D. Kaye-B. Bates	104	12/31/49		b11/19/49
911	Lady Takes a Sailor, The	J. Wyman-D. Morgan	99	12/24/49		a6/11/49
	Night Beat	W. Douglas-A. Hale-R. Alda				a8/28/48
	Perfect Strangers	G. Rogers-D. Morgan				a8/27/49
	Return of the Frontiersman *T	G. McRae-R. Calhoun				a7/9/49
	Rock Bottom	E. Parker-P. Neal				
	Stage Fright	J. Wyman-M. Dietrich-M. Wilding				
	Storm Center	G. Rogers-R. Reagan				
	This Side of the Law	Lindfors-Smith-Paige-Douglas				a1/22/49
	Victim, The	J. Crawford-D. Brian				
	Young Man With a Horn	K. Douglas-L. Bacall-D. Day				a9/3/49

ADVANCE DATA
On Forthcoming Product

Wolf Hunters (Monogram) Principals: Kirby Grant, Jan Clayton, Edward Norris, Chinook, a dog. Director, Oscar Boetticher. A Royal Mounted Police corporal, investigating the murder of four fur trappers, learns who is responsible for the murders and theft of furs. With the help of his dog he captures the guilty person.

Beauty on Parade (Columbia) Principals: Robert Hutton, Ruth Warrick, Lola Albright. Director, Lew Landers. A former "Miss America," feeling that she gave up fame and fortune to marry, enters her daughter in beauty contests, until the girl wins the "Miss America" title. The daughter then gives up what she considers to be empty honors to marry.

Singing Guns (Republic) Trucolor. Principals: Vaughn Monroe, Ella Raines, Walter Brennan, Ward Bond. Director, R. G. Springsteen. In this western a famous outlaw takes the place of a wounded sheriff in order to steal a big gold shipment. However, a doctor friend and a woman influence him to live an honest life.

September (Para.) Principals: Joan Fontaine, Joseph Cotten, Francoise Rosay, Robert Arthur. Director, William Dieterle. Two Americans in Italy, a young female concert pianist and an engineer, cut ties with the past and begin new lives together, after they are listed as lost at sea. Their love idyll comes to an end when both discover the bonds of family and career are stronger than their romantic dreams.

Two Corridors East (20th-Fox) Principals: Montgomery Clift, Paul Douglas, Cornella Burch. Director, George Seaton. Two American boys flying planes at the time of the Berlin blockade fall in love with two German girls. One is honest and really loves her man; the other is only marrying him to get into this country where she has a German boyfriend waiting for her.

In a Lonely Place (Col.) Principals: Humphrey Bogart, Gloria Grahame, Frank Lovejoy, Jeff Donnell. Director, Nicholas Ray. A screenwriter, who has had no real success since his return from the war, meets and falls in love with his next-door neighbor. She tries to help him when he is suspected of murder, but in a violent fit of temper he kills her because he thinks she is going to leave him.

Stage Fright (WB) Principals: Richard Todd, Marlene Dietrich, Jane Wyman. Director, Alfred Hitchcock. In order to help prove the innocence of a friend accused of murder, a young lady takes the job of ladies' maid with the victim's wife. There she not only finds that the man she is shielding is really guilty, but she falls in love with the detective assigned to the case.

A Place in the Sun (Para.) Principals: Montgomery Clift, Elizabeth Taylor, Shelley Winters. Director, George Stevens. A poor, ambitious young man gets a job in his millionaire uncle's bathing suit mill and there has an affair with one of the employes. Meanwhile, he falls in love with a young socialite. He is accused of murder when the first young lady, about to become the mother of his child, is drowned while they are out boating together.

PICTURES STARTED LAST WEEK

EAGLE LION. Destination Moon—Principals: Warner Anderson, John Archer, Erin O'Brien-Moore. Director, Irving Pichel.

MGM. Summer Stock (Technicolor)—Principals: Judy Garland, Gene Kelly, Gloria DeHaven. Director, Charles Walters.

RKO. Edge of Doom—Principals: Dana Andrews, Farley Granger, Joan Evans. Director, Mark Robson.

LIPPERT PROD. Hostile Country—Principals: James Ellison, Russell Hayden, Fuzzy Knight. Director, Thomas Carr.

UNITED ARTISTS. San Lorenzo—Principals: Duncan Renaldo, Leo Carrillo. Director, Derwin Abrahams.

WARNER BROS. Storm Center—Principals: Ginger Rogers, Ronald Reagan, Doris Day. Director, Stuart Heisler.

TITLE CHANGES

"The Open Door" (MGM) now SHADOW ON THE WALL. "Daybreak" (RKO) now THE CAPTURE. "Blaze of Glory" (EL) now THE BOY FROM INDIANA. "The Miniver Sequel (MGM) now THE MINIVER STORY.

RE-ISSUES (Nationally Released)

ASTOR PICTURES

		Time Mins.	Rel. Date
Across the Sierras	"Wild Bill" Elliott	60	5/1/50
Beyond the Sacramento	"Wild Bill" Elliott	59	11/1/49
Hands Across the Rockies	"Wild Bill" Elliott	61	8/1/50
Invisible Ghosts	B. Lugosi	66	9/15/49
King of Dodge City	"Wild Bill" Elliott	62	9/15/50
North of the Lone Star	"Wild Bill" Elliott	61	6/15/50
Prairie Schooners	"Wild Bill" Elliott	60	2/15/50
Son of Davy Crockett, The	"Wild Bill" Elliott	61	12/15/49
Spotlight Scandals	B. Gilbert-F. Fay	84	9/15/49
Wildcat of Tucson, The	"Wild Bill" Elliott	61	3/15/50

COLUMBIA

Cover Girl *T	R. Hayworth-G. Kelly	107	Aug. '49
You Were Never Lovelier	R. Hayworth-F. Astaire	98	Aug. '49

EAGLE LION

Letter of Introduction	A. Menjou-A. Leeds		Oct. '49
006 Story of G. I. Joe, The	R. Mitchum-B. Meredith		Oct. '49

FAVORITE FILMS

Desert Command	J. Wayne	60	Aug. '49
Ghost Camera	I. Lupino	70	Nov. '49
Naked Man & Beast, Wild Men of Kalahari, and African Big Game	Jungle Combination	145	Oct. '49
Return of the Ape Man	B. Lugosi	70	12/1/49
Trouble Chasers	B. Gilbert-M. Rosenbloom	70	1/1/50

FILM CLASSICS

Back Street	C Boyer-M. Sullavan	89	Oct. '49
Cobra Woman	M. Montez-J. Hall-Sabu	70	7/28/49
Scarlet Street	J. Bennett-E. G. Robinson	102	Oct. '49
White Savage	M. Montez-J. Hall-Sabu	76	7/28/49

MOTION PICTURE SALES CORP.

Street of Fallen Angels	M. Montez-J.P. Aumont	90	11/15/49
Tabu	Reri	83	10/1/49

PARAMOUNT

4907 Holiday Inn	B. Crosby-F. Astaire		12/2/49
4908 Lady Eve	B. Stanwyck-H. Fonda		12/2/49
So Proudly We Hail	Colbert-Goddard-Lake-Tufts		Mar. '50
Wake Island	B. Donlevy-W. Bendix		Mar. '50

RKO RADIO

064 Tarzan Triumphs	J. Weissmuller-B. Joyce	76	Aug. '49
065 Tarzan's Desert Mystery	J. Weissmuller-B. Joyce	70	Aug. '49

REALART

Bank Dick, The	W. C. Fields-U. Merkel	72	Aug. '49
Double Alibi	W. Morris-M. Lindsay	61	Aug. '49
Frisco Sal	S. Foster-T. Bey	94	Sept. '49
Fury at Sea	F. Tone-C. Bruce	92	Sept. '49
Legion of Lost Flyers	W. Lundigan-J. Carson	63	Sept. '49
Never Give a Sucker an Even Break	W. C. Fields-G. Jean	70	Aug. '49
Spy Ring	J. Wyman-W. Hall	61	Aug. '49
Sun Never Sets, The	D. Fairbanks, Jr.-B. Rathbone	96	Sept. '49
You Can't Cheat an Honest Man	W. C. Fields-E. Bergen	79	Oct. '49

WARNER BROS.

909 Farewell to Arms, A	H. Hayes-G. Cooper	78	12/10/49
910 Hatchet Man, The	E. G. Robinson-L. Young	74	12/10/49

MISCELLANEOUS FEATURES

U. S.

Concert Magic (Concert Films)	Y. Menuhin	72.	b10/23/48
Lawton Story, The *C (Hallmark) (D)F	G. Prince	101	b4/9/49
Louisiana Story (Lopert)	J. Boudereaux	77	b10/2/48
Prejudice (Motion Picture Sales)	D. Bruce	57	b2/26/49
Quiet One (Mayer-Burstyn)	D. Thompson	67	
Story of Life (Crusades)	J. Crehan	67	b7/10/48
Strange Victory (Target)	V. Richardson	73	b7/24/48
Street Corner (Viro)	M. M. Jones	70.	b12/18/48
Street of Fallen Angels (Motion Pic. Sales)	M. Montez		
Thief of Venice (Motion Picture Sales)	M. Montez		
Wild Weed (Eureka) (Semi-doc-D)A	L. Leeds	80	b9/10/49

BELGIUM

Rubens (Discina) (Doc.)F	Art Works	45.	b6/18/49

ENGLAND

Bonnie Prince Charlie *T (D)F	D. Niven	126.	b11/13/48
Brighton Rock	R. Attenborough	92	b1/3/48
Case of Charles Peace (D)A	M Martin-Harvey	89	b4/16/49
Chiltern Hundreds, The (C)F	C. Parker	85	b8/27/49
Dolwyn (London) (D)F	E. Evans	95	b5/14/49
Elizabeth of Ladymead *T (D)A	A. Neagle	97	b1/8/49
Fools Rush In (C)A	S. A. Howes	82	b3/12/49
For Them That Trespass (D)A	S. Murray	95	b4/30/49
Ghosts of Berkeley Square	R. Morley	90	b11/1/47
Guinea Pig (Grandi) (D)A	R. Attenborough	98.	b10/30/48
History of Mr. Polly	J. Mills	96	b2/19/49
Interrupted Journey, The (D)A	V. Hobson	80	b8/20/49
Kind Hearts and Coronets (C)A	A. Guinness	106	b6/25/49
Loves of Joanna Godden	G. Withers	85	b6/21/47
Madness of the Heart (D)A	M. Lockwood	105	b7/30/49
Man on the Run (D)A	D. Farr	83	b4/30/49
Mark of Cain	E. Portman	88	b1/17/48
Maytime in Mayfair *T (C-M)F	A. Neagle	95	b6/4/49
Mrs. Fitzherbert	P. Graves	99	b2/14/48
Private Angelo (C-D)A	P. Ustinov	107	b7/2/49
Showtime (English Films)	A. Todd	91	b6/5/48
Small Back Room	D. Farrar	104	b2/12/49
Small Voice	V. Hobson	83.	b11/27/48
That Dangerous Age (D)A	M. Loy	98	b5/14/49
Train of Events (D)A	V. Hobson	95	b8/27/49
Winslow Boy	R. Donat	117	b9/11/48

FRANCE

Cavalcade of the Hours (Nayfack) (D)A	Fernandel	90	b9/10/49
Chips Are Down (Lopert)	M. Presle	93	b2/12/49
Devil in the Flesh (A.F.E.) (D)A	G. Philipe	112	b5/21/49
Love Story (Cine Classics) (D)A	O. Joyeux	90	b7/9/49
Man to Men (Siritzky)	J.-L. Barrault	100	b2/26/49
Monsieur Vincent (Lopert)	P. Fresnay	102	b1/1/49
Rumeurs (Famous Pictures) (D)A	J. Dumesnil	82	b5/14/49
Secrets of a Ballerina (Distinguished)	P. Blanchar	84	b1/8/49
Wench, The (Spalter) (D)A	M. Casares	90	b3/12/49

GERMANY

Affair Blum, The (Central Cinema) (D)A	K. Erhardt	109.	b11/19/49
Germany Year Zero (Superfilm) (Doc-D)A	Non-professional cast	75.	b10/15/49
Somewhere in Berlin (Central Cinema) (D)A	C. Knetschke	77.	b9/10/49

GREECE

Voice of the Heart (Rex)	E. Veakis	100	

HUNGARY

It Happened in Europe (Lopert (D)A	M. Gabor	93	b10/8/49

ITALY

Bandit, The (Times Film) (D)A	A. Magnani	77	b6/11/49
Earth Cries Out, The (Dubbed) (Lux) (Semi-doc-D)A	M. Berti	80	b9/10/49
Flight Into France (Lux) (Melodrama)A	F. Lulli	92	b8/6/49
Guaglio (Lux) (D)F	A. Celi	88	b5/14/49
His Young Wife (Armanac) (C-D)A	C. Campanini	98	b4/9/49
Iron Crown, The (Superfilm) (D)F	M. Girotti	100	b6/25/49
Lost Youth (Lux) (D)A	M. Girotti	90.	b11/12/49
Merchant of Slaves, The (Lux) (Melo.)A	E. Fiermonte	90.	b11/19/49
Outcry (Crest) (D)A	L. Padovani	89	b3/26/49
Peddlin' In Society (Lux) (C)F	A. Magnani	85	b5/14/49
Professor, My Son (Lux) (C-D)F	A. Fabrizzi	86	b4/9/49
Wandering Jew, The (Globe) (D)A	V. Cortese	90	b4/9/49
Woman Trouble (Lux) (D)F	A. Magnani	85	b6/4/49

POLAND

The Last Stop (Times Film) (D)A	T. Gorecka	110	b4/23/49

SPAIN

Don Quixote de la Mancha (Azteca) (C-D)F	R. Rivelles	138	b6/11/49
Nail, The (Azteca) (D)A	R. Duran	95	b7/23/49

SWEDEN

Incorrigible (Foreign Service) (D)A	S. Jarrel	81	b6/11/49
Interlude (Globe)	V. Lindfors	83	b1/15/49
I Am With You (Dubbed) (Carlson) (Doc)F	N. Dahlgren	75	b3/5/49
Sunshine Follows Rain (Scandia) (D)F	M. Zetterling	100	b10/1/49

SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

No.	Title	Rel. Date	Data

1948-49

COLUMBIA

THREE STOOGES COMEDIES (8)

01	Heavenly Daze (16½)	9/2	9/25
02	I'm A Monkey's Uncle (16)	10/7	10/23
03	Mummy's Dummies (16)	11/4	1/22
04	Crime on Their Hands (17½)	12/9	3/12
05	The Ghost Talks (16)	2/3	5/7
06	Who Done It? (16)	3/3	5/21
07	Hokus Pokus (16)	5/5	9/3
08	Fuelin' Around (16)	7/7	.....

CAN YOU TOP THIS? (2)

11	#1 (13)	11/18	.....

SORTED & ALL-STAR COMEDIES (12)

21	Billie Gets Her Man (17)	9/9	9/25
22	Go Chase Yourself (17)	10/14	10/9
23	Parlor, Bedroom and Wrath (16)	12/16	4/2
24	Radio Riot (16)	2/10	4/2
25	Sunk in the Sink (16)	3/10	5/21
26	Microspook (16)	6/9	.....
31	A Pinch in Time (16)	11/11	.....
32	He's In Again (16½)	1/13	3/19
33	Miss in a Mess (15½)	1/20	4/9
34	Trapped by a Blonde (15½)	4/7	9/3
35	Flung by a Fling (16)	5/12	9/3
36	Clunked in the Clink (16)	7/13	.....

COMEDY FAVORITES (Reissues) (6)

41	Pest from the West (18½)	9/30	.....
42	Ay Tank Ay Go (16)	10/21	.....
43	Static in the Attic (19)	12/23	.....
44	Nothing But Pleasure (17)	3/31	.....
45	A Rookie's Cookie (17)	5/19	.....
46	Crazy Like a Fox (18½)	6/16	.....

ONE-REEL SPECIAL

51	Candid Microphone No. 1 (11)	10/21	.....
52	Candid Microphone No. 2 (10½)	3/3	5/7
53	Candid Microphone No. 3 ( )	8/19	.....

COLOR RHAPSODIES (8)

01	Pickled Puss (6½)	9/2	9/25
02	Lo, The Poor Buffal (6½)	11/4	1/1
03	Coo-Coo Bird Dog (6)	2/3	4/30
04	Grape Nutty (6)	4/14	10/22
05	Cat-Tastrophy (6)	6/30	.....

COLOR FAVORITES (Reissues) (8)

01	The Stork Takes a Holiday (8)	9/9	.....
02	Swing Monkey Swing (8)	10/14	.....
03	The Little Match Girl (8½)	11/25	.....
04	Glee Worms (7½)	12/16	.....
05	A Boy and His Dog (7)	1/6	.....
06	Spring Festival (8)	3/17	.....
07	Indian Serenade (8)	5/5	.....
08	Two Lazy Crows (7)	7/13	.....

FILM NOVELTIES (8)

01	Rhapsody on Ice (9)	11/23	3/12
02	America's Heritage of Hospitality (10½)	8/25	.....

FOX AND CROW (8)

01	Robin Hoodlum (7)	11/23	3/12
02	Magic Fluke (7)	3/24	5/21

VERA VAGUE LAFF TOURS (8)

51	A Lass in Alaska (10½)	10/28	10/9
52	Sitka Sue (10½)	1/20	4/2

WORLD OF SPORTS (12)

01	Diving Champion (9½)	9/23	10/2
02	Acrobatic Babies (8)	10/14	10/23
03	Babe Didrickson, Queen of Sports (9)	11/25	2/12
04	Flashing Fins (10)	11/23	3/12
05	Mrs. Golf (8½)	2/24	4/30
06	Trigger Magic (10)	3/17	7/30
07	Lady of the Links (8)	4/28	10/22
08	Racing Greyhounds (9½)	5/26	.....
09	Rasslin' Riot (8½)	6/23	.....
10	West Point Track & Field (9)	7/27	.....

THRILLS OF MUSIC (12)

51	Elliot Lawrence & Orch. (10½)	9/23	9/25
52	Ray Eberle & Orch. (10)	11/4	2/12
53	Louis Prima & Orch. (10)	12/16	4/2
54	Buddy Rich & Orch. (10)	1/20	4/9
55	Charlie Spivak & Orchestra (10)	3/24	7/30
56	Frankie Carle & Orch. (9)	4/21	9/3

SCREEN SNAPSHOTS (12)

51	Hollywood Holiday (9)	9/2	10/2
52	A Day at C.B.S. (9½)	10/7	1/3
53	Stars to Remember (9½)	11/18	2/12
54	Hollywood Santa Claus Lane (10)	12/23	.....
55	A Rainy Day in Hollywood (10)	1/27	4/30
56	Frank Borzage Golf Tournament (10)	3/3	5/21
57	Medals for Hollywood Stars (9½)	4/14	.....
58	Vacation at Del Mar (10½)	5/12	.....
59	Hollywood's Happy Homes (9½)	6/16	.....
60	Howdy Podner (9½)	7/20	.....

COMMUNITY SINGS (8)

1651	Baby Face (9)	9/16	10/2
1652	My Happiness (10)	10/21	1/22
1653	It's Magic (9½)	12/23	4/2
1654	Bouquet of Roses (9½)	3/10	4/30
1655	June in January (10)	4/21	10/22
1656	My Blue Heaven (9½)	7/7	10/29

SERIALS (4)

1120	Congo Bill (15 Chapters)	10/28	.....
1140	Bruce Gentry (15 Chapters)	2/10	.....
1160	Great Adventures of Wild Bill Hickok (15 Chapters) (Reissue)	9/8	.....
1180	New Adventures of Batman & Robin (15 Chapters)	5/26	.....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31	Old Rockin' Chair Tom (7)	9/18	1/15
W-32	Lucky Ducky (8)	10/9	.....
W-33	Professor Tom (8)	10/20	3/12
W-34	The Cat That Hated People (7)	11/20	2/26
W-35	Mouse Cleaning (8)	12/11	3/5
W-36	Goggle Fishing Bear (7)	1/15	4/30
W-37	Bad Luck Blackie (7)	1/22	4/9
W-38	Polka Dot Puss (8)	2/26	6/4
W-39	Senor Droopy (8)	4/9	7/30
W-40	Hatch Up Your Troubles (8)	5/14	7/30
W-41	Meet King Joe (8)	5/28	9/17
W-42	The Little Orphan (8)	4/30	8/6
W-43	House of Tomorrow (7)	6/11	9/17
W-44	Heavenly Puss (8)	7/9	.....
W-45	Doggone Tired (8)	7/30	.....
W-46	Wags to Riches (8)	8/13	.....

PETE SMITH SPECIALTIES (10)

S-51	Why Is It? (7)	9/11	11/13
S-52	Pigskin Skill (8)	9/18	10/23
S-53	Ice Aces (8)	11/6	2/13
S-54	Let's Cogitate (8)	12/25	2/26
S-55	Super Cue Men (9)	1/29	4/9
S-56	What I Want Next (10)	2/12	4/9
S-57	Scientifiquiz (9)	4/2	6/4
S-58	Those Good Old Days (9)	4/16	7/30
S-59	Fishing for Fun (9)	4/23	8/6
S-60	Football Thrills (9)	8/27	.....

GOLD MEDAL CARTOONS (Reissues) (4)

W-21	The Little Goldfish (8)	11/20	.....
W-22	Fine Feathered Friends (8)	1/1	.....
W-23	The Blue Danube (8)	4/2	.....
W-24	Sufferin' Cats (8)	6/24	.....

FITZPATRICK TRAVELTALKS (8)

T-11	Wandering Through Wales (9)	10/16	2/14
T-12	Night Life in Chicago (9)	11/27	2/26
T-13	Scholastic England (8)	12/18	5/7
T-14	Ontario, Land of Lakes (10)	2/12	6/4
T-15	Calling on Michigan (10)	3/5	7/23
T-16	Playlands of Michigan (9)	3/26	7/23
T-17	Quebec in Summertime (10)	4/9	7/30
T-18	Roaming Through Northern Ireland (9)	7/9	.....

THE PASSING PARADE (6)

K-71	The City of Little Men (10)	11/20	2/12
K-72	Annie Was a Wonder (10)	1/27	4/9
K-73	Stuff for Stuff (9)	3/26	7/23
K-74	Mr. Whitney Had a Notion (11)	5/7	7/30
K-75	Clues to Adventure (9)	6/11	9/24
K-76	Child City ( )	.....	.....

MGM SPECIALS (4)

A-1	Mighty Manhattan (20)	7/30	5/28
A-2	Heart to Heart (21)	5/21	10/22

PARAMOUNT

PACEMAKERS

K8-1	Appointment With Baby (11)	10/8	1/8
K8-2	Mr. Groundling Takes the Air (11)	12/3	1/22
K8-3	Make Mine Monica (11)	1/14	2/26
K8-4	The MacAdemy Awards (8)	2/18	4/30
K8-5	I Remember You (11)	3/18	5/7
K8-6	My Silent Love (11)	4/22	10/22
K8-7	The Lambertville Story (10)	5/20	9/3
K8-8	Southward Ho Ho! (11)	6/17	9/17
K8-9	Roller Derby Girl (10)	7/8	10/15
K8-10	Neighbors in the Night (11)	7/29	10/15
K8-11	The Football Fan (11)	9/9	.....
K8-12	Strawhat Cinderella (11)	9/23	.....

NOVELTOON

P8-1	The Mite Makes Right (8)	10/	1/15
P8-2	Hector's Hectic Life (7)	11/19	1/8
P8-3	Old Shell Game (7)	12/17	2/19
P8-4	The Little Cut-up (7)	12/17	2/26
P8-5	Hep Cat Symphony (7)	2/4	4/30
P8-6	The Lost Dream (8)	3/18	5/21
P8-7	Little Red School Mouse (7)	4/15	7/16
P8-8	A Haunting We Will Go (9)	5/13	10/22
P8-9	A Mutt in a Rut (8)	5/27	10/22
P8-10	Campus Capers (7)	7/1	9/17

SCREEN SONG

X8-1	Readin' Ritin' and Rhythmetic (7)	10/22	1/15
X8-2	The Funshine State (8)	1/7	2/26
X8-3	The Emerald Isle (7)	2/25	4/30
X8-4	Comin' Round Mountain (7)	3/11	5/21
X8-5	The Stork Market (8)	4/8	7/16
X8-6	Spring Song (7)	6/3	10/22
X8-7	The Ski's the Limit (8)	6/24	9/24
X8-8	Toys Will Be Toys (7)	7/15	10/8
X8-9	Farm Foolery (8)	8/5	10/8
X8-10	Our Funny Finny Friends (7)	8/26	10/8
X8-11	Marriage Wows (7)	9/16	.....
X8-12	The Big Flame-up (7)	9/30	.....

SPEAKING OF ANIMALS

Y8-1	The Gnu Look (10)	10/29	1/15
Y8-2	Calling All Animals (10)	1/7	2/26
Y8-3	Meet the Champ (9)	2/11	4/30
Y8-4	Hocus Focus (10)	4/22	7/30
Y8-5	Goin' Hollywood (10)	6/10	9/17
Y8-6	Video Hounds (10)	8/12	10/15

G. RICE SPORTLIGHT

R8-1	Hot Rod Speedsters (10)	11/5	12/16
R8-2	Acrobatic Illini (10)	1/7	2/19
R8-3	Sno' Time for Learning (10)	1/21	2/26
R8-4	In the Driver's Seat (10)	3/4	4/30
R8-5	Best of Breed (10)	4/8	9/3
R8-6	Fairway Champions (10)	5/6	10/22
R8-7	Top Figure Champs (10)	6/10	9/17
R8-8	Sporting Spheres (10)	7/8	10/15
R8-9	Official Business (10)	8/5	10/15
R8-10	Running the Keys (10)	9/16	.....

POPEYE

E8-1	Robin Hoodwinked (7)	11/18	1/22
E8-2	Symphony in Spinach (7)	12/31	4/30
E8-3	Popeye's Premiere (11)	3/25	5/7
E8-4	Lumber Jack and Jill (7)	5/27	10/22
E8-5	Hot Air Aces (7)	6/24	9/17
E8-6	A Balmy Swami (7)	7/22	10/15
E8-7	Tar With a Star (7)	8/12	10/15
E8-8	Silly Hill Billy (7)	9/9	10/29

UNUSUAL OCCUPATIONS

L8-1	The Glass Orchestra (10)	11/26	1/8
L8-2	The Early Bird (10)	1/28	4/30
L8-3	The Flying Dancers (10)	3/11	6/4
L8-4	The Fall Guy (11)	4/15	7/16
L8-5	Flying Grandmother (10)	6/3	10/22
L8-6	The Sky Rider (11)	7/15	10/15

POPULAR SCIENCE

J8-1	Solar Secrets (10)	12/24	2/19
J8-2	The Stocking Yarn (10)	2/4	4/30
J8-3	White Magic (11)	4/1	6/4
J8-4	Air Force Fire Fighters (10)	4/29	8/6
J8-5	Seaweed Science (10)	6/17	9/17
J8-6	Talking Turkey (11)	8/19	10/15

RKO RADIO

THIS IS AMERICA (13)

93101	County Fair (18)	11/12	1/22
93102	Girls in White (17)	12/10	1/22
93103	Berlin Powder Keg (17)	1/20	4/30
93104	Our Daily Bread (16)	2/4	4/2
93105	On Watch (16)	3/4	4/23
93106	Wonder House (16)	4/1	4/30
93107	Fraud Fighters (15)	4/29	9/3
93108	Love That Beauty (16)	5/27	9/3
93109	Kentucky Derby Story (17)	6/24	9/24
93110	Hoodoo (17)	7/22	11/12
93111	Canada Unlimited (15)	8/19	11/12

MY PAL (4)

93201	Pal's Return (20)	11/26	3/5
93202	I Found a Dog (21)	4/1	7/30

SPECIAL (2)

93801	Basketball Headliners of 1949 (17)	4/22	.....
93901	Football Headliners of 1948 (16)	12/10	.....
94807	Let's Go to the Movies (9)	5/13	1/15

COMEDY SPECIALS

93401	Contest Crazy (17)	10/1	12/14
93402	Heart Troubles (16)	3/11	5/14
93403	The Newlyweds (18)	8/19	11/12

LEON ERROL (6)

93701	Uninvited Blonde (16)	11/12	3/19
93702	Backstage Follies (19)	12/24	2/19
93703	Dad Always Pays (18)	2/18	5/7
93704	The Cactus Cut-Up (17)	4/15	6/11
93705	I Can't Remember (16)	6/10	9/3
93706	Oil's Well That Ends Well (17)	8/5	9/24

SCREENLINERS (13)

94201	Jan August & His Piano (8)	10/29	.....
94202	Block Party (8)	11/26	3/5
94203	It Pays to Be Ignorant (8)	12/24	3/5
94204	Men of the Shooting Stars (9)	1/21	4/30
94205	Movie Memories (8)	2/18	5/14
94206	Shake Hands With Success (8)	3/18	6/25
94207	Shush Money (8)	4/22	7/30
94208	Helicopter Magic (8)	5/13	9/3
94209	I Like Soap Because (9)	6/10	9/24
94210	Mellow Dramas (8)	7/8	10/8
94211	Airline Glamour Girls (9)	8/5	11/12

WALT DISNEY CARTOONS (18)

94101	Pluto's Purchase (7)	7/9	....
94102	The Trial of Donald Duck (7)	7/30	7/23
94103	Catnap Pluto (6)	8/13	9/23
94104	Inferior Decorator (7)	8/27	7/23
94105	Pluto's Fledgling (7)	9/10	12/18
94106	Soup's On (8)	10/15	....
94107	Three for Breakfast (8)	11/5	3/12
94108	Mickey and the Seal (7)	12/3	3/12
94109	Tea for Two-Hundred (7)	12/24	3/5
94110	Pueblo Pluto (7)	1/14	3/19
94111	Donald's Happy Birthday (7)	2/11	5/7
94112	Pluto's Surprise Package (7)	3/4	5/21
94113	Sea Salts (8)	4/8	6/11
94114	Pluto's Sweater (7)	4/29	6/11
94115	Winter Storage (7)	6/3	7/30
94116	Bubble Bee (7)	6/24	9/3
94117	Honey Harvester (7)	8/5	9/3
94118	Tennis Racquet (7)	8/26	9/3

SPORTSCOPES (13)

94301	Texas Redhead (8)	9/24	1/22
94302	Frozen Fun (8)	10/22	3/12
94303	Athletic Stars (8)	11/19	3/12
94304	Fighting Tarpon (8)	12/17	3/19
94305	Game Birds (8)	1/14	4/30
94306	Waders of the Deep (8)	2/11	5/7
94307	Canadian Roughriders (8)	3/11	5/14
94308	Sports' Top Performers (8)	4/8	6/25
94309	Golf Masters (8)	5/6	9/3
94310	Mighty Marlin (9)	6/3	9/24
94311	Rolling Thrills (8)	7/1	10/8
94312	Calument Blueboods (9)	7/29	10/8
94313	Ice Kids (8)	8/26	11/12

RAY WHITLEY REVIVALS (4)

93501	Keep Shooting (17)	9/10	....
93502	Range Rhythm (18)	10/15	....
93503	Cactus Capers (17)	11/19	....
93504	California or Bust (18)	12/24	....

DISNEY REISSUE SERIES 2 (6)

94701	Goofy and Wilbur (8)	10/1	....
94702	Wynken, Blynken and Nod (8)	11/19	....
94703	Pluto's Judgment Day (8)	1/28	....
94704	The Ugly Duckling (9)	3/18	....
94705	Country Cousin (9)	5/20	....
94706	Ferdinand the Bull (8)	7/15	....

TRUE-LIFE ADVENTURES

93601	Seal Island (27)	5/15	5/7

REPUBLIC

SERIALS

891	Federal Agents vs. Underworld, Inc. (12 Chapters)	1/29	3/5
892	Ghost of Zorro (12 Chapters)	8/6	.....
893	King of the Rocketmen (12 Chapters)	10/29	.....
894	King of the Jungleland (15 Chapters) (Reissue)	4/23	.....

CARTOONS

881	Beyond Civilization to Texas (8)	3/15	3/13
882	The Three Minnies (8)	4/15	5/7
883	Romantic Rumbolia (8)	6/1	9/3
884	Bungle in the Jungle (8)	6/15	....

20th-FOX (1948-Second Half)

MOVIETONE ADVENTURES (9)

8256	Riddle of Rhodesia (8)	7/48	9/4
8257	Bermuda (8)	8/48	9/4
8258	Desert Lights (8)	8/48	8/28
8259	Portrait of the West (8)	10/48	....
8260	Way of the Padres (8)	1/48	....

Black and White

8204	Majesty of Yellowstone (9)	7/48	6/19

SPORTS REVIEW (7)

8303	Everglades Adventure (9)		5/1
8304	Football Finesse (10)	9/	8/21
8305	Olympic Water Wizards (9)	10/	12/4
8306	Yankee Ski-Doodle (8)	12/	.....

TERRYTOONS (20)

8521	The Witch's Cat (7)	7/	9/4
8522	Magpie Madness (7)	7/	8/28
8523	Love's Labor Won (7)	8/	9/11
8524	The Hard Boiled Egg (7)	10/	12/4
8525	The Mysterious Stranger (7)	10/	12/4
8526	Free Enterprise (7)	10/	12/4
8527	Triple Trouble (7)	11/	.....
8528	Out Again in Again (7)	11/	.....
8529	The Magic Slipper (7)	12/	.....
8530	Gooney Golfers (7)	12/	.....

MOVIETONE SPECIALTY (3)

8801	Symphony of a City (11)	9/	12/4

MARCH OF TIME

12	The Case of Mrs. Conrad (18)	7/	.....
13	White-Collar Girls (18)	8/6	8/7
14	Life With Grandpa (17)	9/	.....
15	Battle for Germany (18)	10/	10/2
16	America's New Air Power (18)	10/29	11/6
17	Answer to Stalin (19)	11/26	1/27
18	Watchdogs of the Mail (18)	12/	....

UNITED ARTISTS

LANTZ CARTUNES

	Dog Tax Dodgers (7)	11/19	.....
	Wild & Woody (7)	12/31	.....
	Scrappy Birthday (7)	2/11	.....
	Drooler's Delight (7)	3/25	.....
	Bolero (7½)		.....

Rel. No.	Title	Rel. Date	Data

UNIVERSAL-INTERNATIONAL

TECHNICOLOR CARTUNES (13)

Reissues

4321 Pantry Panic (7).....11/22 .....
4322 Hollywood Matador (7)....12/13 .....
4323 Mouse Trappers (7)..... 1/24 .....
4324 Hams That Couldn't Be Cured (7) ..... 2/21 .....
4325 The Screw Driver (7)..... 3/14 .....
4326 Ace in the Hole (7)..... 4/4 .....
4327 Goodbye, Mr. Moth (7).... 5/2 .....
4328 Jukebox Jamboree (7)..... 5/30 .....
4329 The Loan Stranger (7)... 6/27 .....
4330 Dizzy Acrobat (7)..... 7/25 .....
4331 Dizzy Kitty (7)..... 8/22 .....
4332 Cow Cow Boogie (7)..... 9/19 .....
4333 The Screwball (7).....10/17 .....

SING AND BE HAPPY (8)

4381 Choo Choo Swing (10).....11/1 2/19
4382 The Year Around (10).....12/6 .....
4383 Songs of Romance (8½).. 1/24 3/12
4384 Clap Your Hands (10)..... 3/7 7/2
4385 Moonlight Melodies (8).... 4/25 .....
4386 Minstrel Mania (9)..... 6/13 9/17
4387 Singing Along (10)..... 8/8 .....
4388 Sailing With a Song (10)..10/3 .....

VARIETY VIEWS (8)

4341 Canada Calls (9).....10/1 1/22
4342 They Went That A-Way (10) ..... 1/10 .....
4343 Just a Little North (10)... 2/28 7/23
4344 Dynasty of Wonders (10).. 4/4 6/4
4345 Inch by Inch (9)..... 5/30 .....
4346 Singing Is Fun (9)..... 8/22 .....
4347 Beauty & the Beach (9).. 9/5 .....
4348 You Don't Say! (9).....10/3 .....

NAME BAND MUSICALS (13)

4301 Rhythm Masters (15).....12/8 2/19
4302 Lawrence Welk & Orch. (15) 1/5 1/27
4303 Ted Weems & Orch. (15).. 2/2 7/2
4304 Les Brown & Band (15)... 3/2 .....
4305 Duke Ellington & Orch. (15) 3/30 .....
4306 Ted Fio Rito & Orch. (15) 4/27 9/3
4307 Del Courtney & Orch. (15). 6/1 .....
4308 Gene Krupa & Orch. (15).. 6/29 .....
4309 Spade Cooley & Orch. (15) 7/27 .....
4310 Jack Fina & Orch. (15).... 8/10 .....
4311 Russ Morgan & Orch. (15). 9/7 .....
4312 Skinnay Ennis & Orch. (15).9/28 .....
4313 Rhythm of the Mambo (15).10/26 .....

TWO-REEL SPECIALS (2)

4201 Cheating in Gambling (17). 2/2 .....
4802 Four Bears Before the Mast (18) ..... 8/31 .....

ONE-REEL SPECIAL

4203 Christmas Dream (11)....11/12 11/13
4204 Movies Are Adventure (10) 8/22 1/15

MUSICAL WESTERNS (8)

4351 Six Gun Music (24)..... 1/6 .....
4352 Cheyenne Cowboy (23).... 2/10 6/4
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5003 Princely India (20).....12/25 4/2
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5402 So You Want to Be on the Radio (10) 11/6 1/22
5403 So You Want to Be a Baby Sitter (10)..... 1/8 4/2
5404 So You Want to Be Popular (10) ..... 3/12 .....
5405 So You Want to Be a Muscle Man (10)..... 7/2 .....
5406 So You're Having In-Law Trouble (10) ..... 8/27 .....

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5302 Fin'n Catty (7).....12/11 .....
5303 Bedtime for Sniffles (7).... 1/1 .....
5304 Presto Changeo (7)..... 2/5 .....
5305 Swooner Crooner (7)..... 2/12 .....
5306 Hop, Skip & Chump (7)... 3/5 .....
5307 He Was Her Man (7)..... 4/2 .....
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5710 Bad Ol' Putty Tat (7).... 7/23 .....
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5713 Fast and Furry-ous (7).... 9/17 .....
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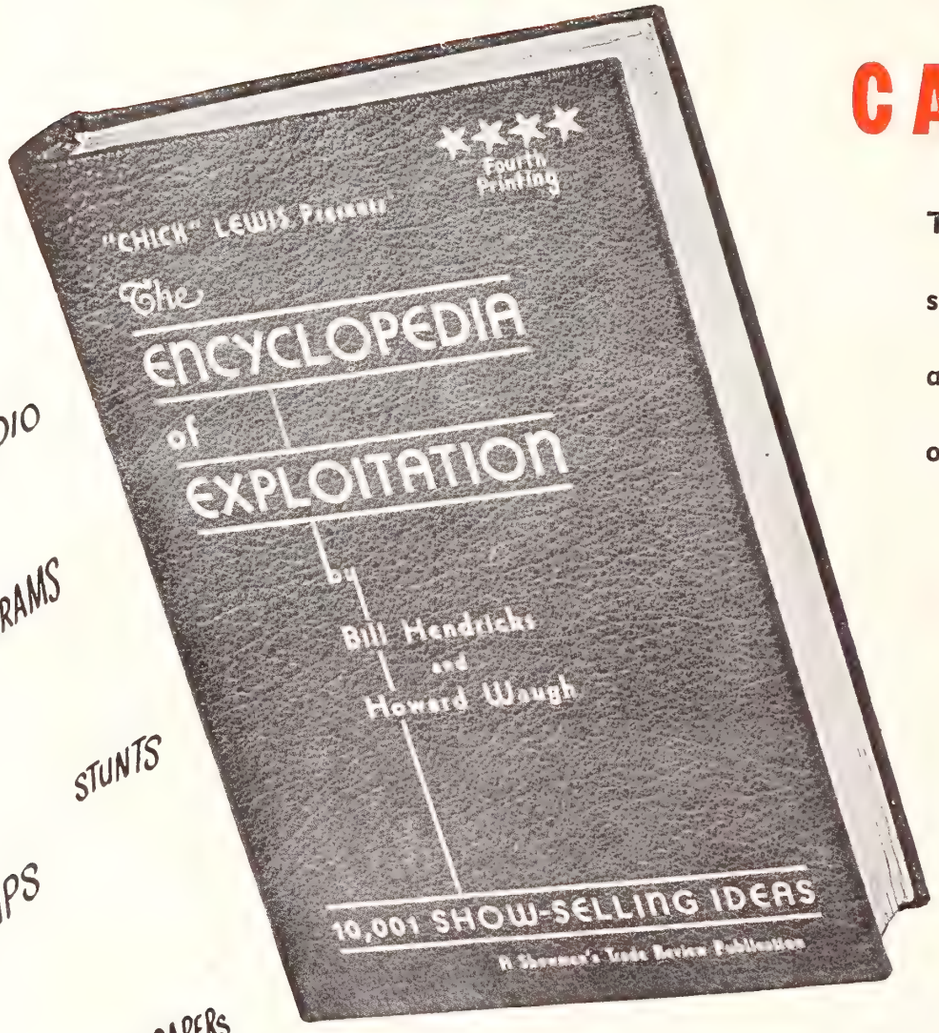
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SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

IN THIS ISSUE

BIG 3 SEEK DIVORCE ESCAPE IN ANTI-TRUST SUIT DECREE

TRADE SEES 'CURLEY' FIGHT GOING TO SUPREME COURT

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DECEMBER 3, 1949
Vol. 51 No. 23

REGULAR FEATURES:

Advance Date
National Newsreel
Audience Classification
Hollywood Newsreel
Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide

Entered as second class matter February 20, ... at the Post Office at ... under the Act of ... 1879. Published weekly by Showmen's Trade Review, Inc., ... Broadway, ... 19, N. Y. ... copy, $2 a year in the Americas, $3.50 a year foreign. All contents copyright ... by Showmen's Trade Review, Inc.



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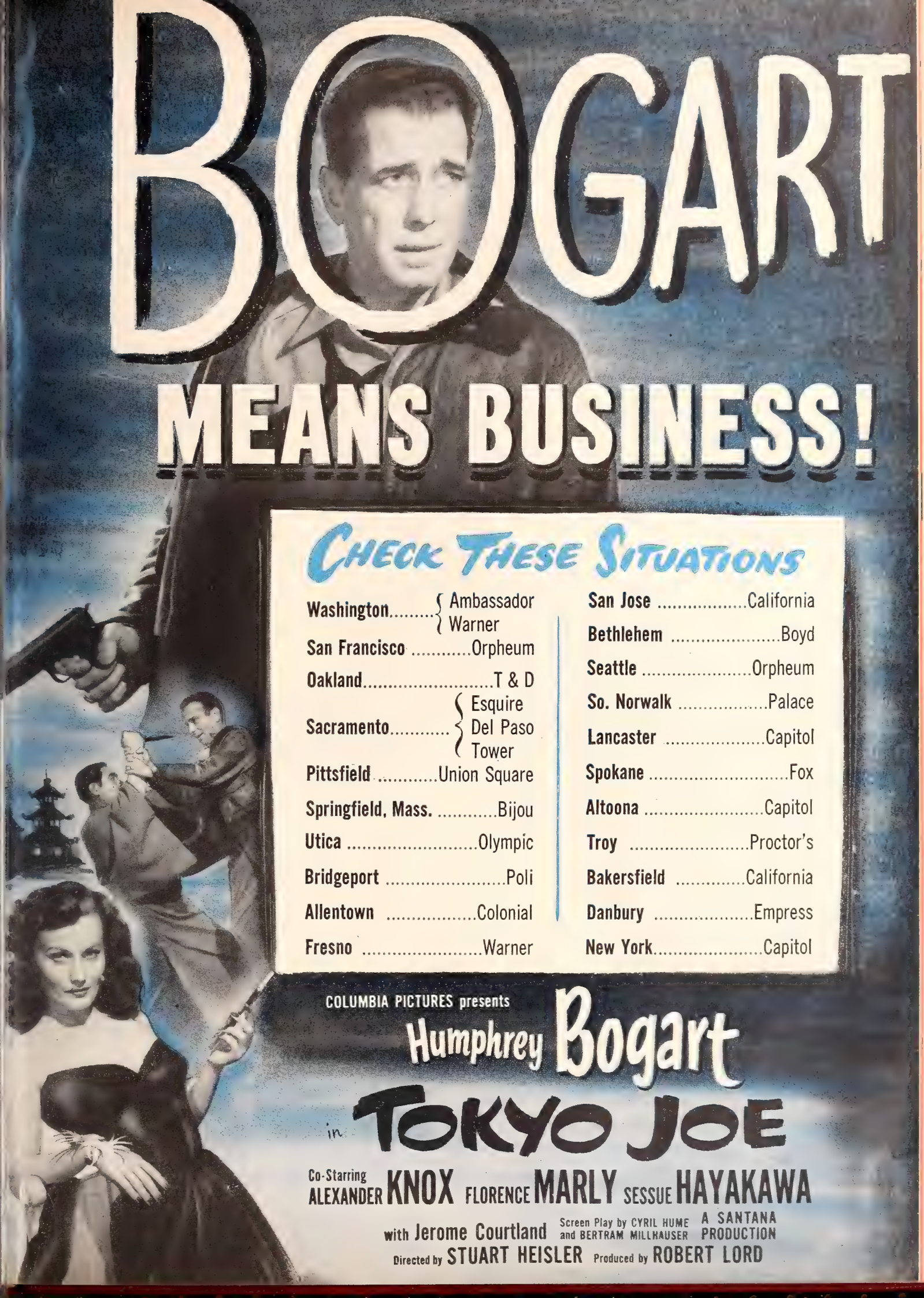
"BATTLEGROUND"
Continues to blast all records at Astor, N. Y.

"INTRUDER IN THE DUST"
Hailed by N. Y. Times "as this year's pre-eminent picture and one of the great dramas of our times."

"THAT FORSYTE WOMAN" *(Technicolor)*
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Utica.....Olympic
Bridgeport.....Poli
Allentown.....Colonial
Fresno.....Warner
San Jose.....California
Bethlehem.....Boyd
Seattle.....Orpheum
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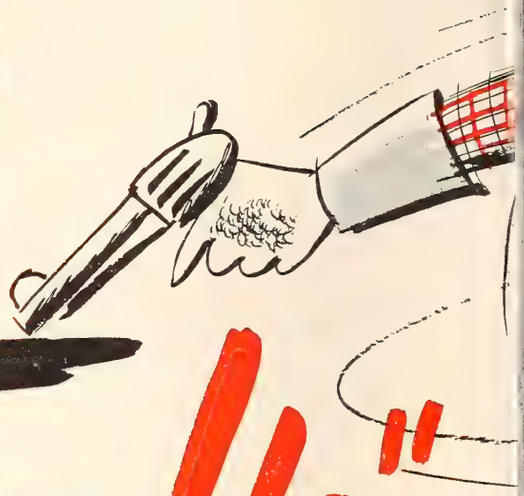

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"CAN'T MISS!!!"

SHOWMEN'S TRADE REVIEW





"NAT HO
HITS THE JACK
AGAIN!" Hollywood Re

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Randolph Scott

BILL WILLIAMS · V

and Douglas Kennedy · Joan Taylor · James To

Original Story and Screenplay by Frank Gruber · A Nat Holt

There's



COLOR BY CINECOLOR

MAN OF THE PLAINS

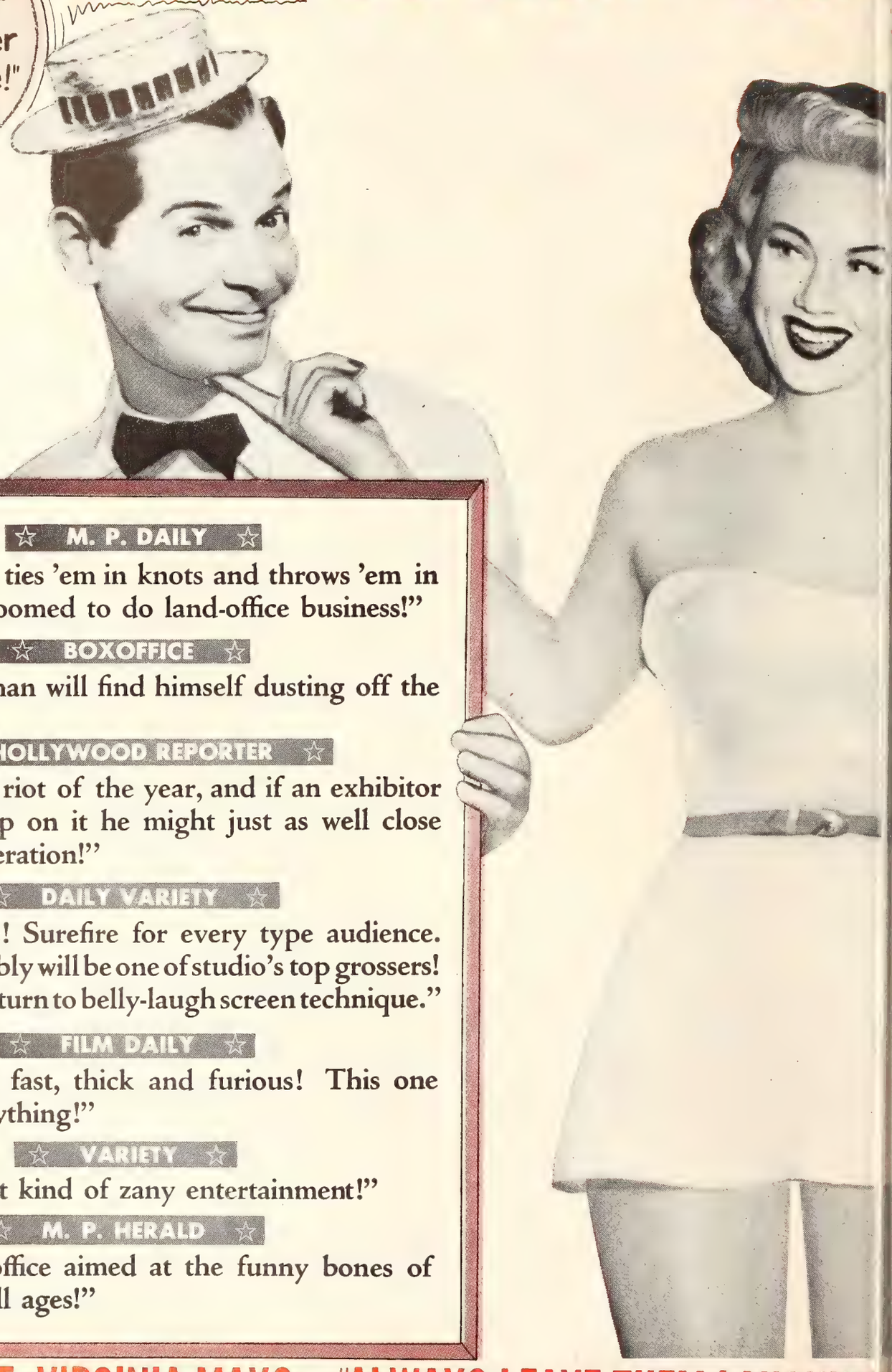
ORY · JANE NIGH and introducing DALE ROBERTSON as Jesse James

· Barry Kelley
y 20th Century-Fox · Produced by NAT HOLT · Directed by EDWIN L. MARIN · Associate Producer HARRY HOWARD

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☆ BOXOFFICE ☆

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☆ HOLLYWOOD REPORTER ☆

"The comedy riot of the year, and if an exhibitor can't clean up on it he might just as well close down his operation!"

☆ DAILY VARIETY ☆

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☆ FILM DAILY ☆

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☆ VARIETY ☆

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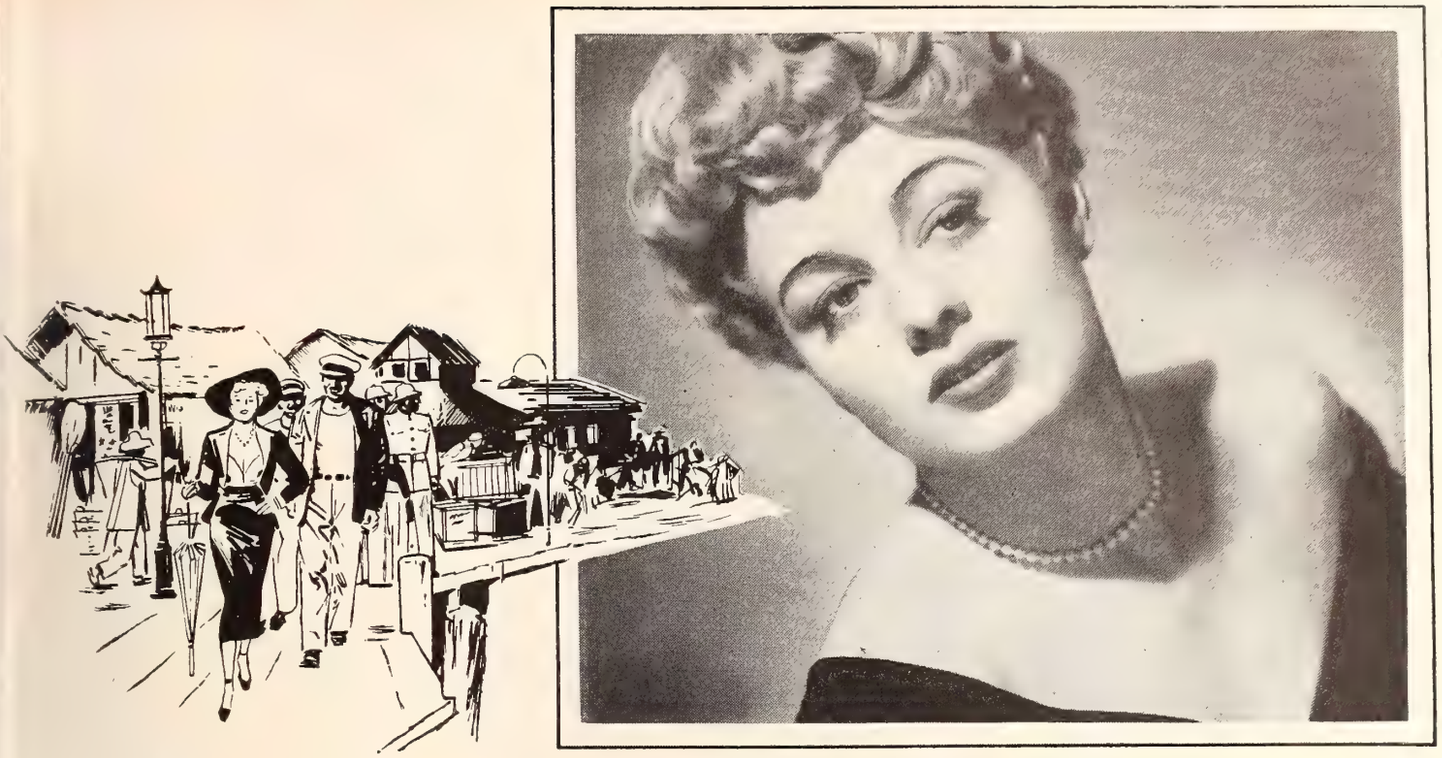
☆ M. P. HERALD ☆

"Strong box-office aimed at the funny bones of audiences of all ages!"

MILTON BERLE · VIRGINIA MAYO IN "ALWAYS LEAVE THEM LAUGHIN(

WITH RUTH ROMAN · BERT LAHR PRODUCED BY JERRY WALD · DIRECTED BY ROY DEL RUTH

Screen Play by MELVILLE SHAVELSON and JACK ROSE From a Story by MAX SHUL[illegible] and RICHARD MEALAND · Musical Direction by Ray Heindorf
Special Music & Lyrics by Sammy Cahn



Nothing is more important to all of us in this business than the development of personalities. This is a tough job for producers, and can only be accomplished with the help of exhibitors.

Exhibitors can and should cooperate by properly spotting the pictures in which new personalities appear and by properly exploiting these pictures. It is then that substantial progress is made in the development of new personalities.

Shelley Winters, who has been widely acclaimed and publicized in the press as a new box office star, will justify this prediction in her forthcoming picture SOUTH SEA SINNER.

I personally urge all exhibitors to screen this picture and see for themselves what a wonderful job Shelley Winters does.

SOUTH SEA SINNER is a fine box office picture. If every exhibitor gives it the kind of booking and promotion it deserves, I am convinced the public will readily accept Shelley Winters as a new star.

And that is a big accomplishment.

W. A. SCULLY

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THE EDITORIAL PAGE

Financing the PR Program

In Washington early this month the next sessions of the industry's Public Relations group will swing into action to carry out the mandate of the Chicago meetings which ratified the program.

It has long been a problem as to how the PR program would be financed if it were to be successful. In this connection we offer to the Washington meeting the following:

Each theatre to contribute a sum equal to one per cent of its film costs with the distributors contributing a like amount.

Part of the basic program should be a localized radio and newspaper campaign specifically designed to attract patronage to the picture theatres. This would mean that such a program would not only be national, but local as well, since it would reach into every section of the country through the two mediums generally accepted as most practical to achieve such an objective.

In connection with this type of activity it is pertinent to quote the following from a New York newspaper: "Deposits in savings banks have increased 94 per cent during the eight years in which the savings banks of New York State have cooperated in an advertising and promotional campaign. . . . "

The financing plan we offer for the consideration of the delegates is one that was arrived at only after careful study of the problems involved. It is our contention that this method would achieve the desired and necessary requirements—which are an equitable arrangement for participation by all branches of the industry without saddling any of them with too heavy a burden in carrying out an adequate Public Relations program.

We hope the representatives of the industry will give this suggestion their serious consideration and that they may recognize in it a basis for the solution of a problem which, admittedly, can become very difficult.

▲ ▲ ▲

A Bow to the Prize Baby

National Screen's current trade ad carries the following as part of its text: ". . . . there is a clear track ahead for honest-to-goodness salesmanship and showmanship. . . ."

Although we have been shouting the same thing for years, we rather liked the way the Prize Baby phrased it and so we have taken the liberty of quoting.

On many occasions, this page has cited examples of outstanding showmanship effort. We have endeavored through the years, to emphasise that there was a generally slowing down of show-selling activity. A lack of originality and agressiveness. Too many theatremen appeared to be laboring under a delusion that the boom days would be back again soon. They seemed to refuse to acknowledge that the "gravy train" (another quote from the NSS ad)—had stopped running in the vast majority of situations around the country.

Here we are at the beginning of a new show season and on the credit side of the ledger is the undisputed fact that there is a large volume of good product being delivered. To allow these fine attractions to shift for themselves would be nothing short of criminal and those guilty must, sooner or later, step aside to make room for the kind of showmanship brains that will sell pictures locally to the hilt.

And as this page has stated frequently, sell your theatre as well as your attractions. If you are operating a good movie theatre, talk about it in your ads, in your lobby and on your screen. Let them all know that in addition to fine screen fare they are also buying comfort and relaxation through the medium of a good theatre.

▲ ▲ ▲

Showmanship in Advertising

Some ten years ago it was our privilege to sponsor and publish Bill Hendricks' "The Encyclopedia Of Exploitation." It is now in its fourth printing and probably the book with the largest circulation in the motion picture industry. There are few theatremen who do not own and treasure their copies.

This week, as announced in this issue, we are presenting another book, "Showmanship In Advertising," written by Bill Hendricks and illustrated by Monty Orr.

This new volume represents many years of research and study of a highly important subject which, to our knowledge, has not heretofore been adequately covered in any one book. Both Hendricks and Orr are to be congratulated for the very able job they have done. The few advertising executives who were privileged to look it over in manuscript form were loud in their praises.

It will take its place alongside the Encyclopedia on the desks and bookshelves of theatremen all over the world. As its publisher we are grateful for the opportunity of introducing it to advertising men and theatremen.

—CHICK LEWIS

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WHAT'S NEWS
In the Film Industry This Week

GENERAL

Not so long ago, Rep. J. Parnell Thomas had some very important people in the motion picture industry worried as the House Un-American Activities Committee, of which he was chairman, launched an investigation into alleged Communism in Hollywood, an inquiry which ramped all over the lot but neglected to take the challenge which Hollywood gave: Look at our pictures and see if there is any Communist propaganda in them. This week the same Rep. Thomas threw himelf on the mercy of the court, uncontesting the charge that he had defrauded the federal government by padding payrolls for employe services which were said to be nonexistent. He can get as much as 32 years in jail and fines of $40,000.

In Kansas City the Colosseum of Motion Picture Salesmen elected Charles Dortic president and ratified a new contract which gives them a minimum salary of $75 weekly—a $5 raise, as well as other benefits.

In New York United Artists Executive Vice-President Arthur Kelly saw an increase of joint production in England to use up impounded American money, while Harold Wilson, president of the British Board of Trade, announced in Washington that MPAA President Eric Johnston would go to England in January or early February to discuss a new Anglo-American deal. In London J. Arthur Rank renewed his attack on box-office taxes.

LITIGATION

Divorce continued to be a worrisome word for the theatre-holding defendants in the Government anti-trust suit—Warner Bros., 20th Century-Fox and Loew's (MGM). This week the Big 3, who don't fancy the idea of giving up their theatre properties, came up with their version of what the decree in the anti-trust suit should be with a document which would enable them to retain some of their theatres at any rate. It calls for divorce, but provides that divorce can be suspended if by giving up some theatres, adequate competition is provided. It also would allow the Big 3 to play their pictures on their own terms in any theatres in which they had a proprietary interest.

Meanwhile the "lawyers' paradise," as dapper Eric Johnston, president of the Motion Picture Association of America calls it, was pretty active. Harry and Herman Stahl of the Nuluna at Sharon, Pa., filed a $1,500,000 anti-trust suit against Warner Bros., Loew's (MGM), Paramount, 20th Century-Fox, United Artists, Film Classics and Warner theatre operating companies, charging that they could not get first-run film due to an alleged conspiracy. National Allied reportedly furnished the Justice Department with exhibitor statements that Columbia or its employes had demanded increased admissions for "Jolson Sings Again"—a statement which Columbia has denied repeatedly. Theatre Owners of America called on the Justice Department in Washington over the same question. And down in New Orleans the Gulf States Allied was denouncing distributors for going to court with "fanfare" over alleged fraud suits, without first trying quiet, out-of-court settlements and calling upon them ot get rid of Attorneys Sargoy and Stein.

In Pennsylvania the censor board appealed a federal court decision which denied them the right to censor films appearing over television because this reportedly was an encroachment on the rights of the Federal Communications Commission. In New York trade circles were pretty certain that the Motion Picture Association of America, which is supporting an attack on censorship in Memphis, would carry its case to the U. S. Supreme Court. In Albany, N. Y., Paramount incorporated a new $4,000,000 distributing company and a new $4,000,000 theatre company to take over if and when divorce comes about.

EXHIBITION

Federal admission taxes for the month of September totalled $35,072,207, or well above the $32,136,111 collected for September, 1948, the Treasury Department revealed this week as both the Theatre Owners of America and national Allied were marshaling their forces for an all-out attack on the box-office levy when Congress reconvenes.

This question of admission taxes meanwhile was causing more and more worry in various sections. Yonkers, a short train ride from New York, was organizing to fight a proposed five percent municipal tax, the Ohio Drive-in Association was warning its members to watch the municipalities in their areas for any move by which they might seek to take over any amount of box-office tax that the federal government might give up. The real fear in the exhibitor mind, however, is that he will have additional taxes slapped on his box-office without getting federal relief.

Meanwhile in California United Artists Theatre Circuit was preparing to take over 17 houses which will fall into its lap as a result of the divestiture provisions of the Government anti-trust suit, and in Baltimore the same company reelected all its directors, which include such notables as Joe Schenck and George Skouras. Out in Winfield, Kansas, the Sullivan Independent Theatres have leased the Regent formerly held by Fox Midwest, and in Madison, S. D., Paramount's Minnesota Amusement Company, taking another step in divestiture, has sold the Lyric property to a non-exhibitor—J. F. Stahl. In Boston, RKO will drop vaudeville at its Boston Dec. 7 and will return to duals. Reason: $20,000 weekly grosses could not cover the nut of a house which has to gross $27,000.

DISTRIBUTION

MGM is withdrawing "Gone With the Wind" Dec. 31. Jerry Jernigan taking over Realart for Memphis. Louis R. Brager stepping into Film Classics' exchange operations captaincy, succeeding Albert Mannheimer, RKO appointed Herbert Horn to handle its German distribution, and John M. Whitaker resigned as an RKO vice-president.

Salesmen Win Wage Boost, Elect Dortic

The Colosseum of Motion Picture Salesman closed its two-day convention in Kansas City last Saturday and Sunday by electing Charles Dortic of Albany, its first vice-president, to the presidency and by ratifying a contract for improved wages and working conditions reached with nine distributors.

The new contract, reached prior to the convention but subject to the approval of that body, calls for a minimum of $75 weekly, the same welfare benefits which the companies offer other employes, and a notice varying from four to eight months when the company planned to substitute its own automobiles for those of the salesman for transportation. The contract, retroactive to Oct. 18, runs till April, 1951 and covers Paramount, Loew's (MGM), Monogram, Republic, Columbia, Twentieth Century-Fox, Universal, Warner Bros., and RKO. Still to be negotiated are contracts with United Artists, Film Classics, and Eagle Lion, Colosseum Counsel David Beznor declared.

Organization business, which was conducted during the two-day session, included the budget with Dortic declaring the organization was sound and had a membership of 1,030.

Cincinnati Selected

Cincinnati was selected for the 1950 convention. Other officers elected are Vice-Presidents Harry Wynn, Atlanta, and William Warner, Los Angeles; Treasurer Thomas McKean, Oklahoma City; Reelected was Executive Secretary N. Provencher. Ed Golden, president of the Kansas City Loge and Morton Truog, its secretary, hosted the convention.

Watch City Tax, Drive-Ins Warned

Members of the Ohio Drive-in Association were warned this week to watch any attempt by city governments to step into the amusement tax field as the result of any possible reduction in the tax rate by the federal government.

The warning was issued in view of the advice in that direction by the American Municipal Association of Mayors. President Frank Nolan has also appointed the following committees:

Daylight savings—Chairman, J. D. Dempsey, Jack Armstrong, Horace Shock; Activities—Chairman, Thomas Wasson, Ken Veach, Barton Cook; Insurance—Chairman, Paul Swinger, J. B. Steadman, J. D. Dempsey; Taxation—Chairman, Ethel Miles, Frank Yassenoff, C. I. Snook; Technical—Chairman, Carlos Crum, Al Boudouris, Charles Mosser; Traffic and highways—Chairman, Milton Yassenoff, George Kaler, F. E. Price.

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By Way of Explanation

Theatre Video Sees Answers In Football

By BILL SPECHT (News Editor)

Post mortems on the World Series theatre television showings up to now do not seem to have added much to the sum total of what exhibitors are trying to find out about televising big events, but post mortems on the more recent telecasting of the Notre Dame football games seems to be providing a key to some very interesting answers.

For the third week of these showings last Saturday at the American Theatres' Pilgrim in Boston, and the first of the butting and battering games at Fabian's Brooklyn Fox, displayed results which dovetail neatly.

At the Boston house, the management was all grins. It not only sold out the house at regular admissions, admitted 250 standees which is the maximum number permitted by the Hub City's fire department, but turned away over 500 more. For the first game, the management reported a "good" house, but one which was far from a turnaway.

Equally interesting is that while the first football telecast at the Pilgrim was satisfactory as far as attendance is concerned to the management, the second week's had built up and the third had sold out. Apparently word got around that the football telecasts were good and worth seeing and since the Pilgrim did not do any extensive advertising, that old factor in show business that can make you or break you—word of mouth—must have done the trick.

Comparison

Now take this showing made by the Boston Pilgrim and compare it with the Brooklyn Fox and more interesting facts may be deduced. The Fox barely got under the wire with the game—its first football broadcast—last Saturday. Negotiations with DuMont for the right to broadcast were apparently held up to the last minute with the question of price being a hurdle. When both sides got together, it was too late to do much advertising, so the Fabian house practically opened its Notre Dame game cold.

The results were that attendance was better than the usual for Saturdays but far from a sellout. The indication is again that an important factor in connection with these large-screen telecasts is not only the initial advertising done by the house and the proper time to do a job with it, but the build-up that is given by patrons who saw it and talk the event up until others hear that the show is good and want to see it too.

Regular Admission

Incidentally in both houses the Notre Dame game played at regular prices as an added attraction to a double feature.

Going Up

Admission taxes reported by the U. S. Treasury Department for October, 1949, which reflects the amounts paid at the box-office in September, totalled $35,072,207, or well above the $32,136,111 collected in the same period of 1948. The latest report also showed that the taxes paid by Mr. and Mrs. America during this September were almost equal to those which they paid in August, 1948, when the take was $32,287,207.

Justice Dept. Gets 'Jolson' Report Charging Higher Admission Demand

National Allied Wednesday filed a report with the Justice Department in Washington, D. C., which was said to indicate that Columbia or its employes had demanded increased admission in connection with engagement of "Jolson Sings Again."

Allied General Counsel Abram F. Myers, when queried about the report, refused to say how many exhibitors had submitted complaints of the alleged pressure made by Columbia in what, if proved, would be a violation of the U. S. Supreme Court ruling in the Government anti-trust suit that a distributor may not fix an exhibitor's admission prices.

The Allied action is apparently in reply to Columbia General Sales Manager, A. Montague's repeated denials that his company sought any increased admissions and his challenge for exhibitors to produce proof, first sent to the National Allied convention in Minneapolis, (STR, Oct. 29, p. 5).

The Allied complaint followed one made by Theatre Owners of America Executive Director Gael Sullivan and General Counsel Herman Levy to the Attorney General in Washington. At the time the TOAites discussed specific cases and promised to furnish documented evidence.

Big 3 Seek Divorce Escape In Anti-Trust Suit Proposals

The Big 3—Warner Bros., 20th Century-Fox, Loew's (MGM)—this week formally presented to the New York federal statutory court their proposed decree in the Government anti-trust suit which, if accepted, would enable them apparently to escape divorce of exhibition from production and distribution.

The proposed decree would also enable these theatre-holding defendants to acquire theatres without court approval, in order to replace those lost by "physical destruction, conversion or non-theatrical purposes" or through expiration of leases.

And in apparent line with the thought that divorce may be avoided, it would enable any of the Big 3 to rent films as they saw fit to theatres in which they had a proprietary interest or indirectly. This clause, Section V, reads:

"Nothing contained in this decree shall be construed to limit, in any way whatsoever, the right of each distributor-defendant to license, or in any way to arrange or provide for, the exhibition of any or all the motion pictures which it may at any time distribute, in such manner, and upon such terms, and subject to such conditions as may be satisfactory to it, in any theatre in which such distributor-defendant has a proprietary interest, either directly or through subsidiaries."

Divorce Escape

The divorce escape clause appears in the third paragraph of Section IV of the Big 3 proposals—a section whose first two paragraphs set out to provide for separation of exhibition from production-distribution.

Paragraph 1 of this section calls upon the Big 3, within one year after the decree is handed down, to furnish a plan for divorce and give the Justice Department six months in which to object. Paragraph 2 calls upon the Government to furnish a divorce plan within a year after the decree is handed down and gives the Big 3 six months to object. But Para-

(*Continued Page* 14)

Trade Sees 'Curley' Censor Fight As Slated for U. S. Supreme Court

Possibility that the Motion Picture Association of America-sponsored fight against Memphis censorship would be carried to the U. S. Supreme Court if the Tennessee high court upholds a lower court decision against United Artists and Hal Roach in the "Curley" case was seen in trade circles this week.

The possibility gained the strength of a near-certainty when a spokesman for the MPAA, which is backing the "Curley" fight, in answer to a question, asserted that the law permitted an appeal direct to the U. S. Supreme Court from the state Supreme Court.

The "Curley" case, filed by United Artists and Hal Roach after Memphis Censor Lloyd Binford had banned the film because it showed white and Negro children together, lost out when the court questioned the right of United Artists to sue on the ground that it was not a corporation licensed to do business in Tennessee. The court also, according to a spokesman for the MPAA, which is backing the fight, upheld the validity of the censor ordinance.

The MPAA spokesman added that the original petition in the suit had challenged censorship among other reasons, as being violative of the First and Fourteenth Amendments of the U. S. Constitution. A news story in SHOWMEN'S Nov. 26, had credited the "Lost Boundaries" case, and attacking censorship in Atlanta, as being the first to invoke the constitutional amendments.

Pa. Censors Appeal Video Knock-Out

Pennsylvania's censor appealed to the third U. S. Circuit Court of Appeals this week against a federal court decision which knocked out their power to censor films used over television.

The issue was raised by Pennsylvania video stations when the censor board attempted to extend the powers it now has over films shown in theatres to those shown over television. As a result, Federal Judge William H. Kirpatrick ruled that the censors' action encroached on the powers of the Federal Communications Commission. The issue of the right of films to freedom from censorship under constitutional provisions for free speech was not raised, as they have been in the "Lost Boundaries" suit against Atlanta censorship.

Big 3 Propose Trust Decree

(*Continued from Page* 13)

graph 3 provides that divorce can be suspended "at any time after three years" from the entry of the decree, if the actual surrender of theatres by the Big 3 in that period has made divorce unnecessary. The full text of this paragraph follows:

"At any time after the three years from the entry of this judgment any defendant which has submitted a plan pursuant to . . . (the divorce" providing paragraphs) of Section IV of this judgment may petition the court to suspend the effective date of such plan or the taking of any steps to effectuate it upon the ground that actual divestiture of theatre interests during such period has made such plan unnecessary, in whole or in part, to provide adequate competition in the distribution and exhibition of films. Upon the filing, in good faith, of such a petition, an appropriate order suspending execution of the plan shall issue as of course and be in effect until the court shall have heard and determined the merits of the petition. The court may thereafter enter an order revoking, modifying or affirming said plan, in whole or in part, or substituting such other relief as may be warranted by its findings as to the competitive conditions then prevailing in the industry."

The proposed decree additionally permits voluntary arbitration.

Accompanying the proposal for a decree, the Big 3 submitted, is a bulky series of "objections and corrections" to the Justice Department "new proposed Findings of Fact and Conclusions of Law."

The challenges for the most part seem directed at softening findings and conclusions on monopoly and monopolistic practices, which might prove expensive to the Big 3 later if these Findings become official. In which case they could be used as evidence in suits filed by exhibitors against any of the Big 3.

One challenge is directed at the Government's attempt to include findings arising out of the Paramount and RKO Consent Decrees on the ground that neither of these companies is now party to the present suit.

Government figures on theatre holdings, vertical integration and monopoly are also challenged and strangely enough, the Big 3, who have at one time or the other favored arbitration, serve notice upon the court that they do not wish the impression conveyed that "merely by not objecting" to arbitration they "are binding themselves to establish or support any arbitration system."

To Jan. 17?

Hearings on the Government anti-trust suit decree may be postponed to Jan. 17 from the scheduled Dec. 6, it was reported this week. One of the three Justices who sit on the case—Judge Henry W. Goddard,—is at present sitting on the Alger Hiss perjury trial, which will hardly be concluded in time for the original date set on the anti-trust suit.

Not Fantastic

Manager Florence Kipp of the Paramount, Cincinnati, is one girl who can remember when and who doesn't miss bets when it comes to selling tickets. Finding the young folks like to dance, she has set up a juke box in the lobby and holds Saturday night dances in which any ticket holder can participate.

Taken for a Ride?

Exhibitors of Columbus, Ohio, are really worried that the bus companies are taking them for a ride in more ways than one as the result of an increase in fares from five tickets for 25 cents to seven tickets for 50 cents. They fear it will affect all houses depending upon "transportation trade."

No First-Runs, Ask $1,500,000

Charging that they had not been able to get a single major first-run film for their Nuluna Theatre in Sharon, Pa., since they took over the house in 1935, Harry and Herman Stahl this week filed suit under the anti-trust laws in federal court for triple damages amounting to $1,500,000 against two Warner Bros., theatre companies and seven distributors.

All first-runs in Sharon, the brothers contended, were given to the Warner Bros. theatres, a move which they assert is part of a nation-wide conspiracy by the large distributors to grant a monopoly to their own theatres or to fellow distributors who own theatres.

Defendants, in addition to Warner Bros. Circuit Management Corporation and the Stanley Company of America, are: Warner Bros., Loew's (MGM), Paramount, RKO, 20th Century-Fox, United Artists and Film Classics.

UA Circuit Adds 17 Theatres

United Artists Theatre Circuit, Inc., will add 17 California houses to its chain of theatre holdings shortly as a result of the divestiture and partnership termination rulings in the Government anti-trust suit, it was revealed in Los Angeles this week.

First three houses to pass under the banner of the corporation, which in recent years has been more of an investment than an operating outfit but is now returning to active operation, will be the Egyptian on Dec. 1, in Los Angeles followed by Loew's State in Los Angeles and the United Artists in Pomona, on Dec. 2. Other houses which are eventually to come under the corporation's operating division are:

United Artists in Berkeley and Capitol in Glendale, the United Artists in Inglewood, the Long Beach and United Artists in Long Beach, the United Artists and Four Star Theatre in Los Angeles, the United Artists Theatre in East Los Angeles, United Artists Theatre in Pasadena, United Artists Theatre in Pomona, Alhambra Theatre in Sacramento, Varsity Theatre in Palo Alto, California Theatre in Richmond, Mission Theatre in San Jose.

United Artists Corporation, the president of which is Joseph M. Schenck, is an outfit with widespread stock holdings in several corporations, including Metropolitan Playhouses which owns the Skouras circuit in New York, and a corporation which owns part of the Robb and Rowley circuit in the south.

Rank's Davis Due, May Talk Production

J. Arthur Rank Managing Director John Davis is due in New York this week to discuss routine business with Universal and Eagle Lion and the possibility of joint production with Paramount, informed sources reported this week. Paramount remained silent on the joint production question.

Kelly Sees Joint Production Jump

Increase of joint production in England by American producers or distributors with frozen funds was seen in New York this week by United Artists Executive Vice-President Arthur W. Kelly, recently returned from abroad.

Kelly bases his view on the fact that there are but few ways the Americans can use their frozen funds inasmuch as the average producer is not going in for hotel or travel agency buying —one of the uses permitted assumably under the Anglo-American agreement. The practical uses, he said, were joint production, production in England, and buying British pictures for American distribution.

This last, he declared, is limited by the "quality of British pictures" suited for United States distribution, though David O. Selznick seems to have done very well, he pointed out by swapping his "Paradine Case" for British distribution to Sir Alexander Korda, who in turn gave Selznick the United States rights on "The Fallen Idol."

Those Pounds

Asked about joint production, Kelly remarked:

"You've got to get rid of those pounds. . . . We have a lot of money in England that belongs to our producers and they're finally waking up to the fact that they've got to do something about it."

Kelly declared United Artists was not buying any English theatres and that "you can't buy an important circuit or a theatre that will do you any good."

The United Artists' executive confirmed a report that his company had closed a deal for world distribution rights on from four to seven pictures to be made by the British Anatole de Grunwald with the first for delivery in April 1950 and the last in January 1951. He has also closed for world, but not United States rights for two Artiste Associate releases in Italy—"Volcano" and "The Marshes under the Skies." Three more, he said, may come from France, one made in English under a proposed deal which would give UA world rights and leave it optional whether the company would take United States rights.

Kelly also reported that he had made franchise deals in Germany, Austria, and the Saar for 10 pictures, which were now being selected and under which part of the expense in handling would be borne by the ECA.

Johnston to London In January—Wilson

Harold Wilson, president of the British Board of Trade, returned to New York this week, after advising the press in Washington that Motion Picture Association of American President Eric Johnston would go to London in January or early February to discuss renewal of the Anglo-American agreement.

The agreement, reached between that part of the America film industry represented by Johnston and James Mulvey, member of the Society of Independent Motion Picture Producers, and the British Government now permits American producers who are part of the agreement to receive up to $17,000,000 yearly in dollars of the frozen film rentals their films accumulate in England. The burning question at the moment is whether the British won't ask for a reduction in dollar remittances, though the cards are not altogether in their hands due to the need of British exhibitors for American films.

'Mercy'

Rep. J. Parnell Thomas (nee Feeney), who as chairman of the Un-American Activities Committee of the House of Representatives, conducted an apparently inconclusive investigation of Communism within the film industry, Wednesday threw himself on the mercy of the court in connection with defrauding the Federal Government. Thomas was charged with receiving kickbacks from fictitious employes whom the Government paid on his authorization. Maximum penalty for the offense is a fine of $40,000 and 32 years in prison.

Lux To Dub, Says President Gualino

High quality dubbing will be pushed by Lux Films Distributing Company in an effort to get wider distribution in the United States for its Italian-made product. Dr. Renato Gualino, president of Lux Films, S. A., of Rome, declared in New York last week.



Renato Gualino

Two of the imports which will be dubbed — "Seven Years' Hard Luck" and "The Captain's Daughter" — are part of an import program which may reach 10 features in 1950, Dr. Gualino said. He also declared that he would seek the advice of the Motion Picture Association of America on ways to get fair distribution for foreign films in the United States. Presumably this is in line with MPAA President Eric Johnston's repeated declaration that if we want to export films we must be prepared to accept imports and to assist fine foreign films.

Co-Production

Dr. Gualino also revealed a plan for "cooperative production" between France and Italy provided certain Italian legislation is passed by Dec. 31. Under this proposed plan French producers would make probably as many as six pictures in France with the Italians furnishing at least 30 per cent of the financing. Then Italians would make six different films in Italy with the French furnishing at least 30 per cent of the financing. The films made in each country, under the proposal, would then be admitted into the other country as domestic films under the quota which could recover reimbursement of the admission tax, which in Italy amounts to 22 per cent of the gross, and would further be free of dubbing tax.

Lux also has a joint production plan with John Sutra's Orlux Company in England by which it made two films with English and Italian versions which will be admitted into England as British quota pictures, Dr. Gualino declared. Dr. Gualino saw no immediate prospect of unfreezing American film rentals in Italy. He anticipates Italian producers will make 100 pictures this year, approximately 25 of which will be suited for American import. Also he finds Italian production costs have risen but slightly due to American production projects in his native land.

Brager Joins Film Classics

Louis R. Brager this week took over as exchange operations director for Film Classics, succeeding Albert Mannheimer.

Color Is Star of the Moment, Dual Bills Find from Survey

Technicolor is the star of the moment and what the public wants along with it is good action pictures, the dual Bills—Bill Pine, Bill Thomas—declared in New York Tuesday before starting another cross-country tour to see what exhibitors think is best for the screen and what are the best terms they can get for Pine-Thomas productions.

"We find that they (the public) want adventure, action adventure, romantic adventure and they like color," declared Bill Pine, holding the interview floor in relays with Partner Thomas who is not tongue-tied. "Technicolor is the star."

"The public will buy Technicolor . . . they like Technicolor. Maybe that won't hold up but now it's good." The "good" angle, insofar as the producing team is concerned, is that they've found that color can take the place of a big name.

Not Even Peanuts

They've also found, as a result of their exhibitor-visiting jaunts, that many a name which Hollywood's Brown Derby thinks is tonic for the box-office won't bring in enough, inferentially, to permit the exhibitor to buy his wife's brother a Coca-Cola. In addition, they've discovered that exhibitors think a lot of actors whom Hollywood won't even lift an eyebrow over.

"That's why," explained Thomas, "we started to use John Payne." Payne, they learned, was plum duff to the exhibitor's profit-calculating mind.

Changed Their Thinking

"Listening to the exhibitor has changed our whole thought and paid off—definitely it has paid off," put in Pine. Both partners explained that after they had made "Albuquerque," exhibitors asked for another and they obliged with "El Paso." And then on another go-round when Republic's "Wake of the Red Witch" was making money, exhibitors asked for sea pictures, so they obliged—they hope—with the forthcoming "Captain China."

Asked by a reporter whether the opinion of exhibitors who had success with "Albuquerque" and wanted another like it and those who made money with "Red Witch" and wanted more sea pictures, if accepted, would not lead to the same monotony which the exhibitors themselves denounce, the dual Bills replied that they sifted exhibitor opinion for their reaction on box-office. Further, they said, the total opinion would not "change the thinking" of the two producers working as one, altogether.

"At least you can find out what they don't want," pointed out Thomas.

Part of the motive behind their trip, both are frank to acknowledge, is to get the best deal they can from exhibitors through "additional merchandising." Pine declared he could go to exhibitors whom he knew and say "Give me a break" and get it.

"We just have to take in more money in order to exist," he said, speaking of the industry generally. "This may not be necessary a year from now when the foreign thing, which is a cancer in our business now, is over, but it is now."

Where It Doesn't Show

The partners agreed that economy had to be accomplished in what did not appear on the screen and not in sets, photography or acting details. They claimed they pay a disproportionately high amount of their budget for scripts, because "if you've got a good script you have a chance of getting a good picture; if you haven't a good script, you can't get a good picture, no matter who's in it." Besides the careful planning of the script saves shooting time.

"What you can do," declared Thomas on economy "is to save a lot of dough in preparation, consulting your production managers, your director" ("and your cameraman," interpolated Pine) "and make the picture practically in your office."

Pine-Thomas have three planned for 1950 production—"Tripoli" in March; "High Venture," June; "New Guinea Gold," September. Releases scheduled for the year are "Captain China," "Eagle and the Hawk," "Outrage."

And they won't sell their pictures to television, Pine made it plain.

Bonanza in Vet Selling—Cowan

Using veterans to peddle tickets for the reissue of "The Story of G. I. Joe" in various cities has proved a bonanza both at the box-office and in goodwill, Producer Lester Cowan and Eagle Lion General Sales Manager A. Montague declared in New York Wednesday.

Under the veteran plan the ex-service men sell the tickets at box-office price for a 40 per cent commission. So far, Cowan claims, they not only have boosted the house gross way above normal, but in publicity breaks. The idea has been so fruitful in fact Cowan himself will take the road shortly to explain the plan to veterans' groups.

The producer explained that he would put into practice a pattern developed in Boston where the picture after two weeks at the Pilgrim broke day-and-date in 21 Boston neighborhood houses plus 100 New England dates later.

Iowa Tax Shows Grosses Are Down

Box-office receipts for Iowa's theatres were approximately $1,500,000 off during the second quarter of 1949, compared to those of the same period one year ago, figures of the state tax commission revealed this week. The commission reported that the tax take on the box-office for April-May-June was $116,366 this year compared with $146,961 during the same period in 1948. On the basis of these figures, this would mean that theatres took in $5,800,000 for the 1949 three-month period compared to $7,300,000 a year ago.

Maybe Thomas Could Help

No Communists have been found to date within the ranks of the National Film Board, the Hon. R. H. Winters, Canadian Minister of Reconstruction and Supply, declared this week, during an investigation which is being made by the Royal Canadian Mounted Police. The check was prior to production of secret military films by the board.

Camera Angles on Film Events



SIGNS UP. Anatole de Grunwald puts his signature on a contract under which United Artists will distribute, world-wide, six or seven World Screenplays productions to be made in Britain. At left, UA Vice-President Arthur Kelly; right, Raymond Stress, Mr. de Grunwald's associate.



HOME FOR FREDDIE. Annual turtle derby of the Variety Club of Texas, proceeds of which maintains the Variety Club Boys' Ranch at Bedford, Texas, paid off in Dallas this year when the generous response of the public made it possible for Richard (Freddie) Fagan (left), 11-year-old Harlingen lad, to have a new home at the ranch and a college education. Shown here with Freddie is Lew Bray, Variety Club member and Interstate Theatres' district manager at Harlingen. Freddie was taken by airplane to his new home.



BREAKFAST IN DALLAS. Interstate Circuit Vice-President R. J. O'Donnell, second from left, played host to Dallas civic leaders and bankers with MPAA President Eric Johnston as guest of honor at a breakfast held in Dallas Nov. 26. In group above: John O. Adams, Interstate's executive secretary; Mr. O'Donnell; Allied Past President Col. H. A. Cole; Mr. Johnston; Theatre Enterprises Vice-President R. I. Payne; Raymond Willie, of Interstate Circuit.



NEW ALBANY CREW. The 1950 crew of Albany, N. Y., Variety Club Tent No. 9, in a group photo taken at the recent installation dinner honoring Charles A. Smakwitz, incoming Chief Barker, and other officers. Pictured with Smakwitz (seated center) are, standing: Dough Guy Nate Winig; Sylvan Leff, Ed Wall, Gerry Atkin, Eugene Vogel, Charles Dortic, Dr. Sam J. Kalison. Seated: First Assistant Chief Leo Rosen, Second Assistant Chief Joe Saperstein.

LONDON observations

by Jock MacGregor



Jock MacGregor

It is ironic that in all the song-and-dance over the crisis and closing of studios, the British producers have overlooked the excellence of their recent offerings. Of the last twenty I have seen, the majority have maintained a high standard and some are even world beaters. Properly handled they can help to clear the overdrafts.

Carol Reed's "The Third Man" should be a top grosser in any country. In France, it won the Cannes Festival Award and is hanging up records in two Paris cinemas. At home, it has missed in some spots, but its overall gross will be one of the year's largest. In Birmingham, it has been retained for a fifth week in a cinema which normally changes weekly.

Despite having played the entire London suburbs, it continues in the West End playing to capacity, thereby making movie history.

Though Joseph Cotten, Valli, Orson Welles and Trevor Howard are the stars, the artist to create the most interest is never seen. He is Anton Karas, who provides the fascinating zither music accompaniment. His "Harry Lime" theme has swept the country through radio and dance band alike and his gramophone records are sold out. His playing was the hit of the Royal Film Performance and packs the exclusive Persian Room each night.

Another worthy hit is "The Hasty Heart" which proves what the Associated British team can produce in their new studios and establishes Richard Todd as a major discovery.

Rod Gieger and Edward Dymtryk have also turned out a quality offering in "Give Us This Day," which can be exported without fear.

As neat a thriller as any country can provide is "The Spider and the Fly." Here Director Robert Hamer combines artistic integrity with honest-to-goodness entertainment values.

On the lighter side, "Run for Your Money" tells of the pitfalls which beset a couple of young Welsh miners in London for a football match. It has the earmarks of being just right for the art house patrons who likes to see life as it is in other lands.

"The Romantic Age" is another potential winner while "Under Capricorn," "Chiltern Hundreds," "Train of Events," "Obsession" and "Madness of the Heart" are others to prove at the box-office that Britain has ended the run of "indifferent films."

* * *

New York-bound in December will be C. J. Latta on his first visit home since his appointment as managing director of the vast Associated British Picture Corporation.

* * *

In these days of dreary publicity, a dash of showmanship is most welcome and full marks go to Jack Dawe of Grand National for their latest batch of trade show invitations. Instead of the usual "Request the pleasure . .. admit two" cards he has sent a black eye mask with elastic band for "The Masked Pirate" ("Pirates of Capri"), a Pan American air ticket for "Miss Pilgrim's Progress" and an imitation juror's writ for "Matter of Murder."

Paramount Forms 'Divorce' Units

Paramount got ready for divorce this week by incorporating two new companies in Albany, N. Y., each capitalized at $4,000,000 with stock issued at $1 par value. The two new companies are: 1) A production-distribution company which will be known as Paramount; 2) a theatre operating company to be known as United Paramount Theatres.

Incorporators for the picture company are Paramount Legal Vice-President, Austin C. Keough, Clinton Combes and Fred Morhardt. Incorporators for the theatre company are Leonard H. Goldenson, now head of Paramount Theatres, Walter W. Gross and Robert H. O'Brien.

Incorporations

At Albany Pavilion Drive-in Theatres, Inc., with William J. Dipson, president, planning 1400-car four-screen theatre. . . . R. W. Alcorn Productions, Inc., at Topeka for production and distribution at Wichita. . . . Jefferson Drive-in Theatre, Dallas, capital $10,000, Incorporators Harold J. Gibbons, George L. Gittschick, Charles S. McCombs.

Watch 'Speed' Traps, Theatre Screen Warns

When it comes to offering a public service to his patrons, there's nothing slow about Manager Walter F. Yeinger of the Watersedge at Dundalk, Md. Between each show he is running a trailer, warning the public against "speed traps." What the Police Commissioner will think of the trailer, which Yeinger said he prepared at the request of patrons, may possibly be gathered from the copy, which follows:

Commissioner Beverly Ober of the Baltimore Police Department is operating

SPEED TRAPS

in the Baltimore City section of Dundalk. By using unidentified police cars with regular license tags. . . . Avoid receiving unnecessary traffic tickets. Drive carefully in that area, well under the posted speed limits.

Do not get caught in these

SPEED TRAPS

The Management

Openings

The Charlotte, Charlotte, N. C., after modernization. . . . The Encore, Dallas, Nov. 24. . . . The New Genoa, Genoa City, Wis., Nov. 23, after remodeling by owner Joseph Baisch. . . . The 900-seat Evergreen Circuit, Olympia, Wash., with a gala opening. . . . The Louisville Dix, for colored, Nov. 24. . . . The Fair, Dallas. . . . The 1,000 carrer Gulf-to-Bay, Clearwater, Fla. . . . The new drive-in at Marrero, La. . . . The new 700-seat Carver, for colored, Orlando, Fla. . . . Engler Bros.' Star (formerly Royal), Hopkins, Minn., after remodeling.

Penn. Allied Group To Hear Senator

U. S. Sen. Francis J. Myers will be the banquet speaker at the 29th annual convention of the Allied Motion Picture Theatre Owners of Western Pennsylvania to be held in Pittsburgh, Dec. 5-6, it was announced this week.

NEWSREEL CLIPS

Newsreel Initiative

If Movietone News issue No. 95 has an exclusive this week on the freighter Andalucia going aground off the northwest coast, it's due to the initiative which Staff Cameraman Parris Emery showed in not only getting there but getting back there—and sticking out lousy luck. Emery flew out on a tip from Seattle that the Andalucia was afire. The ship wasn't afire, so he flew back. Then word came the ship was aground. This time he went out bucking waves with the Coast Guard. But the Andalucia was a stubborn ship. She waited till nightfall to break up when he couldn't get a shot. Nevertheless he stuck it till morning and got a shot of the two halves of the ship drifting apart with the loss of a million dollar lumber cargo.

Longhair Stuff

Spyros Skouras, patron of the arts and philosophies, this week was trying to do another public service via the Fox-controlled Roxy in New York. Negotiations are under way to get the New York Philharmonic Orchestra to play on the stage there, presumably for five shows daily, after its summer Lewisohn Stadium concerts. Dimitri Mitropoulos might conduct. While this would be a novelty to the present Roxy, if the deal goes through, since its stage has been devoted to cavorting lovelies and le jazz moderne, it probably will bring benign smiles from whatever Vallhalla the late Roxy Rothafel may be occupying for he used to put the giant Roxy orchestra of his day on the stage every Sunday morning for symphonic concerts.

Little Ones Out of . . .

Fox West Coast this week took over the 2,627-seat Loew's Warfield in San Francisco but seems to have made up for it by taking another house right next door—the tiny 352-seat Newsreel which has been operated during the past few years by the Goldberg circuit. Fox owned the building but had leased it to Goldberg on a month-to-month basis. What policy they will use for the midget house was not announced.

Variety Club Notes

Charlotte, N. C., new Variety Club officers are Chief Barker Worth Steward, Assistant Chief Barkers Thomas A. Little, J. E. Holston; Doughguy Earl A. Mulwee, Property Master Don Graham. The installation held at the club's ninth anniversary was followed by a dance. . . . Atlanta Variety Club Secretary Ruth Cockrill is back on the job after illness. . . . Vance Schwartz has been elected chief barker of the Cincinnati Tent. Jack Finberg, Saul Greenberg, Nat Kaplan, Pete Niland, Bill Onie, Mort Perlman, Vance Schwartz, Rube Shor, Manny Trautenberg, Maurice White, Jack Frisch, have been elected canvasmen. Outfit is also preparing its annual Christmas party for orphans at the Orpheum with H. G. (Pop) Weasel in charge. . . . Burdette Peterson has been named head of the Indianapolis Club's Heart Fund Committee..

Film Row

Chicago Film Classic Manager Edward Spiers is back on the job after sickness. . . . Jerry and Ione Jernigan have taken over Realart in the Memphis territory. . . . P. A. (Pop) Warner is back in his Dallas office after a cold kept him home for five days. . . . Gordon Contee, former Fox sales manager in Washington, D. C., is the company's new Pittsburgh manager, succeeding Weldon A. Waters. . . . Monogram Des Moines Manager George Taif is recovering from a heart attack. . . . Wife of Tri-States Advertising Head Russ Fraser underwent an operation in Des Moines.

Born to:

Peggy DeVault, formerly with 20th Century-Fox in Cincinnati, a son, last Saturday.

Sol Gordon, Monogram Cleveland salesman, last week, a daughter named Lynette Cele.

Ralph Quarles, Majestic Theatre, Springfield, Ky., a daughter named Jane Robertson.

Charles Cohen of Universal's advertising department in New York, a son Alan, Nov. 21.

H. Paul Stroud, owner of Diecast Aluminum Speakers, a daughter, Paula, Nov. 13, in St. Louis.

Dead

FRED A. CRUISE, house manager of Radio City Music Hall since 1934, in a New York hospital where he was under observation for a virus infection. Burial from St. John the Evangelist, last Saturday. Survivors: His mother, his wife, Edna Murphy Cruise, two brothers—Vincent and Gerald—a sister, Helen. Cruise had managed theatres from Florida to California after breaking in at the age of 19 at the old Bronx.

HARRY BLAIR, 47, RKO trade press contact and treasurer of the Associated Motion Picture Advertisers, of a heart attack last Saturday in New York. One time manager of a Paoli, Pa., theatre, movie reviewer for the Philadelphia *Daily News* and *Evening Ledger*, he served as a publicist with several film companies and on trade papers in various capacities. During World War II, he served with the OSS. Surviving are five sisters and two brothers.

PERCEIL E. GARTRELL, 54, president of the Buffalo Amusement Operators Assn. at Sandy Beach, Grand Island.

BILL (BOJANGLES) ROBINSON, 71, famed tap dancer who played opposite Shirley Temple in the movies, last Friday in New York.

TOM WALLS, 66, British actor and motion picture (directed "Johnny Frenchman," "Love Story"), in London Sunday.

HARRY BERNSTEIN, 67, Columbia's New England exploitation representative, Nov. 22 at the Veterans Administration Hospital, Washington.

JACK RIGGS, exhibitor of Central City, Neb., at his home there. In exhibition for 25 years, he retired some years ago.

MRS. EMMA PETERS, 65, chief RKO inspector of films in Milwaukee, last week of a heart attack.

Film Events Calendar

DECEMBER

5 and 6, convention, allied Motion Picture Theatre Owners of Western Pennsylvania, Pittsburgh.

6-7, third annual convention, Allied Theatre Owners of the Gulf States, Jung Hotel, New Orleans.

12-13, meeting of the Conference Committee of the Motion Picture Industry, Shoreham Hotel, Washington, D. C.

15, annual beefsteak dinner of Allied Theatres of New Jersey, Ritz Restaurant, Passaic, N. J.

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

3 Fox Premieres For the Holidays

Major premieres in different sections of the country will launch three 20th Century-Fox productions during the Christmas and New Year holiday season. John Ford's comedy "When Willie Comes Marching Home" will have its world premiere at three theatres in Miami on Dec. 30. The other films scheduled to open with fanfares are Darryl F. Zanuck's "Twelve O'Clock High" in Los Angeles and "Prince of Foxes" in New York.

In Miami "When Willie Comes Marching Home" will be given a rousing sendoff through the personal appearance of Colleen Townsend, co-star of the picture, who has been selected from hundreds of entries as "The Sweetheart of the Orange Bowl." Miss Townsend will participate in the gala round of events preceding and during the playing of the famed Orange Bowl football classic which takes place on January 2.

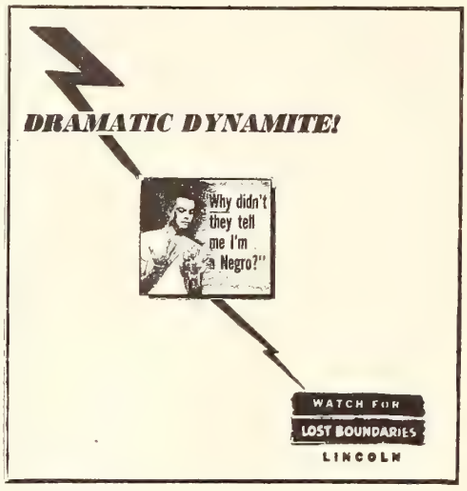
The star will arrive in Miami on December 26 to attend the North-South college all-star football game sponsored by the Shriners, where she will be introduced as "Sweetheart of the Orange Bowl" to 55,000 people attending the game.

On December 28 she will crown the 1950 Orange Bowl Queen at elaborate Coronation ceremonies, and on the following day will be guest of honor at the Orange Bowl kickoff luncheon. She is also slated to participate in

(*Continued on Page 22*)

Circus Press Agent to Hit Road for 'Samson'

Frank W. Braden, top advance man for the Ringling Bros., Barnum & Bailey circus, stepped into a new role this week—as advance drum-beater for Cecil B. DeMille's "Samson and Delilah." Braden will be assigned to cover cities on the early playdate list for the DeMille opus.



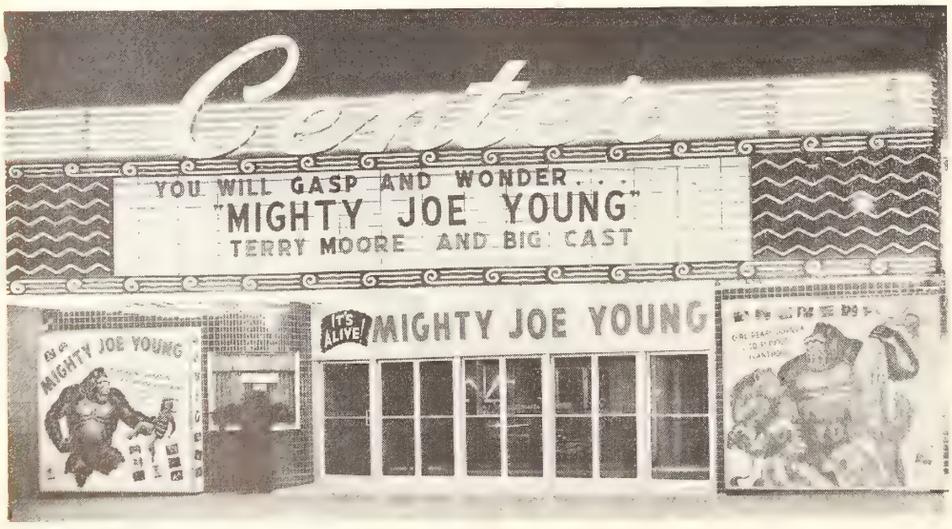
IRRESISTIBLE is this advance teaser ad on Film Classics' "Lost Boundaries," used by Bill Hoyle at the Lincoln Theatre, Washington, D. C. Reduced above, the ad actually measured four columns in width, eight inches deep. Hoyle has utilized white space to advantage, and the lightning flash takes the eye right down through the message.

Director to Cover Eight Cities Plugging 'Arizona'

Samuel Fuller, who directed "The Baron of Arizona" for Lippert Productions, will make an eight-city tour in behalf of the picture, giving press interviews in each city. His tour will start in San Francisco on Dec. 15 and end in New York.

'Brave' Firearms Lobby

A lobby display of army firearms was obtained from the National Guard by Manager Steve Brady of the Oswego, Oswego, N. Y., for "Home of the Brave."



'MIGHTY JOE YOUNG' FRONT MIGHTY APPEALING. You can easily tell that by studying the photo above of the well executed facade display for the engagement of the RKO Radio film at Robb & Rowley's Center Theatre, Little Rock, Ark. Green flasher lights were used in the gorilla's eyes. A man in gorilla suit (in front of box-office) visited the zoo and cavorted on the streets and in front of the theatre, led by a pretty girl, according to Jimmie Thames.

EXPLOITORIALS

The Paramount studio will make its huge assembly stage available for the annual U.C.L.A. Junior Prom on Dec. 10, with Bob Hope and a galaxy of screen personalities as honored guests. The event has been designated "The Great Lover Ball," and an estimated 3,000 students are expected to attend the formal affair, which will be staged in motion picture premiere style. The celebration will also include a special showing for students only of Hope's new comedy, "The Great Lover," at the Bruin Theatre in Westwood the evening before the ball. Now we've been thinking it over, and it seems to us that you could put on a similar event in your own community. The high school or college students often hold fraternity or sorority dances. Why not tie-in with them on a "Great Lover Ball"? Of course you probably won't be able to have Hope or other stars in person, but you could, for example, arrange in advance for the students to hold a "Great Lover Contest" and then honor at the dance the student who gets the most votes. Or, perhaps better still, you might have the boys choose the four or five girls (or more, as you choose) who they feel would inspire them to become "great lovers" and have the winning girls reign as "The Great Lovers' Favorite Objects of Affection" (or something like that) at the ball. Large blowups of Hope and stills from the comedy could be used as decorative material. The orchestra could feature the "thousand violins" song from the picture. If student tieins for this project are not available, then how about tieing-in with a lodge or club, or just making it a community affair?

* * *

For a stunt that makes for goodwill and human interest copy, we turn again to Newsviews, house organ of Fox West Coast theatres. It's good for practically any picture. Through the newspaper conduct a search for the oldest man or oldest woman in town, or youngest—and present them with a "lifetime" pass. Dress up the presentation with a bouquet or a box of candy.

* * *

In connection with Warner Bros.' Milton Berle comedy, "Always Leave Them Laughing," you could get the newspaper to cooperate with you on a letter-writing contest for humorous experiences in the contestants' lives. For those which the judges feel would "always leave them laughing," promoted prizes could be awarded. You might also get the public's opinion on which way Milton Berle leaves them laughing most frequently—through the gag-style comedy of his television shows or the spontaneous situation style that occasionally crops up in his newest comedy. Reasons should be given. Of course, a stunt of this nature is best suited to those communities where the picture would have a fairly long run so that the contest could be conducted during the playdate and thus attract patrons interested in competing.

Beller Joins Waller

Larry Beller, formerly publicist with 20th Century-Fox and prior to that with the Motion Picture Association of America, has joined the public relations firm of Tom Waller & Associates.

Marines to Help Promote 'Iwo Jima'

Authorization for 700 units of the United States Marine Corps throughout the country to give full cooperation to Republic and exhibitors on the promotion of "Sands of Iwo Jima" followed a meeting in Washington this week at which Republic President Herbert J. Yates and Director of Advertising and Publicity Steve Edwards discussed promotion plans with General Clifton B. Cates, Commandant of the U. S. Marine Corps.

Yates tendered a luncheon in honor of General Cates and his staff at the Willard Hotel, where he outlined plans for premieres of the film at San Francisco and San Diego. The San Francisco opening is set for the Fox on Dec. 14, while the San Diego premiere the following day will embrace the Fox, State and Loma theatres.

Following the luncheon, plans were outlined for the picture's premiere in Washington on Jan. 25 at the Warner and Ambassador theatres.

George Crouch, Warner Theatres zone manager, and Frank La Falce, local director of advertising and publicity for Warner Theatres, were also in attendance.

Shane Promotes 'Doll' Contest in Omaha

Promoting Christmas dolls for doll-less Omaha girls was the goodwill-building stunt that Manager Donald Shane of the Paramount, Omaha, envisioned as a good exploitation plug for "Oh, You Beautiful Doll." He went to the executives of the Omaha *World-Herald* with his idea, and received immediate cooperation when it was explained that the dolls contributed in the contest would be turned over to the *World-Herald* Good Fellows for Christmastime distribution to needy girls in the city.

The newspaper at once got busy with publicity, announcing that boys and girls under 16 could submit dolls in one of three divisions, with major prizes going to the winners, and that every one of the first 1,500 entrants to contribute dolls would receive a guest ticket to see "Oh, You Beautiful Doll." Manager Shane next arranged with the toy department of the Brandeis department store to be a collection agent for the dolls, which might be left either at the store or at the Paramount Theatre. The stunt immediately aroused widespread interest among the girls and boys of the city.

'Foolish Heart' to Get 2-House Xmas Premiere

Samuel Goldwyn's "My Foolish Heart" will get a two-theatre Christmas day premiere at the United Artists and Four Star in Los Angeles, the producer announced this week. The premiere marks a change in policy for the Four Star which up till now has not run day-and-date with any other house. Goldwyn is said to be putting in an early run to meet the Academy Award rule that a picture must play at least one week before the end of the year to qualify for entry.

'Required Seeing'

A special screening of "Lost Boundaries" at the Madison, Richmond, Ky., for churches, civic clubs and Eastern College resulted in one of the college's instructors making the film "required seeing" for his students. Ken Carter is manager.



DANDREA KEEPS XMAS BUSINESS IN TOWN. With the support of the local Merchants Association, which he heads, Manager Dan Dandrea of the Stanley Theatre, Bridgeton, N. J., will keep holiday business in town by permitting those who purchase their Christmas gifts from local merchants to participate in the opportunity to receive articles of merchandise donated by the dealers. Display of the merchandise—and there seems to be plenty of it—is shown above in the lobby of the Stanley. Dandrea is doing his Christmas showmanship early.

Dandrea Keeps Christmas Business In Town Through Merchant Promotion

Again the merchants of Bridgeton, N. J., are indebted to a theatreman for promoting their year-end holiday business, as they were last Christmas, through a bonus coupon arrangement whereby those purchasing their Christmas gifts from local merchants, instead of spending their money in out-of-town department stores, will have an opportunity to win prizes from the $5,000 worth of articles donated by Bridgeton merchants. That theatreman is Dan Dandrea, manager of the Stanley Theatre. With the active support of the Merchants Association, which he heads, he has again put across his free Christmas bonus gifts and donated the use of the Stanley lobby to display the hundreds of prizes, redeemable through bonus coupons received for purchases from local merchants.

One whole side of the lobby is devoted to displaying the articles, among which are deep freezers, gas ranges, refrigerators, bicycles, chests of silverware, electric heaters, electric mixers, radios, television sets and many other household articles. The big first prize is a two-door sedan of a popular make which stands in front of the theatre. Only mention the theatre gets is a line in the lobby and store posters that the prizes are on display at the Stanley.

But that is overlooking the recognition Manager Dandrea and his theatre are accorded for the goodwill they have won from merchants and citizens alike through participating in civic, religious and welfare undertakings in the community, in a column-long editorial in the Bridgeton *Evening News*.

"Merchants Association Has a Real Leader" is the heading of the editorial, which goes on to say, in part:

"The Bridgeton Merchants Association under the aggressive leadership of Dan Dandrea has met the challenge once again of 'out of town shopping' during the holiday season. . . . The individual efforts of Mr. Dandrea . . . have been greatly responsible for the unification and enthusiasm displayed by the Association since its formation.

"Mr. Dandrea has demonstrated his faith in Greater Bridgeton. And to that end he has given unselfishly of his time and has made the Stanley Theatre available to all worthy enterprises as a part of our community life. While asking for no personal accolades, Mr. Dandrea has endeavored to secure the cooperation of the people in spreading goodwill and a progressive spirit into every project. . . . The Merchants Association can take pride in its aggressive leadership."

Manager Dandrea recently increased his popularity with the high school students and citizens of Bridgeton by holding a football rally in the Stanley before the local game with Collingwood (STR, Nov. 5).



NOT SO HAPPY. The sign says "I Was Framed by 'Johnny Stool Pigeon'," and the doorman seems none too happy about it. Anyway, this lobby stunt on the Universal-International film was used at Springer's Triangle Theatre, Brooklyn, N. Y., by Manager Murray Spector. The frame drew much attention and laughs galore.

Take Drive-In's P.A. Plugs for Police Call

When Manager Charlie Poorman of Rowland and Schumacher's new Pottsville, (Pa.) drive-in plugged "Belle Starr" over the underskyer's public address system, using the police call to touring autos, a number of patrons thought they had accidentally picked up a police call through their in-car speakers. This gave them something to talk about with their friends.

British Showmen Find Advertising Films Pay

High Quality Production Breaks Exhibitor Prejudice; Stringent Code Set Up

By JOCK MacGREGOR

High quality production which insures against loss of prestige has broken exhibitor prejudice to screen advertising in Great Britain. Within recent years nearly all cinemas have started using it regularly. Rank's CMA Circuit uses it everywhere, save the West End show houses.

The Association of Specialized Film Producers, working with the Advertising Association and the Cinema Exhibitors Association, have drawn up a stringent code stipulating the type of copy to be used, production contracts, and general standards for distribution and exhibition.

Many national advertisers, in consequence, now regard the cinema as second only to the press as a medium. In some campaigns, it is given pride of place. A case in point is Drene shampoo. Leading British stars like Margaret Lockwood appear in the films. In turn, they are featured in newspaper and magazine layouts, posters and window cards.

In many instances sponsors arrange extensive local campaigns to coincide with screenings. Special advertising is placed in the papers and billboards utilized. Stockists arrange window displays. In each case the cinemas are mentioned, thereby giving the manager considerable exploitation without trouble or cost.

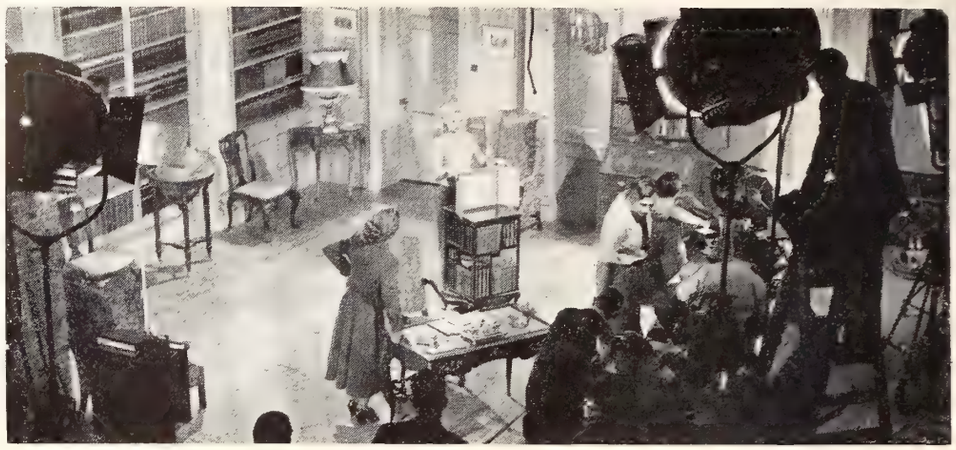
Mastered the Market

This re-birth of national screen advertising has been largely brought about by Langford & Co., under the energetic leadership of Ernest and Dickie Pearl. After extensive audience and advertiser study they have mastered the market so that it is the exception rather than the rule not to see a sponsored film at the local cinema on a week night.

They produce the films and arrange the screenings. From experience they have drawn up rigid rules to which their clients must adhere or forego screen advertising. Each "Solus" film runs two minutes. Although aural and visual mentions of the product are limited by clever technique, the advertising value maintains a high level. Each picture has to pass a viewing panel which includes two of the industry's top bookers.

Quality is the keynote of the Langford salesmanship. The Pearls insist that an advertising film must be of a standard to compare favorably with any item on the program. Consequently, a top production unit has been built up for this specialized work and most of their films are made at the Denham or Pinewood Studios.

Some forty films are handled annually; about a third are in Technicolor. As much as $25,000 has been spent on a 2-minute film and as many as five elaborate sets have been used. The big advertisers appreciate the fact that a good picture holds the undivided attention of the audience, and if it is not up to standard the campaign is wasted.



ADVERTISING FILM PRODUCTION UNIT AT WORK. With well-dressed sets and production values that would do justice to a high-budgeted motion picture, a complete Technicolor unit is shown at work in England on an advertising flash for Lyndale coats.

The Pearls screened a number of their new releases for me and each maintained a high level both from the technical and entertainment viewpoints. Some are virtually visual demonstrations and have been designed to hold the interest. In others, the merchandise is brought in as a last-minute twist. Some advertisers favor series which are played at regular intervals.

Technicolor is often used to stress a special point. In the Prestige Cooker film, it shows that vegetables retain their appetizing color. Peter Pan clothes for children use it to put over the quality of their fabrics. A particularly striking effect is gained in a black and white reel by the product being shown in the final shot in color. Certain advertisers, such as Esso, plug for color cartoons.

Stars in Off-Set Shots

Off-set shots of the stars using the product are featured by some advertisers. I saw Margaret Lockwood using Drene, Jane Hylton giving her undies a daily dip in Dreft and Petula Clark drinking her nightcap of Ovaltine. In some instances, shots from actual films are included.

Distribution depends on several factors, the most important of which is the market to be reached. Once this is fixed, normal film practice is generally followed. The picture will start with a North West London release, as with a feature, and in no case will it play a subsequent-run house before one which would normally bar it.

Langfords confine each film to one advertiser only and allow one advertising film to be featured in each program. They do not buy screen space for Sundays. They take space for a season and the selection of subjects is theirs. The exhibitor is advised where to provide two-minute screen time in each program. Payment is based on seating, location and other such factors. No film plays for more than 6 days.

Another form of advertising which has been extensively used in Great Britain is the glass slide. As a result of considerable research, Langfords have devised a method of replacing them with color filmlets. Each is an 18-ft. strip which permits the use of live action or animation. Both local and national firms are featured in each reel, and again the total running time is two minutes. This guarantees the advertiser his correct time and insures against broken or cracked slides, but allows him to change his clips as frequently as desired.

None Rivals Langfords

While there are other screen advertising agencies, these concentrate mainly on the straightforward magazine type reel for nationals and slide for locals. None rivals Langfords for size or scope.

The Pearls have brought this market to a fine art and offer the exhibitor not only an addition to his program which he can show without fear of annoying patrons or losing prestige, but one which bolsters his revenue.

In short, British showmen have found it pays to run advertising films.

'Just a Little Theatre Party'

A check for 90 orchestra seats for "The Red Shoes," with the amount left blank for the manager to fill in, was in the mail of the manager of the Wilson Theatre, Fresno, Calif., one morning recently. The check was signed by Mrs. C. L. Ould and a note said that since she didn't know the price of orchestra seats on the opening night, she left it for the theatre to fill in the correct amount. Scenting a newspaper story, Eagle Lion Exploiteer Paul Perez phoned Mrs. Ould and asked for the name of the organization for which she had bought the seats.

"They're not for any organization," she stated. "They are just for Mr. Ould and me. We're having a little theatre party for our friends."

15 Merchants Take Co-op Ad on 'Everybody' Idea

The title of "Everybody Does It" furnished the angle with which Reade Circuit City Manager Harry Burke in Saratoga Springs, N. Y., got 15 merchants of that city to take a co-op ad in the local paper, the *Saratogian,* plugging the film's showing at the Community Theatre. The theme of his approach to the merchants was that "everybody" used their particular wares. The ad ran a day prior to the film's opening.

4-H Club Air Plugs

The 4-H Club in Watertown, N. Y., went on the air to publicize the showing of "The Green Promise" at the Olympic Theatre. Manager Irv Neuwirth also got Sears-Roebuck to give him a full window and a 4-H Club exhibit on the store's main floor.

'Bagdad' Ballyhoo Covers 3 Cities

Intensive promotion campaigns in Chicago, Buffalo and Baltimore highlighted the Thanksgiving week bow of Universal-International's "Bagdad."

Spearheading the Chicago world premiere campaign at the RKO Grand Theatre were newspaper and radio promotions. A drug store chain featured special "Bagdad" Sundaes on its menus.

The Buffalo campaign tied-in with the U. S. Army's recruiting drive. Original costumes from the picture were exhibited in David's, while the Sattler department store featured a tieup and devoted newspaper advertising space to the film's opening at the Lafayette Theatre. A man dressed as a sheik toured the streets in advance of playdate.

'Bagdad' Delight Soda

In Baltimore a bannered sound truck helped to promote the opening at Keith's Theatre. A drug chain featured a "Bagdad" Delight soda in special streamers, and newspaper and radio contests were used—oriental song (for radio) and coloring (for newspapers.)

The Chicago campaign was handled by Harold Butchin, U-I field representative, and Jerry Shinbach and Ansel Winston, RKO representatives. In Buffalo Abe Bernstein of U-I worked with the Lafayette's George MacKenna, while in Baltimore Bernstein worked with Fred Schanberger, Jr.

Greenway Uses 'Garden' Angle for O'Brien Film

Seizing upon the garden idea in the title of "The Secret Garden," Manager Fred Greenway and Assistant Bob Gentner of Loew's Poli Palace, Hartford, Conn., sought tieups on seeds and tools for gardening. First they promoted 100 packages of seeds as giveaways to the first 100 persons attending on the opening day. A coloring contest with a seed distributor yielded plants as prizes. A treasure chest in the lobby, with 1,000 keys, only 10 being master keys to open the box, were distributed through hardware stores. Prizes were gardening tools for those who could open the chest.

Parent-Teacher Associations plugged the picture; libraries and book stores the book on which the film is based. The Margaret O'Brien dresses were promoted through Hartford department stores. Fifty flowers were promoted from a local florist to be given to the first 50 women attending the opening evening performance. Department store sales bags were imprinted with "Secret Garden" credits. Vials of perfume, labeled "Secret Garden," were promoted from a cut-rate drug concern. Practically all phases of the "garden" idea were played up, garnering publicity that reached a large proportion of the city's inhabitants.—HFD.

Varied Costumes at Palace Halloween Party

A wide range of imaginative costumes was in evidence when an estimated 2,000 children jammed the Odeon Palace Theatre in Hamilton, Ontario, for a Good Deed Halloween Party. Costumes ranged from Santa Claus and the Easter Bunny to Frankenstein and Mighty Joe Young. Following the difficult judging of costumes, the children were treated to a special kiddie show. Event rated a three-column cut and caption in the Hamilton *Spectator,* local newspaper.



SHOWMANSHIP AWARD. Allen A. Grant, manager of Century's Kingsway Theatre, Brooklyn, receives from Executive Vice-President Fred J. Schwartz (left) and Executive in Charge of Theatre Operation Leslie R. Schwartz (right), the A. H. Schwartz Showmanship Award for 1949. The award is made annually to the Century manager who, in the opinion of all the circuit's district managers, department heads and executives, has done the best overall job in theatre management.

I.M.P.S. Member Report

Rope, Sand Used In Sorkin Campaign

I.M.P.S. Member Sol Sorkin, city manager for RKO Keith's Theatre, Syracuse, N. Y., used plenty of rope in his campaign on "Rope of Sand," and he hung up—not himself—but good grosses on the picture. And, incidentally, he didn't forget the sand, either.

The rope was used by a boy who took a section of it out on the street and spelled out the name of the picture. Not bad, eh?

As for the sand, well, don't get it in your eyes. Another boy went out with a bucket of it, stopped at busy street intersections, dumped it out on the sidewalk, then wrote the film's title with his finger. Crowds gathered around him, thus stopping pedestrian traffic.

Sand was also used in a jewelry window tieup, with diamonds imbedded in it.

'Stable' Previewed By Massena Clergy

Nuns and priests in Massena, N. Y., attended a special screening of "Come to the Stable" before it opened at Schine's Massena Theatre. This gesture, arranged by Manager Les Coulter, was good for an article in the local gazette plus the potential influential word-of-mouth. Coulter also sent 1500 cards to Catholic and public schools advertising a special matinee, used a page from a Catholic paper in composing a 40 x 60 for his theatre front, and got the local radio station to credit the theatre and playdate and plug the film tune, Through a Long and Sleepless Night, on a record program.

Woman-to-Woman Angle Used by Bill Straub

The cashier of the Colonia in Norwich, N. Y., was set by Manager Bill Straub to calling the members of th business women's club "woman to woman" about "Not Wanted," the unwed-mother film. Bill also distributed a handbill ("Ladies, here is a story that you never expected to see"), had his candy girl push a "Not Wanted" baby carriage around town and persuaded the Boy Scouts to make a collection of "Not Wanted" magazines and newspapers for a worthy cause.

THE NEW PRESS BOOKS

The return of Rosalind Russell to comedy "with a BANG!" keynotes Columbia's press book for "Tell It to the Judge." No chance is overlooked to suggest its comedy angles and the laughs to be had from it. Pictorially and in text alike the prepared ads are designed to give newspaper readers the firm impression that they are in for a hilarious time. Who, yearning for entertainment, wouldn't be intrigued by the often-used catchlines: "The most riotous honeymoon a bride ever shared with two husbands;"—"The three-on-a-honeymoon howl of the year!" and "She should have known from their first honeymoon what crazy things would happen on their second!"? One of the fun-suggesting cuts employed in the ads shows Rosalind falling prone, arms and legs extended in the air, the other showing her flat on her back in a rowboat, feet in the air, with Robert Cummings smugly watching her from another boat. The posters use the same laugh-provoking illustrations. Many of the newspaper articles in the press book suggests the film's appeal to the risibilities, and there are also several suggested exploitation tieups along that line.

* * *

Allied Artists approaches "There's a Girl in My Heart" from the romantic angle in its press book. Ad illustrations play up the romance, the singing and dancing angles, "Sparking with song hits," "Loaded with love an' kisses," "Crammed with cuties." The main, oft-repeated catch phrase is "It's a sweetheart of a show." Story's action taking place in the late '90s, there is a nostalgic appeal in the listed oldtime songs and in the costumes worn by all cast members. Posters and lobby display cards pictorially serve as "come-ons" for the film's romance and nostalgia. The "leg art" appeal of the "cuties" receives a play in the scene cuts for newspaper publicity as well as in the ads and posters. Entire appearance and message to the public in the press book is that they will have a romantically enjoyable time when they see "There's a Girl in My Heart" and that was the intention.

* * *

An unmarried woman on the prowl for a rich husband is the theme of RKO's "Bride for Sale" and likewise the theme to which those in charge of the press book hew close to the line. Their task was to promote, through ads, posters and other accessories, the expectation in moviegoers that, by seeing the picture, they would treat themselves to an hour and a half of relaxing and restful laughter. And that idea has been handsomely put across. "Just for laughs" is the big-type headline over a number of the ads, posters and cards. Other catchlines that promise to increase the number of laughs per reel are: "She'd love to say yes to a man with a million,"—"Take our word for it . . . any resemblance between this picture and insanity is absolutely intentional." Pictorially, the ads and the posters make good use of the oldtime and surefire laugh-getter, the prattfall. Angles to appeal to the women are the romantic love interest suggested by all the publicity media, and the money-bags that erupt in hearts and dollar signs.

A Play for Italians

With the Italian picture, "Outcry" as his coming feature, Manager Bill Hurlbert of the Hippodrome, Gloversville, N. Y., made a play to attract patrons from the 10,000 Italian families living in the community through window cards in Italian stores, trailers in Italian and a bid to the members of the Italian-American Veterans Club.

'Jubilee' Premiere Week-Long Party

An all-out community celebration for one week highlighted the recent world premiere of Lippert Productions' "Square Dance Jubilee" in Fresno, Calif. Mayor Gordon C. Dunn made it official by proclaiming the week as "City of Fresno Square Dance Week." First-night showing of the variety musical took place at the Esquire, Starlite and Motor-In theatres.

Radio appearances and interviews featuring Les Gotcher, champion square dance caller, helped to maintain interest and enthusiasm. There were broadcasts from the three theatre's stages; 15-minute morning and afternoon radio interviews; an "on the street" interview with Gotcher in connection with Community Chest street dancing; two interviews on the "Lunch at Zombie Village" program, and a radio description of street dancing in front of the theatres.

First ticket to the premiere was presented to Mayor Dunn, and pictures of His Honor signing the "Square Dance" proclamation were prominently displayed in the theatres in advance of the premiere.

There were numerous promotional tieups. Merchants' window displays utilized stills. Shoe stores featured square dance shoes and western boots. Music stores cooperated with western record specials. Dress shops advertised square dance dresses, and there were displays of farm material in one store. Wire recorders and phonographs were displayed in the theatres, and four-minute recordings were made for Drive-Ins to take the place of trailers.

Books on how to square dance were distributed to members of the Folk Dance Council within a 25-mile radius of Fresno and to school kids.

U-I to World Premiere 3 Films in Jan.-Feb.

January and February will embrace the world premieres of three Universal-International productions, "South Sea Sinner," "Francis" and "The Kid from Texas." The company's studio publicity director, Al Horwits, planed out Sunday for St. Louis to complete arrangements for the debut there of "South Sea Sinner. National Exploitation Director Charles Simonelli and Midwest Exploiteer Ben Katz will join Horwits in St. Louis.

Simonelli and Horwits will then go to New Orleans to confer with David Stern, author of the novel, "Francis," on arrangements for the premiere there of his screen adaptation. Their next port of call will be Dallas where "The Kid from Texas," will have its debut. Horwits will then proceed to Washington and New York to confer on future openings of U-I pictures before returning to the coast studio.

Military Parade Marks 'Battleground' Premiere

A full scale military dress parade, first on Hollywood Boulevard since the end of World War II, preceded the West Coast premiere of MGM's "Battleground" at the Egyptian Theatre on Thursday night. The marching column of 600 men was headed by a 100-piece Army Band and color guard, and was reviewed in front of the theatre by ranking officers representing the Army, Navy, Marines and Air Force, guests of Louis B. Mayer and Dore Schary.

The premiere was attended by a distinguished audience, including representatives of the four armed services, heads of civic and state organizations, and leaders and stars of the motion picture industry.



WEATHER WINS. The damsel above was supposed to wear lighter attire in Manager Eddie Miller's ballyhoo stunt for Paramount's "My Friend Irma." But, baby, it was cold outside when playdate arrived, hence the fur coat. Just the same, the stunt drew attention to the showing of the film at the Center Theatre in Buffalo.—BUF.

3 Fox Premieres For the Holidays

(*Continued from Page* 18)

the Caravel, famous marine pageant, which takes place on Biscayne Bay.

On December 30 Miss Townsend will head a huge parade to the Miami Theatre where her picture premieres. She will be accompanied by the Orange Bowl Queen and take part in numerous radio interviews at the theatre. She will make a number of personal appearances at the Miami as well as the Miracle and Lincoln theatres, which are playing day-and-date in the city. She will also take part in other activities: guest of honor at the exclusive Surf Club Ball; Grand Marshal of the gigantic New Year's Eve Parade; and presentation of the football in the Orange Bowl game to the two captains of the teams engaged in the gridiron battle.

"Prince of Foxes" will have its American premiere Dec. 22 at the Roxy in New York under the sponsorship of the United Hospital Fund. "Twelve O'Clock High" will open in Los Angeles late next month, with plans for the opening currently being set on the picture.

Nurses to March for 'Foxes' Hospital Benefit

A parade of Army, Navy and civilian metropolitan hospital nurses will precede the gala benefit performance of "Prince of Foxes" at the Roxy Theatre Dec. 22 for the United Hospital Fund.

The nurses will lead a line of march from the island at Times Square to the doors of the Roxy, where kleig lights, radio broadcasts and television coverage will herald the American premiere of the 20th Century-Fox film starring Tyrone Power, Wanda Hendrix and Orson Welles. The nurses will be welcomed by several Hollywood actors and actresses in the Roxy lounge.

All proceeds from the initial showing of the picture will go toward the support of New York's 86 voluntary hospital members of the United Hospital Fund. The group is now conducting a campaign to raise $3,367,000.

I.M.P.S. Member Report

Clough Promotes Sane Halloween

I.M.P.S. Member H. S. Clough, who manages the Chimes Theatre in Oakland, Calif., came in for some well-deserved publicity on his excellent work in promoting a sane Halloween among the children on College Avenue and vicinity.

"Mr. Clough, manager of the Chimes Theatre," said a front-page account of the evenings activities in the *Claremont Press* of Oakland, "served as general chairman of the Club's (College Avenue Commercial Club) Halloween committee, and upon him devolved the major responsibility of working out details of the big Fete." He was aided in the work by the club's president, Henry Morrill.

For a year, Brother Clough reports, he had been trying to get the community together on a campaign, following the lines for a sane Halloween he had tried out five years ago at the Lorin Theatre, and this year saw the fruition of his labors. Effectively aided by the College Avenue Commercial Club, he arranged with merchants to have 300 of their windows calcimined with pictures of Halloween ghosts and goblins, pumpkins, etc., by students of the Technical and Junior high schools. Actually but 276 of the 300 windows received the festive decorations, but many of the artists won one of the 40 prizes which the merchants had contributed. The *Claremont Press* devoted an entire column on its front page to the crowds which thronged the streets to view the paintings and the costume parade that followed. It devoted four columns on the same page to a picture of four girls painting two windows and a two-column cut to the junior high winner.

Children in Parade

Unable to get a band to head the parade, Brother Clough decided late in the afternoon to use a sound truck instead. The parade started, with about 15 children in costume following the truck. They called upon others to join them and by the time the procession had covered four blocks the paraders had lengthened out to cover two blocks. There followed dancing in the streets for which the music was furnished by a public address system. Public and individual comment indicated that the affair was highly successful.

"I hope next year," says Brother Clough, "to have a bigger and better Halloween Festival."

With his energy and friendly civic standing in the community there is no doubt that it will be bigger and better.

'Samson' Canadian Premiere Dec. 28

Canadian premiere of Paramount's "Samson and Delilah" will be held Dec. 28 at the Victoria Theatre, Toronto, with government dignitaries, leading figures of the press, radio and pulpit, stars and exhibitors in attendance. It will be an invitational affair.

A campaign similar to that under way in New York for the world premiere of the Cecil B. DeMille Technicolor film on Dec. 21 at the Paramount and Rivoli theatres, will be launched in Toronto. Max E. Youngstein, Paramount national advertising, publicity and exploitation director, was in Toronto recently laying plans for the premiere with Gordon Lightstone, the company's Canadian general sales manager, and J. J. Fitzgibbon, president of Famous Players Canadian.

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation

FOR BRIGHTER SHOWS

Pointers on Projection and Sound

Whenever a new screen is installed a piece of the same material should be set aside, if possible, and kept in a dark and dustless place. Thus protected, it will neither soil nor change color. It can then be pinned to the center of the screen from time to time, and white light projected. The comparison will show at once how far the screen has deteriorated, and how urgently cleaning or a new screen is needed.

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For their own sakes if for no other reason projectionists should take down the exhaust ducts leading from the lamp houses every few months and clean them out. This precaution is exceptionally important during winter months, when projection room ventilation may not be of the best. The arcs generate both soot and poisonous gases. If the soot is allowed to clog the ducts the poisonous gases will not be exhausted efficiently, but seep into the projection room where they can be harmful to personnel.

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Many theatres now follow the practice of raising sound volume somewhat during comedies or comic sequences so the audience won't lose entertainment because of their own laughter.

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It is never wasteful but always wise to take a doubtful tube out of service immediately. It can be tested later. If found good, it can be put back and nothing is lost. But if it is not good and kept in service, the show may be lost.

•

Managers can help their projectionists and themselves by keeping careful watch on the quality of the sound, or having a sound checker do it. The projectionist cannot detect small faults in quality. His little monitor speakers may not reproduce them; the noise of his equipment in operation is confusing to accurate judgment; projection room acoustics are not the same as those of the theatre. Sound quality can be judged only from the auditorium. If it deteriorates, someone must tell the projectionist.

•

Emergency repairs can be speeded up, and audience dissatisfaction reduced, by supplying the projection room with one of the new soldering irons that heat instantly. The standard type may need five minutes or more to reach operating temperature—while patrons wait.

•

An utomobile or a vacuum cleaner may still give good service even if they are not in the best possible condition, but motion picture projection must be perfect. It delivers only illusion and any flaw can puncture that bubble.



ShowSense

Jack Jackson

Bigger B.O. 'Takes,' Better Relations

With so much complaining about business being "off," the following recital of conversations with two exhibitors—one a manager and the other heading a sizable chain—should serve to stimulate a bit of research on the part of distributors and exhibitors alike, to determine exactly what has been done, is being done or planned for the future to bolster sagging revenue.

I was bird-dogging for column material along Film Row of one of the nation's larger exchange centers when, quite by accident, I faced up with a friend of some 30 years' standing. Let's call him Jim for the very good reason that it's not his name and I know that he would prefer to remain anonymous. Jim is a real old timer with "show" experience covering 50 or more years of a three score and ten lifetime. He was active in the legitimate theatre in the days when Charles Frohman was at his peak. He entered the management ranks of movies and, when I first met him years back, held a division manager's post for one of the big distributing companies. Somehow or other the years were not kind and, despite an exemplary code of living, Jim's present post is that of managing a small neighborhood house.

Recently, an imposing, modern theatre—the very last word in magnificent construction—was erected some few blocks from Jim's enterprise. My "news nose" started quivering. Here was material for the column, so I asked, "How're things now that the new Blank has opened. Has it got you buying red ink?" He replied, "No, and I don't think it will. At least you can bet that it won't run me out of business." Then he went on to explain:

"Do you know that in spite of that beautiful theatre those fellows are spending all their time and money selling pictures? If they'd just think a bit and reason the many other things they have to give to a community that never dreamed such a magnificent edifice would be at their disposal and 'sell the theatre' they'd probably have me worried. But, as it is, every theatre has pictures to sell; so as long as they stay to that line, I'll get along OK."

Established the Empire as 'The Place to Go'

Then he proceeded to take me back along the colorful, fact-studded, trial-and-error leveled trail of his half century of experience. He painstakingly explained the fundamentals that went into the early building of public interest in the theatre and I found myself listening like a child-at-knee. He explained how many years ago Frohman, when that impresario first opened the Empire Theatre in New York, had given him the blueprint that he was using to hold the customers of his little theatre despite the opening of his elaborate and glamorous competitor. Seems that Frohman had proved to his own satisfaction that a theatre, in itself, possessed many factors that could be exemplified to the customers to the point where they took precedence in public fancy over and above the attractions it presented. According to Jim, Frohman did such a master job of establishing the Empire as "the place to go" that stars and owners of entertainment attractions were willing to make sacrifices in order to portray their wares in the reflection of the theatres' popularity.

Jim went on to illustrate how he is applying the old-fashioned formula to hold his own in a small house that lacks modern decor and embellishment but is meticulously attended, so far as cleanliness, courtesy, convenience and comfort are concerned, against the splendor, magnificence and run preference of his ornate and modern competitor.

"I make more fuss over a new light in the popcorn machine than they do over lighting effects costing thousands of dollars," he said. "I never allow a customer to take anything in the way of change or addition to the facilities of my theatre for granted. I make it a policy to see that, in my own infrequent absences from the floor, some staff member points out every new or changed feature to as many patrons as possible. We explain not only the item itself but why it was installed or changed and how we expect it to improve the service we render or add to the comfort or enjoyment they will experience. Nothing is too small for us to make a fuss over, and perhaps we're inclined to overdo the job a bit; but it seems to me that it pays to make the customers understand that everything in and about the theatre is a purposeful attempt to add to their comfort and increase their enjoyment. We even go so far as to solicit advice and opinions from our patrons, and you'd be surprised how frequently, after we've explained the

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Show Business

COAST TO COAST: It's open season on Congressmen now as far as exhibitors are concerned with Iowa-Nebraska Allied leading off with a warning to members to keep up on any legislation affecting their interests and to start phoning, writing, or ringing doorbells when they have a beef. . . . Other Allied and Theatre Owners of America units are already starting to battle for a cut in the federal amusement tax, which is going to be a tough one and make no mistake about it.

* * *

Vaudeville is getting another boost this week with the Corning Fox, Buffalo, putting it on every Wednesday, according to Manager **Tobias A. Ross.** And out in Chicago Balaban and Katz has set five acts for its Admiral with a single feature on the screen and its Regal is to play seven acts on certain days. . . . Plans are also scheduled for a number of B&K houses to put on holiday shows, which if successful, may establish a "permanent" policy.

* * *

The Community Theatres Cedar-Lee, Liberty and Carter are all installing new screens. . . . **Gene Custer** of the State at Charleston, W. Va., has switched the house to an "art" policy. . . . Midstates Theatres of Cincinnati will give its annual Christmas party at the Netherlands Plaza Dec. 12. . . . The National at Harrisburg is getting a face-lifting.

* * *

MANAGEMENT: **Robert Broadbent** moves from assistant manager of the San Francisco Orpheum to manager of the Esquire where he replaces Jack Lowery who resigned to manage a Blumenfeld house in Pittsburgh, Calif. . . . **Al Adolph,** former Orpheum Treasurer, shifts to the Esquire as assistant; **Dean Smith,** Esquire assistant, is now at the United Artists in the same capacity; **Thomas Graff** of the United Artists moves to the Orpheum as assistant and **Herbert Lustig** shifts from the door of the Orpheum to the treasurer's office. . . . **Peter J. Ferandio** is assistant manager of the New England Theatres Empress at Norwalk, Conn., succeeding Elmer A. Charette, resigned. . . . **Lester Miller** has been switched from assistant at Loew's Ohio, Columbus, to a similar spot at Loew's San Francisco Warfield. . . . **Bruce Shelton** is new Falls City, Neb., City Manager for Tri-States, succeeding James Redmond, now on the publicity staff. . . . **Del Farrell,** former manager for Pioneer Theatres in Jefferson City, Mo., has moved in as manager of the Arrow and Corral drive-ins at Cherokee, Ia., succeeding Ardt Downard who went to Webster City. . . . Mrs. **Alfred Michalski,** widow of late Manchester, Conn., Circle manager, has joined the Warner house staff at Lynn, Mass. . . . **John Strain,** Jr., has been named as the assistant at the Chicago Oriental. . . . **Robert Farmer,** formerly service chief for the Switow Grand, New Albany, Ind., has quit to become assistant manager of the Paramout, Anderson. . . . **Irving Gross** has been promoted from assistant at Loew's State, New York, to acting manager of the Apollo, with **Helen Lupo** taking over as acting manager of the Broadway and **Frank Doherty,** formerly of the Apollo, shifting to the Dyckman. . . . **Leonard Barrck,** has shifted from the Lynn, Mass., Uptown to the Kenmore, succeeding George Kraska who takes over the Beacon Hill.

Theatre Management in Action

Baseball Proves Real McCoy To Boost Trade, McCoy Finds

Down in Augusta, Ga., the citizens are just as crazy about baseball as they are in a certain borough across the East River from New York which is known as Brooklyn.

And down in Augusta, Ga., P. E. McCoy, city manager for the Georgia Theatre Company, is not a man to pass up any bets. So when "The Stratton Story" came his way, McCoy tied in with the local love of the game and started a campaign, along with the Augusta Chronicle to pick the most popular player. The fans were to vote in a ballot box at the ball park during four consecutive nights and just so they wouldn't forget about the contest, nor the fact that "The Stratton Story" was playing, there was a whale of a newspaper series, tied-in with art, and free time over Radio Station WBBQ.

Theatre ushers, wearing shoulder pads carrying the title of the film and playdate, were stationed at the ball park entrance each night during the voting period to distribute the ballots to the fans as they filed out. Two more ushers in uniform walked the diamond before the game carrying a 12-foot banner which also told the audience where "The Stratton Story" could be seen.

And the winning player received a trophy at the ball park with WBBQ broadcasting the presentation from the home plate. MGM's Jimmy Stewart, star of the tale, sent a telegram of congratulations.

McCoy's ballyhoo and extra effort is not unusual as far as Georgia Theatres is concerned. Other houses are also pushing to hold business and to boost it.

At the Ritz in Macon, Manager L. S. Smith, Jr., went all out for his new serial, "Batman and Robin," by tieing in with a local merchant to present two bikes, one for a boy and one for a girl, to two youngsters selected from a group which attended all 15 chapters. The contest was plugged through special trailers, window cards, heralds.

In Columbus, Ga., Manager Edmond Anthony of the Bradley Theatre and Columbia Exploiteer A. G. Henderson, put over a Roy Rogers Riding Club and an all-day Roy Rogers jamboree. Using half-page ads on Sunday followed by four quarter-page ads and radio time and tied in with the local Sears store which gave window space. The theatre set up dummies dressed as Rogers in its lobby and started the Jamboree off at 9 Friday morning with the showing of a Rogers feature. The audience was made up of youngsters who had visited Sears' youth department during the 10 days prior to the showings and who had been given free tickets to the show.

After the morning showing the kids went back to the Sears store at 4 P.M. for free souvenirs and one lucky youngster got to talk to Rogers over long distance.

Goldman Named Music Hall Manager

Sydney M. Goldman, former manager of the Center Theatre in Rockefeller Center, became house manager of Radio City Music Hall this week, succeeding Fred A. Cruise, who died last week. J. Paul Dauer, treasurer of the Center, moved up to replace Goldman as Center manager. Goldman started in show business as an usher at the Roxy; Dauer joined the Center staff as assistant treasurer during "The Great Waltz" stage show engagement.

Robert E. Lee Joins Rosenfield Theatres

Robert E. Lee, who formerly managed the Sterling theatres in Seattle and has done exploitation and publicity in New York, Kansas City and Washington, D. C., has joined J. J. Rosenfield to do exploitation and advertising for Rosenfield's theatres—the Post, Granada, Liberty and East Sprague Drive-In, in Spokane, and the great Inland Empire of the State of Washington.

Singer Style Show

The Singer Sewing Machine Company sponsored a fall and winter style show at Schine's Auburn Theatre, Auburn, N. Y., in which each entrant made her own costume on a Singer machine at one of the Singer sewing classes. It proved a fine goodwill stunt for the theatre and the company. Auburn merchants donated prizes for the best costumes which were worn by 30 or more models, most of whose relatives and friends turned out, swelling the evening's box-office receipts. —BUF.

New Theatres

Natick, Mass.—Redstone Drive-In Theatres, a $500,000 under-skyer on the Worcester Turnpike in Natick.

Buffalo—Elmer Lux of Darnell Theatres, a 600-car drive-in to cost $80,000 just east of Geneva, N. Y.; Henry Wallace, Auburn, N. Y., exhibitor, a 750-carrer just outside Auburn.

Bridgeport, Conn.—Herman Klevir, a 1,000-seat theatre here on Huntington Turnpike south of Everts Street.

Middlesboro, Ky.—Mose Reda and W. W. Koontz, a 600-car ozoner between here and Pinesville.

Hobart, Okla.—Griffith Theatres, a 400-car drive-in here.

Shreveport, La.—George H. Mercer, a 1,000-seat theatre here to cost $150,000, to be called the Village.

Ruston, La.—W. M. Butterfield and associates, a 350-car ozoner here to cost around $50,000.

Utica, N. Y.—Mrs. Harriette A. LeRicheux, a new theatre replacing the Arcade recently destroyed by fire.

Los Banos, Calif.—Frank Faria, a 500-car "free" drive-in here, admission by coupons sold by merchants.

El Monte, Calif.—Pacific Drive-In Theatres (C. A. Caballero, president), two 1,000-car drive-ins here, one in Ellis Lane, the other at Rosemead Boulevard and Rush Street.

Dodge City, Kan.—Glenn A. Cooper, an open-air theatre near here on U. S. Highway 50S.

Santa Barbara, Calif.—Michael A. Durbiano, Jr., and Vincent, Manual, Natalie and James Durbiano (dairy interests), a 750-car under-skyer on Highway 101.

Kingfisher, Okla.—John H. Thomas, an ozoner a mile south of here on Highway 81.

Philadelphia—Welford Corp., a two-story theatre and office building on Frankford Avenue, to cost around $320,000.

Chicago—Fred Linehardt, a 400-seater at New Claurus, Wis.; Riordan Brothers, a new house at Binduel, Wis.; Mrs. Frank Borchet, a new theatre at Sturgeon Bay, Wis.; Fox Lake Enterprises, a 575-seat theatre at Fox Lake, Ill.

Atlanta—Martin Theatres, a new theatre in McRea, Ga.; Cumberland Amusement Co., two new theatres at Tullahoma, Tenn., where the new air force wind tunnel is to be built; Wilby-Kincey, a 1,085-seater in Jasper, Ala.

Enid, Okla.—Griffith Amusement Co., a $100,000, year-around drive-in here.

Hartford, Conn.—Dan Deering, a 587-car ozoner to cost around $22,000 in Norwalk, Conn.

San Francisco—Trans-California Theatres and Joe Blumenfeld, a 1,000-car under-skyer at North Sacramento on the highway leading to Reno; Walter Bell, Weott, Calif., exhibitor, an open-air theatre between Socia and Fortuna, Calif.

Oklahoma City—O. G. Wren of Litte Rock, a film theatre at Eudora, Ark.

Lock Haven, Pa.—Philip Schleit and Associates, a drive-in here and another at State College, Pa.

Jackson . . .

(*Continued from Page* 23)

purpose of some slight change or addition, they compliment us on our progressiveness and tell us how much they appreciate the fact that we seem to be constantly striving to make our place nicer and better. To me it seems foolish to ever let a patron think that anything about the theatre 'just happened.' I make it a definite aim to make them understand that 'we did it especially for you.'

"Of course, pictures are important. But it's only a matter of days until I'll be playing the same pictures they play and, aside from that, the fellows downtown played 'em first. There's really not much difference between second and third run anymore and, while I'm sure that all my folks have been or will soon go to see the new glamor spot, I'm equally sure that, unless those fellows wake up and start selling their theatre, all my friends, and I'm sure that most of my customers are my friends, will be content to wait until the pictures are played 'at home.' You know I like to think of my theatre as being 'home' when it comes to entertainment for the folks I cater to!"

Mind if I ask that you read what's been written again? And, if you can find anything wrong with my friend Jim's reasoning, Ill gladly take your application for admission to the asylum of your choice. To the reasoning of this writer Jim's attitude toward competition, his policies for conduct of his theatre and, above all, his faith in the success of such attitude and policies, is an all-time record for the common-sense showmanship course. Coming, as it does, at a time when just about everybody is clearance-crazy and availability-asinine, it deserves emulation by theatre owners and managers from the immense and immaculate Radio City Music Hall of New York to the 68-seat Bunk House disgrace of Manitou Springs, Colo.

Jim's formula is, at one and the same time, the soundest of public relations programs, the most certain preventative against expensive, senseless and useless litigation and, by all means the surest builder of consistent, satisfied patronage. Stop and check right now. How close to Jim's standard is the conduct of your operation? How does your personal attitude and endeavor compare?

Correct at Once

Leaving Jim, I ambled on down the street and dropped in to visit the owner of a fair-sized circuit. Let's call this fellow Pete, again because that's not his name and he wouldn't want to be quoted. Salutations over, we got to talking about business conditions generally and the industry's complaint of the business drop in particular. Things had not been so good with him and he was marking big red figures up, due to weather conditions and other setbacks. Pete was at one time a really big executive of distribution and I wanted his advice to clear up some doubts about what I considered to be extremely bad business practice on the part of certain companies. Before I knew it, the conversation had taken a turn into details of a condition that I had long observed but never gave proper consideration. This is something for every distributor executive, particularly the big ones, to correct at once if their subordinates happen to come under the blanket of this complaint.

The discussion had gotten around to diminishing distributor revenue due to foreign ukases, etc., when Pete said, "They're all complaining about the drop in revenue but just what are any of them doing about it?" He went on:

"Admitted that I'm not a big buyer but my rentals do reach figures between $7,000 and $8,000 a week, and I believe I'm entitled to more consideration than the distributors give me, do you know that with the exception of the MGM and RKO companies there hasn't been a branch manager in this office for better than two years? Do you know that in many instances the distributing companies don't even bother to send a salesman in to solicit our business? They just fill in details on a contract form and drop it in the mail box. And, do you know what I do with those mailed contracts? I just throw them in the waste basket because I figure that any company that is so damn busy they can't afford the time of an account as satisfactory in every detail as ours has always been, just don't need our business."

He went on to tell me of one company that had changed managers several months and that the new incumbent—whose office is but a stone's throw from my friend's—had never even bothered to make his incumbency known.

My friend related the difference between the days of his own occupancy of a distribution post and the current attitude of branch managers. In the old days it was a "must" for every branch manager to be personally acquainted with every account on the books and to visit with those accounts, even in distant towns and cities, as frequently as possible. In no instance would the operator of 15 or more large theatres be overlooked for more than a 60-day interval. When I pointed out that it had been my observation that few branch managers had authority other than to carry the messages of New York executives and that most of them that I had visited were so busy on long distance and answering letters that little time was left for visiting, he came back with: "I know how busy they are, but I've yet to hear of a gin rummy game they couldn't find time to take on."

Well, I do agree that time should be found for the established local representative of big distribution companies to call on the larger accounts and make personal friends of the fellows who sign the checks. The salesman must, of course, still carry the order blanks, but it is highly advisable that some authority closer to the top be familiar with the personalities of these larger buyers of films in order to better understand and present arguments that are always rampant in doing business with quantity purchasers. The salesman, competent though he may be, cannot be expected to get the thorough understanding of basic differences that is possible for the manager. As a result, many well-grounded and deserving complaints suffer in transmission from buyer to salesman to sales manager to branch manager to New York executive. Vital differences become trivial as each party tries to paint the kind of picture that makes his own role as blameless as possible.

Another Family Washing

The complaining exhibitor, smarting under the sting of being ignored, considers himself justified in taking his case to the lawyers and another family washing appears on the public clothesline.

I believe my friend Pete's complaint warrants immediate action on the part of distributor sales executives. Instructions should be given at once for all branch managers to investigate details of exhibitor complaint as well as to "make time" for visits with the buyers of larger circuits and as many of the little chaps as possible. The practice should result in a lessening of the burdensome and expensive litigation. And its a cinch it will result in improving relations, mayhap revenue and the selling of more pictures.



The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Tight Little Island

Univ.-Int'l. Comedy 81 mins.

AUDIENCE SLANT: (Adult) Hilarious byplay on simple plot about a whiskey-starved Scottish village.

BOX-OFFICE SLANT: Addition to a genre: sly little British comedy. Little star value but exploitable comic situation.

Cast: Basil Radford, Catherine Lacey, Bruce Seton, Joan Greenwood, Wylie Watson, Gabrielle Blunt, Gordon Jackson, Jean Cadell, James Robertson Justice, Morland Graham and others. Credits: A J. Arthur Rank Presentation. A Michael Balcon Production. Director, Alexander Mackendrick. Screenplay, Compton Mackenzie and Angus Macphail. From the novel "Whiskey Galore" by Mackenzie. Photography, Gerald Gibbs.

Plot: A little Hebridean island that thrives on whiskey finds itself during the war suddenly without a dram. When a ship carrying 50,000 cases of the precious stuff founders on the rocks nearby and is abandoned, a fussy Englisman in charge of the Home Guard takes it upon himself to confiscte the cargo. The islanders beat him to it and win the ensuing chase and game of hide-the-bottles.

Comment: This is the sly little British comedy at just about its best. Those who like the genre, with the exception of those to whom the light and preponderant concern with alcohol is disturbing, will find the byplay on the simple plot hilarious. Further, if whiskey is anathema to some it is a theme to attract many who would not take a chance on tawney pipits, Irish priests and Welsh dames. In accordance with past style, this model has many delightful characterizations, no real stars; it is set in the scenic outcountry; and it enjoys touches of provincial dialect, dance and music. A couple of romances receive just the right amount of attention, one of them involving Joan Greenwood. Basil Radford leads the show as the unfortunate Englishman.

Black Midnight

Monogram Outdoor Drama 65 mins.

AUDIENCE SLANT: This home-spun little yarn of a boy and his horse hits all the proper chords for good entertainment. There's also a love story that patrons will find enjoyable.

BOX-OFFICE SLANT: As a good average program picture, this should satisfactorily fulfill the requirements of its market. There is enough action to please the western fans, and it will have the natural appeal of a film about a horse.

Cast: Roddy McDowall, Lyn Thomas, Rand Brooks, Damian O'Flynn, Kirby Grant, Gordon Jones, Fay Baker. Credits: Producer, Lindsley Parsons. Director, Oscar Boetticher. Photography by William Sickner. Screenplay by Clint Johnston and Erna Lazarus from an original story by Clint Johnston.

Plot: A rancher and his young nephew are struggling to run the family ranch with the added burden of work left to them when the rancher's son ran away. When the son returns with a black stallion which he can't handle, the nephew buys the horse, tames him, and also successfully resists the efforts of the older and more dashing boy to take his girl.

Comment: This home-spun little story of a boy and his horse and his girl hits all the proper chords for good entertainment. Roddy McDowall is good as the boy who, although he hasn't outgrown the awkwardness of youth, takes a man's responsibilities. When the son intends to murder to cover up his past, McDowall, out of concern for his uncle, attempts to reason with the older boy and is severely beaten. Roddy puts the story across believably. Rand Brooks does well as the swashbuckling son. Damian O'Flynn is satisfactory as the rancher whose blindness to the faults of his son give the film a measure of suspense. The supporting cast delivers well and the direction is good.

National Reviewing Committees' Audience Classifications

IT HAPPENED IN EUROPE (Lopert)
MATURE—National Board of Review
CLASS A-SEC. 2—National Legion of Decency

STORY OF SEABISCUIT (Warner Bros.)
FAMILY—National Board of Review
CLASS A-SEC. 1—National Legion of Decency

FREE FOR ALL (U-I)
FAMILY—National Board of Review
CLASS A-SEC. 1—National Legion of Decency

Undertow

Univ-.Int'l Drama 70 mins.

AUDIENCE SLANT: (Adult) A good action melodrama that should have an easy time pleasing audiences in those situations where this type of film is best liked. Suspense and excitement.

BOX-OFFICE SLANT: Most exhibitors will find this a good weekend action offering or better-than-average support for a top feature.

Cast: Scott Brady, John Russell, Dorothy Hart, Peggy Dow, Bruce Bennett, Gregg Martell, Robert Anderson, Daniel Ferniel, Roc Hudson, Charles Sherlock, Ann Pearce, Robert Easton. Credits: Produced by Ralph Dietrich. Directed by William Castle. Screenplay by Arthur T. Horman and Lee Loeb. Story by Arthur T. Horman. Photography, Irving Glassberg. Special photography, David S. Horsley.

Plot: Former racketeer Scott Brady returns from the army determined to make a cleant start. In Chicago to marry his old sweetheart, Dorothy Hart, he is framed. While hiding out, he is befriended by Peggy Dow, whom he had met on the plane bound for the Windy City. It eventually develops that his framers are John Russell, a former racket associate, and Miss Hart, who plan to marry. Brady is cleared.

Comment: A good action melodrama that should have an easy time pleasing audiences in those situations where this type of film is best liked. The performances of Scott Brady, John Russell, Dorothy Hart and Peggy Dow are not exactly of hall-of-fame quality (Bruce Bennett as a police detective is the most natural and sincere), but they're sufficiently satisfactory to make believable the suspense and excitement that fills much of the 70-minute running time. Most exhibitors will find "Undertow" a good weekend action offering or better-than-average support for a top feature. Much of the action takes place in Chicago, and background scenes look like the real thing, which they probably are. Credit Ralph Dietrich for excellent production values and William Castle for fast-paced direction.

Mafia

(Italian Dialog—English Titles)

Lux Film Drama 100 mins.

AUDIENCE SLANT: (Adult) A powerful portrait of the bleak, backward south of Italy and its bloody private law.

BOX-OFFICE SLANT: Excellent for discriminating patrons, nice on a double feature for general audiences.

Cast: Massimo Girotti, Jone Salinas, Camillo Mastrocinque, Peppino Spadaro, Saro Urzi, Ignazio Balsamo, Manda De Santis. Credits: Producer, Luigi Rovere. Director, Pietro Germi. Scenario, Federico Fellini and Giuseppe Mangioni. Photography, Leonida Barboni. English subtitles, Clare Catalano.

Plot: A young magistrate, lone representative of the law in a Sicilian village, finds himself up against the bloody private law of the Klan-like Mafia and the tradition of passivity in the people. He is about to admit defeat and leave until one of his friends is killed. His bravery and sincerity finally convert the leader of the Mafia. The magistrate's decision to stay, incidentally, destroys his hope of taking away the unhappy wife of the crooked local baron.

Comment: A powerful portrait of the bleak, backward south of Italy, the sort of milieu in which a Mafia can exist, is etched in the best recent film from that country and one that departs from the postwar theme of its previous artistic successes. The lead characterizations, the well photographed background of the stark land and the hard, resigned faces of its peasants bear out the honesty and intensity of the script. If the ending, which may after all be construed as more hopeful than final, seems contrived, plot is not of greatest importance here. The portrait has been drawn, making "Mafia" an excellent offering for discriminating patrons and a nice one on double feature for general audiences. Massimo Girotti received the "Best Actor" award from Italy's Board of Review for his role as the judge.

The Lady Takes a Sailor

Warner Bros. Comedy 100 mins.

AUDIENCE SLANT: (Family) As frothy as the bubbles in Jane Wyman's bathtub scene, this airy comedy will probably rank as one of the funniest of the year. The gags are sharp and fast-breaking, and slapstick piles bellylaughs on the chuckles. It will leave them laughing.

BOX-OFFICE SLANT: Academy Award Winner Jane Wyman should draw in any situation, and the Dennis Morgan name will do its share. This package of name and fun should play to good grosses generally.

Cast: Jane Wyman, Dennis Morgan, Eve Arden, Robert Douglas, Allyn Joslyn, Tom Tully, Lina Romay, Fred Clark, William Frawley, Charles Meredith, Craig Stevens, Stanley Prager, Kenneth Britton. Credits: Produced by Harry Kurnitz. Directed by Michael Curtiz. Screenplay by Everett Freeman from a story by Jerry Gruskin. Photograhy by Ted McCord.

Plot: After passing a critical character test and receiving an endowment for her Buyer's Research Institute, a young woman tries to explain where she spent the night when she was lost in a storm on Long Island Sound Attempting to save the endowment for the

nstitute, she gets into some madcap situations when she tries frantically to prove her story, that she was picked up by a one-man submarine.

Comment: Audiences will do much more than chuckle at this frothy comedy; the susceptible will roar. Laughs are frequent and hearty from the opening shots, which set the situation on which the comedy hinges: the absolute integrity of the Buyer's Research Institute. Slogans on truth and honesty are set in the concrete of the building and into the floor of the foyer. Within the building, weird and zany contrivances are testing a range of products from paint brushes to shoes, and it is clear that the slightest defect in a product will bar it forever from the prized approval of the institute. When director Jane Wyman, who personifies the principles on which the organization stands, is awarded the championship plaque of the Liars Club for her story of where she spent the night when she was lost in a storm on Long Island sound, the fun becomes riotous. Those responsible for the special effects deserve credit for an ingenuity that sets an atmosphere conducive to laughter. Jane Wyman and Dennis Morgan are a strong comedy team, getting full value from every line and situation, while Eve Arden gives close support. Tom Tully pulls a big share of laughs as the fumbling detective who uses everything from can-openers to dynamite, in his efforts to help Miss Wyman prove her story. Robert Douglas is excellent as the eccentric millionaire who has difficulty giving away enough money, and Allyn Joslyn scores as Jane Wyman's stuffy fiance. Producer Harry Kurnitz has turned out a beautifully set comedy, with fine production values throughout. Able direction by Michael Curtiz holds the pace of the picture at high pitch to the end. This zany package of fun should play to good grosses in all situations.

Strangers in the House

(French dialog—English titles)

Lopert Films **Drama** **100 mins.**

AUDIENCE SLANT: (Family) Adroitly conceived, directed and acted drama of juvenile delinquency in Paris which is made solidly interesting and occasionally exciting audience fare by the late Raimu's brilliant acting flair.

BOX-OFFICE SLANT: A "must" for art and foreign-film theatres, where it should cash in solidly, and worth dualling in first-runs and neighborhoods. Exhibitors should build campaigns on the name and fame of Raimu and that of Murder-Mystery Novelist Georges Simenon.

Cast: Raimu, Juliette Faber, Jacques Baumer, Jean Tissier, Lucien Coedel, Noel Roquevert, Helena Manson, Andre Reybas, Mouloudji, Marc Dolnitz, Tania Fedor, Jacques Denoel, Pierre Ringel, Jacques Gretillat. Credits: Directed by Henri Decoin. Adapted from the Georges Simenon novel by Henri-Georges Clouzot. Photographed by Kruger. English titles by Herman G. Weinberg.

Plot: Raimu, once the most brilliant lawyer in Paris but now a drunken hermit (caused by his wife's leaving him for another man 20 years before), regains some of his brilliance when his young, long-neglected daughter becomes embroiled with a gang of youthful delinquents and is implicated in the murder of a man they had badly injured with a stolen auto and kept hidden in Raimu's home. Raimu quietly investigates the murder, learns the victim had been blackmailing the gang, and appears in court for his daughter's lover, leader of the gang, who is charged with the murder. Raimu pins the crime on a jealous youth secretly in love with his daughter.

Comment: An adroitly conceived, directed and acted drama of present-day youthful delinquents in Paris which the extraordinary acting ability of Raimu makes into a solidly interesting and occasionally exciting picture. The murder-mystery story is not the best in which Raimu has been seen in America but it demonstrates anew the late great actor's flair for characterization and is decidedly to be seen by his admirers. The group of young delinquents—Juliette Feder, Andre Reybas, Mouloudji, Marc Donitz and the others—give a good account of themselves, helping to sustain audience interest among the grown-up cast members. Prosecutor Jacques Baumer and Jacques Gretillat as the judge, are especially worthy of praise. Direction and photography are excellent. Raimu's artistic standing makes "Strangers in the House"—one of his latest, if not his last, picture—a "must" for art and foreign-film theatres where it should cash in solidly, and worth dualling with a Hollywood production in first-run and neighborhood houses. Exhibitor's should build their campaigns on the name and fame of Raimu and of Georges Simenon as France's greatest writer of murder and mystery novels.

'Adam and Evelyne'

Jock MacGregor's prediction (STR, May 21, 1949) of high grosses in Britain depended upon the great popularity there of Stewart Granger and Jean Simmons, but while the success may be less smashing here, both performers are well known. Furthermore, it's Granger's best material in some time and Simmons reveals a definite flair for comedy. The story is about a gambler who finds himself playing father to a young girl brought up in an orphanage; love and reform ensue. "Adam and Evelyne" is good light fare with nothing peculiarly British about it but the accents. A J. Arthur Rank presentation. Released through Universal-International. 92 mins.

The Facts of Love

Oxford Films **Comedy** **80 mins.**

AUDIENCE SLANT: (Adult) Comes close to top-flight Sydney Box production efforts and will amuse and entertain all who see it with its light comedy, evoking chuckles and belly laughs at some of the near-risque dialog.

BOX-OFFICE SLANT: Once in the theatre, audiences will enjoy this comedy. That leaves to exhibitors the task of getting them in. There is no American draw in marquee names and managers should stress heavily the comedy, the children's desire to learn more about love at first hand and the fact that Sydney Box was also the producer of "Quartet" and "Don't Take It to Heart."

Cast: Gordon Harker, Betty Balfour, Jimmy Hanley, Carla Lehmann, Hubert Gregg, Jill Evans, Henry Kendall, Dinah Sheridan, Megs Jenkins, Noel Gordon, Guy Middleton, Aubrey Mallalieu. Credits: Produced by Sydney Box. Directed by Henry Cass. Screenplay by Muriel and Sydney Box from a story by Denis and Mabel Constanduros. Photography by Ernest Palmer and Nigel Huke.

Plot: Gordon Harker and his wife, Betty Balfour, unable to get either their son or daughter to accompany them on a Mediterranean cruise, unknown to their children, go instead to a former vacation spot, having postcards mailed from the vessel. Daughter Carla Lehmann refused to go, just having become engaged to Hubert Gregg, and son Jimmy Hanley has become fascinated by Jill Evans who, very willing to teach him the facts of love, takes him to a houseboat where they run into her husband looking for grounds for divorce. Carla and Hubert start out to learn a few pre-marital facts about love, but the unexpected return of the parents leads to many comedy situations.

Comment: This is a second-drawer Sydney Box production effort, which is not far below top-flight Box pictures, and will amuse and entertain all who see it. There are a number of delicious light comedy situations, just skirting the risque, and others broad enough to garner some belly-laughs, as it did when caught at the New York Embassy Cinema. Direction and photography are first rate. The acting of Harker and Miss Balfour as the parents, makes for delightful comedy, though their English accent, along with that of the rest of the cast, is a little thick for American ears, which miss many words. Built for laughing purposes, the film sidesteps any serious consequences to the children's quest for love information, but gives to the dramatic situations that evolve upon the return of the parents a light, often droll, touch that keeps chuckles and laughs chasing each other over the faces of patrons. All members of the cast turn in very good performances.

Prelude to Madness

(Italian Dialog—English Titles)

Lux Film **Drama** **79 mins.**

AUDIENCE SLANT: (Adult) An intelligent adaptation of a tragic story, perhaps too slow for some but with romantic appeal for women.

BOX-OFFICE SLANT: Rather good for discriminating audiences with the names of Tolstoy and Beethoven to help.

Cast: Roldano Lupi, Clara Calamai, Jean Servais. Credits: Director, Gianni Franciolini. Scenario, Guido Piovene and Ivo Perilli. From "The Kreutzer Sonata" of Leon Tolstoy. Music includes the "Kreutzer Sonata" of Ludwig van Beethoven. Photography, Carlo Montuori. English adaptation and titles, Clare Catalano.

Plot: A prominent doctor becomes increasingly jealous of his wife's association as an accompanist with a famous violinist and in a desperate climax that keeps the audience wondering whom he will try to kill, does away with the lady and himself.

Comment: This one has the names of Tolstoy and Beethoven to help it, for it is taken from the former's story "The Kreutzner Sonata," which calls for the latter's music. More restless audiences may find it moves too slowly, but to discriminating ones it will appear intelligent treatment of very perceptive material. The romantic complication extends the appeal among women. The performers are very good. The same material received good treatment in France in 1938 and was used in French and Russian silents, all of which attests its popularity.

Just a Big Simple Girl

(French Dialog—English Titles)

Famous Pictures **Drama** **100 mins.**

AUDIENCE SLANT: (Adult) Very Gallic in its wit and sardonic humor, this short-lived, torrid love story between an

(Continued on Page 29)

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

A follow-up to Republic's successful "Wake of the Red Witch" is being prepared by Writer John K. Butler. Associate Producer Edmund Grainger plans to put the picture in work early next year as one of the studio's major productions. Although no cast has been set, a camera crew will go to Java for authentic background shots as soon as the screenplay is ready.

* * *

Filmakers' initial RKO production will be "Nice Girl," which deals with the psychological effect on a small-town girl after she has become the victim of a sex crime. The screenplay by Collier Young and Malvin Wald, who are co-partners with Ida Lupino in the company, is based on material obtained from police files. Miss Lupino will direct.

Over at Columbia Celeste Holm is being tested for the leading role in "Born Yesterday," the studio's million-dollar property. The story was originally purchased for Rita Hayworth, who cannot make it for obvious reasons.

* * *

Producers Pine and Thomas are having two screenplays readied for shooting in the near future, "The Barbarians" and "High Venture," both to be filmed in Technicolor. Will Price and Winston Miller are working on the former and Lewis R. Foster is writing the latter, all for Paramount release.

* * *

Producers Jack Skirball and Bruce Manning have signed Robert Young to co-star with Bette Davis in their RKO picture "The Story of a Divorce." The script is being written by Manning with Curtis Bernhardt set to direct and filming due to get underway the first week in January.

* * *

Universal-International has concluded a deal with Rose Tourney officials whereby the final reel of the Technicolor picture "Rose Queen" will have the actual scenes of the New Year's Day Tournament of Roses parade in Pasadena. Actual production, however, will not be started by Producer Ralph Dietrich until early next year.

* * *

Charles Korvin replaces John Ireland as Evelyn Keyes' husband in the presently shooting Columbia film "The Killer That Stalked New York." Reason for the switch was that the part called for a Continental type leading man. Korvin joins a cast which includes William Bishop and Lola Albright. Robert Cohn produces, Earl McEvoy directing on location in New York.

* * *

William Demarest's option was exercised by Paramount for two more years. This means that Demarest's contract extends his services to the studio for a total of eight years, having first been pacted in 1944.

* * *

With the final screenplay completed, Producer Walter Mirisch has set "Hiawatha," Monogram's next Cinecolor production, for an early January start. Mirisch leaves to scout locations in Minnesota, where he plans to film all exteriors.

* * *

Robert Thomsen, former writer-director of Broadway stage productions, has been signed by Dore Schary to produce "Troubled Spring" for MGM. This is the first assignment for Thomsen, who joined the studio last year as assistant to Producer Edwin H. Knopf.

* * *

One of the first Gene Autry starrers for Columbia for 1950-51 will be "Indian Territory" from an original by Norman Hall. But before that one starts Autry is scheduled to make "Beyond the Purple Hills" set for December.

* * *

One of the top starring roles in "I'll Get You For This," the Joe Kaufman Productions film, goes to George Raft. Screenplay is being readied by William Bowers based on the James Hadley Chase original story.

Comedy and Action Make Money, Says Gottlieb

"I've made 25 pictures and all of them made money. They made money because millions of people liked them. If you can keep an audience on the edge of their seats or roll 'em in the aisles, patrons will line up in the street to buy tickets."

Alex Gottlieb, producer who joined RKO Radio after a number of highly successful years with Warner Bros. and who is known as the "Little Dynamo" around the RKO Radio lot, is a firm believer in comedy and action for top box-office results.

Asked to outline his ideas on high-yielding product, the producer said: "From the studio's standpoint, the budget should be kept well under the potentialities of the picture. From the exhibitor's standpoint, that budget should go into production values and entertainment. There is no excuse for a dull picture."



Alex Gottlieb

Gottlieb, who believes stars should be used in the type of picture their fans expect to see them in, will soon begin shooting "Macao," coast of China melodrama. "This script is tailored for Robert Mitchum and Jane Russell," he said. "It has new plot twists, the modern elements of the chase, humor, sex, and it's loaded with action. 'Macao' will do business. People will like it."

At present Gottlieb wants four new faces for his forthcoming Technicolor musical, "Two Tickets to Broadway." To the exhibitor he says: "Send me a photograph and a short biography of any girl you think we can use. She should be able to sing or dance, or have some acting ability. Maybe we can find the shapeliest usherette in America. I'll be waiting to hear from you at the RKO Studios, 780 N. Gower St,. Hollywood, Calif. I mean it."

The Archers Plan To Produce in Canada

Plans for the inauguration of film production at Toronto by Michael Powell and Emeric Pressburger, who produce pictures in England as The Archers, were announced this week by F. J. Lyle, Ontario government spokesman.

Lyle revealed that two British studio officials, Stephen Gray and Desmond Dew, had been in Toronto for a month to make a survey of facilities and arrangements, and that Powell and Pressburger were scheduled to leave London for Canada shortly after the middle of December. Purpose of the move is to beat British taxes.—TOR.

'Here Lies Love' In Three Parts

United Artists' "Here Lies Love," now in production, has split into three separate units for several days of shooting. The main company remains at Motion Picture Center, with Robert Young and Betsey Drake working under Director James V. Kern. A second unit, under Assistant Director Maurie Suess, is shooting on location at Malibu Beach, with a group of supporting players. The third unit, supervised by Film Editor Walter Thompson, is filming auto chase sequences at Palos Verdes. Harry M. Popkin is the producer.

Hayward Incorporates Associated Film Artists

Star-Producer Louis Hayward announced last week that he had incorporated himself under the name of Associated Film Artists which will handle his production and commercial activities. He will use his corporation to co-finance two foreign productions in which he will be co-producer as well as star. Hayward is currently co-starring with Patricia Medina in Columbia's "Fortunes of Captain Blood."

Eleanor Parker Recovers, Resumes Role in Film

Following confinement in bed with a severe cold and bronchitis, Eleanor Parker has returned to Warner Bros. to finish her role in Milton Sperling's "The Rock Bottom," after which she will take a long rest at home with her daughter Susan. The star is expecting her second child in April.

'Dragger Captain' To be Cooper Vehicle

"Dragger Captain," based on a series of articles in *The New Yorker* by Joseph Mitchell about a New England fishing boat skipper, is being prepared as a Gary Cooper vehicle at Warner Bros. Melvyn Levy is writing the screenplay, and Anthony Veiller will produce.

Springsteen Assigned Film

Republic at the weekend announced that R. G. Springsteen would direct its "Port of Missing Men," John K. Butler's original screenplay which goes into production on Dec. 12. Sidney Picker will be associate producer.

Box-Office Slants

Just a Big Simple Girl

(*Continued from Page 27*)

actress and her leading man will interest patrons (feminine mainly) who make up the clientele of foreign-language theatres.

BOX-OFFICE SLANT: While there is little if any box-office magic in names for the marquee, foreign-film exhibitors should draw paying audiences by playing up the typically French love story, the wit and wry humor with which it is told.

Cast: Madeleine Solonge, Jean Desailly, Raymond Roulean, Andree Clement, Jacques Francois, Gabrielle Dorziat. **Credits:** Presented by United Artists. Released by Famous Pictures. Directed by Jacques Manuel. Screenplay by Andre Roussin. Photography by M. Kruger. English titles by Harry Goldstone.

Plot: Stage Producer Raymond Roulean engages Jean Desailly, handsome young French actor just back from Hollywood, to play the young lover of Star Madeleine Solonge, but warns him she will fall madly in love with him—for the run of the play—and then tire of him, just as she had of Roulean himself. Their torrid love affair ends as Roulean had predicted. Madeleine professes jealousy of Andree Clement, pianist, whom Dasailly is instructing in acting. They quarrel, she lets the young student, Jacques Francois, spend the night in her room, then tells him to forget it. Roulean saves Jacques from suicide, and upbraids Mlle. Solonge for her love trickery. She says Roulean is the only man she ever loved, and they begin anew.

Comment: Very Gallic in its love story and in the acting, this well produced, directed and photographed French picture is for the art and foreign-language film theatres where it will doubtless give satisfaction, for it is told with much wit and sardonic humor. Mlle. Solonge and Desailly give deft and well-rounded performances as the lovers, as does Roulean as the sardonic producer. Gabrielle Dorziat, an experienced and popular French actress, is fine in a lesser role, and Andree Clement, more photogenic than Solonge, acts pleasantly and plays the piano well. No particular sympathy is aroused in audiences for any of the characters unless it is young Francois, so madly in love he attempts suicide when he discovers Solonge was but playing at love with him.

And Baby Makes Three

Columbia **Comedy** **84 mins.**

AUDIENCE SLANT: (Family) Divorce and its effect on family life is given a new twist and turned into a bright, entertaining picture for the whole family.

BOX-OFFICE SLANT: Has the appeal and marquee draw to score heavily at the box-office.

Cast: Robert Young, Barbara Hale, Robert Hutton, Janis Carter, Nicholas Joy, Lloyd Corrigan, Howland Chamberlin, Melville Cooper, Louis Currie, Grandon Rhodes, Katharine Warren, Wilton Graff, Michael Cisney, Joe Sawyer, James Cardwell. **Credits:** Directed by Henry Levin. Story and screenplay by Lou Breslow and Joseph Hoffman. Photography, Burnett Guffey. Produced by Robert Lord. A Santana Production.

Plot: Three days after her divorce, a young woman about to marry a socialite faints at her wedding ceremony. From then on it's a question of waiting for the baby to arrive and of her ex-hubsand's desire to win her back. Eventually she discovers that she isn't going to have a baby and that she still loves her ex-husband, so all ends well.

Comment: The story of divorce and its effect on family life is given a new twist in this entertaining comedy. Though seemingly a dramatic subject, clever scripting makes this a natural for laughs, and wise casting and competent direction make it a perfect vehicle for the whole family. Robert Young delivers a delightful comedy performance as the ex-husband about to become a father. He romps through his role with all the zaniness the script calls for. Barbara Hale is competent and attractive as the woman both men want. A looker who leaves no doubt as to why they fight over her. Members of the supporting cast are all splendid, too, among them Janis Carter as the other woman; Billie Burke and Nicholas Joy as the very social mother and father of Robert Hutton, the other man, and Lloyd Corrigan as the doctor. Henry Levin's direction takes full advantage of the daring lines and the situations, giving the picture that added appeal, which if taken full advantage of in its exploitation, should help it score heavily at the box-office. Production was handled by Robert Lord.

Fisher Scripts 'Bimini Run'

Steve Fisher is presently at work on the screenplay of the Howard Hunt novel "Bimini Run," which Anthony Veiller has been assigned to produce. Story is a dramatic tale of a chartered fishing boat between Florida and the West Indies.

Newsreel Synopses

(Released Wednesday, Nov. 30)

ALL AMERICAN (Vol. 8, No. 371)—Safety award; Oklahoma educator; Hair styles; B-29 survivors; Truman addresses Negro women.

MOVIETONE (Vol. 32, No. 95)—Freighter aground; American youths back from Europe; Windsors in France; Tokyo horse show; Star football players and plays of 1949.

NEWS OF THE DAY (Vol. 21, No. 225)—Bill Stern's Football All America; Phony radioactive cure-alls; Santa Claus in Toronto; Princess Margaret at hat show.

PARAMOUNT (No. 28)—Eisenhower makes Freedom awards; Tokyo horse show; Paramount News' Football All America.

TELENEWS (Vol. 3, No. 47B)—Sicilian bandit; More DPs in New York; Santa's workshop; Dali sets for play in Spain; Amateur matadors; Water-skiing.

UNIVERSAL-INTERNATIONAL (Vol. 22, No. 303)—Hawaii war games; Princess Margaret at hat show; By raft to Munich; Festival in India; Trick dog; Tokyo horse show; Skiing; Lady matador.

WARNER PATHE (Vol. 21, No. 30)—Football Browns beats Yankees; Basketball girls; Jackie Robinson "most valuable"; Eisenhower makes Freedom awards; MacArthur greets Snyder; Turk independence parade; Apple packing; "Annual Sunday"; Trick dog; Hats for cows.

(Released Saturday, Dec. 3)

MOVIETONE (Vol. 32, No. 96)—Christmas parades; Montgomery here; Morgenthau opens United Jewish Appeal; Griffis to Argentina; Bojangles mourned; Football: Army-Navy, Cornell-Penn, Notre Dame-Southern California.

NEWS OF THE DAY (Vol. 21, No. 226)—Griffis to Argentina; Elizabeth at Malta; Bojangles mourned; Christmas parades; Football: Army-Navy, Notre Dame-Southern California (Ind., L.A. only), Cornell-Penn (Phila., Alb., Buf. only).

PARAMOUNT (No. 29)—Christmas parades; Griffis to Argentina; Barkley honeymoon; Elizabeth at Malta; Bojangles mourned; Army-Navy football.

TELENEWS (Vol. 3, No. 48A)—Norway plane crash; Admiral Kirk in Russia; Pakistan mass prayer; Swiss watches; French-Polish controversy; Venezuela flood; Pinza's grandson; Margaret Truman press conference; Notre Dame-Southern California football.

UNIVERSAL-INTERNATIONAL (Vol. 22, No. 304)—Christmas parades; Marshall honored; Griffis to Argentina; U. S. Army at Sandhurst; Football: Notre-Dame-Southern California, Army-Navy.

WARNER PATHE (Vol. 21, No. 31)—Griffis to Argentina; Parnell Thomas trial; Elizabeth in Malta; Lilienthal resigns; Christmas parades; Football: Cornell-Penn, Notre Dame-Southern California, Army-Navy.

VIEWS ON NEW SHORT SUBJECTS

THE FIGHT FOR BETTER SCHOOLS (20th-Fox) **March of Time No. 10. 20 mins.** Documenting how the citizens of one typical community, Arlington County, Va., are revitalizing their educational system—legislation, bond issue, new school board, etc.—this film amounts to an A-B-C lesson in a field the importance of which is now spotlighted by the international war of ideas. Brief glances are also taken at the progress in other areas, including Arkansas, Delaware and Long Island, and the work being done by the recently-formed National Citizens' Commission for the Public Schools. Exhibitors may well act on this one. Release date, 9/30/49.

SHADOWS ON THE SNOW (20th-Fox—9803) **Movietone Specialty. 9 mins.** Arne Sucksdorff, the Swede whose camera work sans dialog won note in "Symphony of a City" and others in this series, follows a hunter and his child as they stalk a wild bear. Discretion leads them finally to turn back empty-handed. Especially good for art houses. Release date, Sept. '49.

AHOY, DAVY JONES (20th-Fox—9201) **Movietone Adventure. 11 mins.** The diving bells, suits and other methods man has used throughout history to explore below the ocean's surface are shown at Weekiwachee Springs, Fla., and described by George Carson Putnam. Release date, Oct. '49.

FASHIONS OF YESTERYEAR (20th-Fox—9602) **Feminine World. 8 mins.** Ilka Chase wrote and narrates this survey of all kinds of clothing in 1900, 1920, 1929 and other periods. Fashion having the sway it does, at least in the more urban areas, this reel could figure in a tie-in. Release date, Nov. '49.

VACATION AT DEL MAR (Col.—1858) **Screen Snapshots. 10½ mins.** George Raft, Alan Curtis, J. Carroll Naish and Marshall Thompson pitch horseshoes, swim and dive at the Del Mar Hotel California resort spot. Release date, 5/12/49.

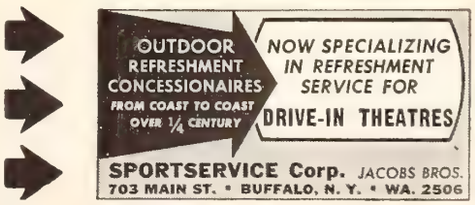
HOLLYWOOD'S HAPPY HOMES (Col.—1859) **Screen Snapshots. 9½ mins.** Eddie Cantor and his large family are shown when he first went to Hollywood, Bing Crosby and Dixie Lee when they had one son. Other families shown include those of Jean Hersholt, Pat O'Brien, Lum and Abner, Penny Singleton, Arthur Lake, Charles Starrett, Dorothy Lamour and others. Release date, 6/16/49.

RACING GREYHOUNDS (Col.—1808) **World of Sports. 9½ mins.** Bill Stern follows the full-blooded dogs from the pup stage to the big races in Miami. Release date, 5/26/49.

RASSLIN' RIOT (Col.—1809) **World of Sports. 8½ mins.** The intricacies—and humor—of professional wrestling are demonstrated by Abe Stein and Stu Hart and described by Bill Stern. Release date, 6/23/49.

MICROSPOOK (Col.—1426) **All-Star Comedy. 16 mins.** Harry Von Zell plays practical jokes on everybody at the radio station at which he is an announcer, but when he arranges a broadcast from a haunted house he finds himself tangling with an escaped gorilla. Release date, 6/9/49.





Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
Abandoned	U-I
Abbott & Costello Meet the Killers	U-I
Adam and Evelyne	U-I
Adam's Rib	MGM
Africa Screams	UA
After Midnight	Para.
After Nightfall	WB
Against the Wind	EL
Air Hostess	Col.
Alaska Patrol	FC
Alias Nick Beal	Para.
Alias the Champ	Rep.
Alice in Wonderland	EL
Alimony	EL
All Over the Town	U-I
All the King's Men	Col.
Always Leave Them Laughing	WB
Amazing Mr. Beacham, The	EL
Amazon Quest	FC
Ambush	MGM
And Baby Makes Three	Col.
Angels in Disguise	Mono.
Anna Lucasta	Col.
Annie Get Your Gun	MGM
Any Number Can Play	MGM
Apache Chief	Lippert
Arctic Fury	RKO
Arctic Manhunt	U-I
Arson, Inc.	Lippert
Asphalt Jungle	MGM
Astonished Heart, The	U-I
Avengers, The	Rep.

B

Backfire	WB
Bad Man From Big Bend	Astor
Bagdad	U-I
Barbary Pirate	Col.
Barkleys of Broadway	MGM
Baron of Arizona	Lippert
Barricade	WB
Battleground	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Beauty on Parade	Col.
Behind This Mask	Col.
Bed of Roses	RKO
Belle of Old Mexico	Rep.
Bells of Coronado	Rep.
Beware of Blondie	Col.
Beyond the Forest	WB
Big Cat, The	EL
Big Fall	20th-Fox
Big Jack	MGM
Big Steal, The	RKO
Big Wheel	UA
Black Book, The	EL
Black Hand, The	MGM
Black Magic	UA
Black Midnight	Mono.
Black Rose, The	20th-Fox
Black Shadows	EL
Blind Goddess, The	U-I
Blind Spot	RKO
Blonde Bandit	Rep.
Blonde Dynamite	Mono.
Blondie's Big Deal	Col.
Blondie Hits the Jackpot	Col.
Blondie's Hero	Col.
Blue Grass of Kentucky	Mono.
Blue Lagoon, The	U-I
Blue Lamp, The	EL
Bodyhold	Col.
Bomba and the Lost Volcano	Mono.
Bomba, the Jungle Boy	Mono.
Bomba on Panther Island	Mono.
Border Incident	MGM
Borderline	U-I
Boy from Indiana, The	EL
Boys in Brown	EL
Bride For Sale	RKO
Bride of Vengeance	Para
Bright Leaf	WB
Brimstone	Rep.
Broken Arrow	20th-Fox
Broken Journey	EL
Buccaneer's Girl	U-I

C

'C'-Man	FC
Caged	WB
Calamity Jane and Sam Bass	U-I
Calendar, The	EL
Call of the Forest	Lippert
Canadian Pacific	20th-Fox
Canterbury Tale, A	EL
Captain China	Para.
Captive Girl	Col.
Capture, The	RKO
Cardboard Cavalier	U-I
Cargo to Capetown	Col.
Cariboo Trail	20th-Fox
Carriage Entrance	RKO

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key*

(B) *Biographical*	(C) *Comedy*
(D) *Drama*	(Doc) *Documentary*
(G) *Gangster*	(M) *Musical*
(H) *Horror*	(W) *Western*
(My) *Mystery*	(Wa) *War*

(*See final page of Guide for Re-Issues*)

ALLIED ARTISTS

CURRENT

				Time Mins.	Rel. Date	Refer to
9	Massacre River (D)F	G. Madison-R. Calhoun-C. Downes		78	7/20/49	b4/16/49
13	My Brother Jonathan (D)A	M. Denison-D. Gray		105	7/6/49	b3/13/49
14	Stampede (W)F	R. Cameron-G. Storm-J. M. Brown		78	8/28/49	b4/30/49

COMING

	Longhorn, The	R. Cameron				
	Maid for Man	F. Marley				
	Police Story, The	A. Murphy				
16	There's a Girl in My Heart (C-M)F	L. Bowman-E. Knox		82		b11/26/49

ASTOR PICTURES

	Bad Man From Big Bend	C. & W. Shrum		55	10/1/49	
	Jeep Herders	J. Day-J. Carlson		48	10/1/49	
	Trouble at Melody Mesa	B. King-C. Shrum		66	7/1/49	

COLUMBIA

CURRENT

120	Air Hostess (D)F	G. Henry-R. Ford		61	8/25/49	b7/16/49
	And Baby Makes Three	R. Young-B. Hale		84	Dec. '49	a6/18/49
148	Anna Lucasta (D)A	P. Goddard-B. Crawford-O. Homolka		86	Aug. '49	b7/16/49
212	Barbary Pirate (D)F	D. Woods-T. Marshall		65	11/10/49	b8/6/49
205	Blondie Hits the Jackpot (C)F	P. Singleton-A. Lake		66	10/6/49	b9/3/49
108	Blondie's Big Deal (C)F	P. Singleton-A. Lake-L. Simms		66	3/10/49	b3/26/49
184	Cowboy and the Indians, The	G. Autry-S. Ryan		70	Sept. '49	a4/23/49
109	Crime Doctor's Diary, The (My)F	W. Baxter-S. Dunne		61	6/9/49	b4/23/49
110	Devil's Henchmen, The (D)F	W. Baxter-M. B. Hughes		69	9/15/49	b7/30/49
147	Doolins of Oklahoma, The (W-D)F	R. Scott-G. Macready-L. Allbritton		90	July '49	b6/4/49
217	Holiday in Havana	D. Arnaz-M. Hatcher		73	10/13/49	
146	Johnny Allegro (D)F	G. Raft-N. Foch		81	June '49	b6/4/49
102	Kazan (D)F	S. Dunne-L. Maxwell		65	7/14/49	b6/25/49
141	Knock On Any Door (D)A	H. Bogart-J. Derek-S. Perry		100	Apr. '49	b2/26/49
115	Law of the Barbary Coast, The (D)A	S. Dunne-A. Jergens-G. Henry		65	7/21/49	b4/2/49
123	Lone Wolf and His Lady, The (My)F	R. Randell-J. Vincent		60	8/11/49	b3/26/49
144	Lost Tribe, The (Adventure)F	J. Weissmuller-E. Verdugo		72	May '49	b4/30/49
145	Lust for Gold (W)A	G. Ford-I. Lupino		90	June '49	b5/28/49
105	Make Believe Ballroom (M-C)F	R. Warrick-J. Courtland		79	5/26/49	b6/11/49
222	Miss Grant Takes Richmond (C)F	L. Ball-W. Holden		87	Oct. '49	b9/24/49
149	Mr. Soft Touch (C-D)F	G. Ford-E. Keyes		93	Sept. '49	b7/30/49
101	Mutineers, The (D)F	J. Hall-A. Jergens		60	4/22/49	b5/7/49
223	Reckless Moment, The (D)F	J. Mason-J. Bennett		82	Nov. '49	b10/22/49
250	Riders in the Sky	G. Autry-G. Henry		70	Nov. '49	a9/10/49
183	Riders of the Whistling Pines (W-M)F	G. Autry-J. Lloyd		70	May '49	b3/26/49
186	Rim of the Canyon (W)F	G. Autry-N. Leslie		70	July '49	b10/29/49
112	Rusty Saves a Life (D)F	T. Donaldson-G. Henry		68	4/8/49	b2/12/49
211	Rusty's Birthday (D)F	T. Donaldson-J. Litel		60	11/3/49	b11/12/49
103	Secret of St. Ives, The (D)F	R. Ney-V. Brown		76	6/30/49	b6/11/49
	Tell It to the Judge (C)A	R. Russell-R. Cummings		87	Dec. '49	b11/19/49
224	Tokyo Joe (D)A	H. Bogart-A. Knox		88	Nov. '49	b10/15/49
142	Undercover Man, The (D)A	G. Ford-N. Foch		85	Apr. '49	b3/26/49
143	We Were Strangers (D)A	J. Jones-J. Garfield-P. Armendariz		106	May '49	b4/30/49

COMING

	All the King's Men (D)F	B. Crawford-J. Derek		110		b11/5/49
	Beauty on Parade	R. Hutton-R. Warrick				a11/26/49
	Behind This Mask	H. Bogart-G. Grahame				a11/26/49
	Beware of Blondie	P. Singleton-A. Lake				a10/15/49
	Blondie's Hero	A. Lake-P. Singleton-L. Simms				a5/28/49
	Bodyhold	W. Parker-H. Brooke-A. Jenkins				a9/10/49
	Captive Girl	J. Weissmuller-B. Crabbe				a11/5/49
	Cargo to Capetown	B. Crawford-J. Ireland-E. Drew				a7/23/49
	Chinatown at Midnight	H. Hatfield-J. deWit				a6/18/49
	Cow Town	G. Autry-G. Davis				a5/28/49
	Customs Agent	W. Eythe-M. Reynolds				
	Father Is a Bachelor	W. Holden-C. Gray				a10/22/49
	Fortunes of Captain Blood	L. Hayward-P. Medina				
	Girls School	J. Reynolds-R. Ford				a7/30/49
	Good Humor Man, The	J. Carson-L. Albright-J. Wallace				a7/16/49
	Her Wonderful Lie	Janis Carter-Marc Platt				
	Jolson Sings Again *T (C-D-M)F	Parks-Hale-Demarest-Donath		96		b8/13/49
	Kill the Umpire	W. Bendix-G. Henry				
	Killer That Stalked New York	E. Keyes-C. Korvin				
	Mark of the Gorilla	J. Weissmuller-S. Dalbert				a10/15/49
	Mary Ryan, Detective	M. Hunt-W. Phillips				a7/30/49
	Military Academy	S. Clements-L. Tyler				a10/22/49
	Mule Train	G. Autry-P. Buttram				
	Nevadan, The	R. Scott-D. Malone				a10/1/49
	Night in Havana	D. Arnaz-M. Hatcher				a2/5/49
	No Sad Songs for Me	M. Sullavan-W. Corey-V. Lindfors				a10/29/49
	Palomino *T	J. Courtland-B. Tyler				a10/1/49
	Petty Girl, The *T	R. Cummings-J. Caulfield				a10/15/49
	Prison Warden (D)A	W. Baxter-A. Lee		62	12/8/49	b10/29/49
	Rogues of Sherwood Forest *T	J. Derek-D. Lynn				a10/8/49
	Sons of New Mexico	G. Autry-G. Davis				a8/6/49
	Traveling Saleswoman	J. Davis-A. Devine				a9/24/49
	Tyrant of the Sea	R. Randell-R. Williams				a9/10/49
	Woman of Distinction	R. Russell-R. Milland-J. Carter				a9/3/49

Westerns

268	Bandits of El Dorado	C. Starrett-S. Burnette		56	10/20/49	
162	Blazing Trail, The	C. Starrett-S. Burnette		56	7/5/49	
	Feudin' Rhythm	E. Arnold-G. Henry		66	Dec. '49	a8/13/49
	Frontier Outpost	C. Starrett-S. Burnette			Dec. '49	
	Hoedown	E. Arnold-J. O'Mahoney				a8/20/49

163	**Horsemen of the Sierras**	C. Starrett-S. Burnette		56	9/22/49		
	Outcast of Black Mesa	C. Starrett-S. Burnette					
261	Renegades of the Sage	C. Starrett-S. Burnette		56	11/24/49		
164	South of Death Valley	C. Starrett-S. Burnette		54	8/18/49		
	Trail of the Rustler	C. Starrett-S. Burnette					

EAGLE LION

CURRENT

965	**Against the Wind (D)A**	S. Signoret-R. Beatty-J. Warner		95	Sept. '49		b3/13/48
931	**Alimony (D)A**	J. Beal-M. Vickers		72	June '49		b7/9/49
928	**Big Cat, The *T (D)F**	L. McCallister-P. A. Garner-P. Foster		75	May '49		b4/30/49
001	Black Book, The (D)A	R. Cummings-A. Dahl		89	Aug. '49		b5/28/49
002	Black Shadows (Trav.)A	Congo jungles		62	July '49		b10/8/49
916	**Broken Journey (D)A**	P. Calvert-M. Grahame-F. L. Sullivan		89	4/6/49		b4/24/48
959	**Canterbury Tale, A (D)F**	E. Portman-J. Sweet-S. Sim		90	June '49		b2/5/49
	Dedee (French) (D)A	S. Signoret-M. Pagliero		92			b4/23/49
939	**Don't Take It To Heart (C)F**	R. Greene-A. Drayton-P. Medina		90	June '49		b1/22/49
962	**Easy Money (C-D)F**	G. Gynt-D. Price		94	Aug. '49		b3/6/48
955	**Fighting Redhead, The *C (W)F**	J. Bannon-E. Lynn		55	Oct. '49		b10/15/49
012	**Glass Mountain, The (D)A**	D. Gray-M. Denison-V. Cortesa		97	Nov. '49		b2/12/49
011	**Hidden Room, The (D)A**	R. Newton-S. Gray		98	Oct. '49		b8/6/49
941	**It Always Rains on Sundays (D)A**	G. Withers-J. Warner		92	3/23/49		b11/29/47
924	**Mr. Perrin and Mr. Traill (D)A**	D. Farrar-M. Goring-G. Gynt		91	July '49		b8/28/48
964	**My Brother's Keeper (D)A**	J. Warner-J. Hylton		96	July '49		b2/26/49
942	**Once Upon a Dream (C)A**	G. Withers-G. Jones		87	Sept. '49		b7/9/49
961	**Place of One's Own, A (D)A**	J. Mason-M. Lockwood-B. Mullen		94	Sept. '49		b1/22/49
009	Port of New York (D)F	S. Brady-R. Rober		79	Nov. '49		b11/26/49
993	**Portrait of Jennie (D)A**	J. Cotten-J. Jones-E. Barrymore		90	July '49		b1/1/49
915	**Quartet (D)A**	H. Baddeley-D. Bogarde		120	May '49		b12/4/48
917	**Red Shoes, The *T (D)A**	A. Walbrook-M. Goring-M. Shearer		133	Special		b7/31/48
921	**Saraband *T (D)A**	S. Granger-F. Rosay-J. Greenwood		94	May '49		b10/2/48
920	**Scott of the Antarctic *T (D)A**	J. Mills-D. Bond		111	4/20/49		b12/18/48
930	**Shamrock Hill (C-M)F**	P. Ryan-J. Litel		71	May '49		b4/30/49
922	**Sleeping Car to Trieste (D)A**	J. Kent-A. Lieven		95	June '49		b11/6/48
008	**Spring in Park Lane (C)F**	A. Neagle-M. Wilding		91	Nov. '49		b4/3/48
007	**Trapped (Melo.)A**	L. Bridges-B. Payton		78	Oct. '49		b10/8/49
927	**Tulsa *T (D)F**	S. Hayward-R. Preston		90	4/13/49		b3/26/49
940	**Waterloo Road (D)A**	J. Mills-S. Granger		77	Aug. '49		b1/29/49
914	**Weaker Sex, The (C-D)F**	U. Jeans-C. Parker		85	Sept. '49		b10/2/48
960	**Woman in the Hall, The (D)A**	U. Jeans-J. Simmons		93	Aug. '49		b11/15/47
004	**Zamba (Jungle Adven.)F**	J. Vincent-J. Hall		70	Sept. '49		b10/22/49

COMING

013	**Alice in Wonderland *Ansco**	C. Marsh-S. Murray-F. Aylmer					
	Amazing Mr. Beacham, The (C)F	C. Parker-A. E. Matthews		85			b8/27/49
	Boy from Indiana, The	L. McCallister					
	Blue Lamp, The	J. Warner-J. Hanley					
	Boys in Brown	R. Attenborough-J. Warner					
	Calendar, The (C)A	Greta Gynt-John McCallum		79			b6/5/48
	Destination Moon	W. Anderson-J. Archer					
	Don't Ever Leave Me	J. Hanley-P. Clark					
005	Down Memory Lane (C)F	Crosby-Fields-Turpin-Swanson		72			b9/10/49
963	Esther Waters (D)A	K. Ryan-D. Bogarde		108			b10/2/48
	Floodtide (D)A	G. Jackson-R. Anderson		90			b4/16/49
	Gay Lady, The *T(M-D)A	J. Kent-J. Donald		95			b8/20/49
	Give Us This Day (D)A	S. Wanamaker-L. Padovani		120			b10/22/49
	Golden Gloves Story	J. Dunn-G. Sherwood					
	Golden Salamander	T. Howard-Anouk					
	Lord Byron (D)A	D. Price-M. Zetterling		85			b4/23/49
	Man Wanted	Anabel Shaw-Robert Lowery					
	Never Fear	S. Forrest-K. Brasselle					
928	**Oliver Twist (D)F**	R. Newton-A. Guinness-K. Walsh		116			b7/3/48
	Passport to Pimlico (C)F	S. Holloway-H. Baddeley		84			b6/11/49
	Prizefighter and the Cowboy *C	J. Bannon-L. Nova					
	Reluctant Widow, The	J. Kent-G. Rolfe					
	Romantic Age, The	M. Zetterling-H. Williams					
	Rupert	J. Durante-T. Moore					
	So Long at the Fair	J. Simmons-D. Bogarde					
	Sundowners, The *T	R. Sterling-J. Barrymore, Jr.					
	They Were Not Divided	All-star documentary					
	Torch, The	P. Goddard-P. Armendariz					

FILM CLASSICS

	Alaska Patrol (D)F	R. Travis-H. Westcott		61	3/8/49		b1/29/49
	Amazon Quest (Adventure)F	T. Neal-C. Mathews-C. Donne		70	3/25/49		b5/14/49
	"C"-Man (D)A	D. Jagger-J. Carradine-H. Landers		75	5/16/49		b4/30/49
	Cry Murder	C. Mathews-J. Lord					
	Daughter of the West *C(D)F	M. Vickers-P. Reed		77	4/1/49		b4/23/49
	Frustration (Swedish) (D)A	H. Lowenadler-G. Fridh		90	Sept. '49		b9/10/49
	Guilty Bystander	Z. Scott-F. Emerson-M. Boland					
	Lost Boundaries (D)F	B. Pearson-M. Ferrer		97	6/30/49		b7/2/49
	Lovable Cheat, The (C)A	C. Ruggles-P. A. Garner-R. Ney		74	5/11/49		b4/9/49
	Not Wanted (D)A	S. Forrest-K. Brasselle-L. Penn		91	6/24/49		b6/25/49
	Pirates of Capri, The	L. Hayward-B. Barnes			12/1/49		
	Project X (D)A	K. Andes-R. Colton		60	10/14/49		b11/19/49
	Search for Danger (My)F	J. Calvert-A. Dekker		64	4/8/49		b4/30/49
	Vicious Years, The	T. Cook-S. Merritt					

LIPPERT PRODUCTIONS

4824	**Apache Chief (W)F**	A. Curtis-T. Neal		60	11/4/49		b10/29/49
4819	**Arson, Inc. (D)A**	R. Lowery-A. Gwynne		60	6/24/49		b5/7/49
4902	Baron of Arizona	V. Price-E. Drew					a11/12/49
4821	Call of the Forest	R. Lowery-K. Curtis-M. Sherrill			11/18/49		
4925	Colorado Ranger	J. Ellison-Rus. Hayden					
4926	Colorado River	J. Ellison-R. Hayden					
4913	Dalton Gang, The (W)F	D. Barry-R. Lowery		58	10/21/49		b11/19/49
4905	**Deputy Marshal (W)F**	J. Hall-F. Langford		72	10/28/49		b11/12/49
	Everybody's Dancin'	S. Cooley-R. Land					
4822	Grand Canyon (Sepia) (C)F	R. Arlen-M. B. Hughes		65	8/10/49		b9/3/49
4916	Hollywood Varieties	R. Alda-Hoosier Hot Shots			12/10/49		
	Hostile Country	J. Ellison-Rus. Hayden					
	Marshal of Heldorado	J. Ellison-Rus. Hayden					
4818	**Omoo-Omoo, the Shark God (D)F**	R. Randell-D. Burton		58	4/30/49		b7/9/49
4917	Radar Secret Service	J. Howard-T. Neal			12/24/49		
4914	Red Desert	D. Barry-T. Neal			12/3/49		
4817	**Rimfire (D)F**	J. Millican-M. B. Hughes		61	3/12/49		b4/9/49
4820	**Ringside (D)A**	D. Barry-T. Brown-S. Ryan		63	7/14/49		b7/23/49
4823	**Sky Liner (My)A**	R. Travis-P. Blake-R. Hudson		60	7/28/49		b8/6/49
4903	Square Dance Jubilee (M)F	D. Barry-M. B. Hughes		78	11/11/49		b11/19/49
4826	There Is No Escape	S. Thurston-P. Hicks		64	7/29/49		
4918	Tough Assignment (D)F	D. Barry-M. Steele		64	12/17/49		b11/26/49
4909	**Treasure of Monte Cristo (My)A**	G. Langan-A. Jergens		76	10/14/49		b10/8/49

SHOWMEN'S TRADE REVIEW

Title	*Company*
Caught	MGM
Chain Lightning	WB
Challenge to Lassie	MGM
Champagne for Caesar	UA
Champion	UA
Cheaper By the Dozen	20th-Fox
Chicago Deadline	Para.
Chinatown at Midnight	Col.
Christopher Columbus	U-I
Cinderella	RKO
City Across the River	U-I
Colorado Ranger	Lippert
Colorado River	Lippert
Colorado Territory	WB
Colt .45	WB
Comanche Territory	U-I
Come To The Stable	20th-Fox
Concert Magic	UA
Confidential Squad	U-I
Connecticut Yankee, A	Para
Conspirator	MGM
Copper Canyon	Para
Cowboy and the Indians, The	Col
Cow Town	Col
Crime Doctor's Diary	Col.
Crooked Way, The	UA
Cry Murder	FC
Curtain Call at Cactus Creek	U-I
Customs Agent	Col.

D

D.O.A.	UA
Dakota Lil	20th-Fox
Dalton Gang	Lippert
Dancing in the Dark	20th-Fox
Dangerous Profession	RKO
Daughter of Rosie O'Grady	WB
Daughter of the West	FC
Daybreak	U-I
Deadly Is the Female	UA
Dear Wife	Para
Death on a Side Street	U-I
Dedee	EL
Deported	U-I
Deputy Marshal	Lippert
Destination Moon	EL
Devil's Doorway	MGM
Devil's Henchmen, The	Col
Doctor and the Girl, The	MGM
Don't Ever Leave Me	EL
Don't Take It to Heart	EL
Doolins of Oklahoma, The	Col
Double Crossbones	U-I
Down Dakota Way	Rep.
Down Memory Lane	EL
Drink to Me Only	MGM
Duchess of Idaho	MGM
Duke of Chicago	Rep
Dynamite Trail	RKO

E

Eagle and the Hawk	Para.
East Side, West Side	MGM
Easy Living	RKO
Easy Money	EL
Edge of Doom	RKO
Edward, My Son	MGM
El Paso	Para.
Escape If You Can	UA
Esperanza	UA
Esther Waters	EL
Everybody Does It	20th-Fox
Everybody's Dancin'	Lippert

F

Fallen Idol, The	SRO
Fan, The	20th-Fox
Fancy Pants	Para.
Father Is a Bachelor	Col.
Father Was a Fullback	20th-Fox
Federal Agents at Large	Rep.
Feudin' Rhythm	Col.
Fighting Fools	Mono.
Fighting Kentuckian, The	Rep.
Fighting Man of the Plains	20th-Fox
Fighting Redhead, The	EL
File on Thelma Jordon, The	Para.
Flame of Youth	Rep.
Flaming Fury	Rep
Flamingo Road	WB
Floodtide	EL
Follow Me Quietly	RKO
Forbidden Street, The	20th-Fox
Forgotten Women	Mono.
Fortunes of Captain Blood	Col.
Fountainhead, The	WB
Francis	U-I
Free for All	U-I
Frustration	FC
Furies, The	Para.

G

Gal Who Took the West	U-I
Gay Lady, The	EL
Girl From Jones Beach	WB
Girl in the Painting, The	U-I
Girl's School	Col
Give Us This Day	EL
Glass Menagerie, The	WB
Glass Mountain, The	EL
Golden Gloves Story	EL
Golden Madonna, The	WB
Golden Salamander	EL
Golden Stallion	Rep.
Gone to Earth	SRO
Good Humor Man	Col.
Grand Canyon	Lippert
Great Dan Patch, The	UA
Great Gatsby, The	Para.
Great Lover, The	Para.
Great Sinner, The	MGM
Guilty Bystander	FC
Gun Fighter	20th-Fox
Gun Thunder	RKO

H

Hamlet	U-I
Hasty Heart, The	WB

Title	Company
Hawk and the Arrow	WB
Heiress, The	Para.
Hellfire	Rep
Henry Does It Again	Mono.
Her Man Gilbey	U-I
Her Wonderful Lie	Col.
Hidden Room, The	EL
Hideout	Rep.
High Stakes	Mono.
Hoedown	Col.
Hold That Baby	Mono.
Holiday Affair	RKO
Holiday in Havana	Col.
Hollywood Varieties	Lippert
Home of the Brave	UA
Homicide	WB
Hostile Country	Lippert
House Across the Street	WB
House by the River	Rep.
House of Strangers	20th-Fox

I

I Cheated the Law	20th-Fox
I Married a Communist	RKO
I Was a Male War Bride	20th-Fox
Ichabod and Mr. Toad	RKO
If This Be Sin	UA
Illegal Entry	U-I
Impact	UA
In the Good Old Summertime	MGM
Indian Scout	UA
Inspector General, The	WB
Intruder in the Dust	MGM
Iron Cage, The	UA
Iroquois Trail, The	UA
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO

J

Jeep Herders	Astor
Jiggs and Maggie in Jackpot Jitters	Mono.
Jiggs & Maggie Out West	Mono.
Jigsaw	UA
Joe Palooka in Honeymoon for Five	Mono.
Joe Palooka in the Big Fight	Mono.
Joe Palooka in the Counterpunch	Mono.
Johnny Allegro	Col.
Johnny Holiday	UA
Johnny One-Eye	UA
Johnny Stool Pigeon	U-I
Jolson Sings Again	Col.
Judge Steps Out, The	RKO
Jungle Stampede	Rep.

K

Kazan	Col.
Key to the City	MGM
Kid From Cleveland, The	Rep.
Kill the Umpire	Col.
Killer Shark	Mono.
Killer That Stalked New York	Col.
King Solomon's Mines	MGM
Kiss for Corliss, A	UA
Kiss in the Dark	WB
Knock on Any Door	Col.

L

Lady Gambles, The	U-I
Lady Takes a Sailor, The	WB
Last Bandit, The	Rep.
Law of the Barbary Coast	Col.
Leave It to Henry	Mono.
Let's Dance	Para.
Lie, The	Para.
Little Women	MGM
Lone Wolf & His Lady	Col.
Longhorn, The	Allied
Look for the Silver Lining	WB
Lord Byron	EL
Lost Boundaries	FC
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Love That Brute	20th-Fox
Lust for Gold	Col.

M

Ma and Pa Kettle	U-I
Ma and Pa Kettle Go to Town	U-I
MacBeth	Rep.
Mad Wednesday	RKO
Madame Bovary	MGM
Maid for Man	Allied
Make Mine Laughs	RKO
Make-Believe Ballroom	Col.
Malaya	MGM
Manhandled	Para.
Man on the Eiffel Tower	RKO
Man Wanted	EL
Mark of the Gorilla	Col.
Marshal of Heldorado	Lippert
Mary Ryan, Detective	Col.
Masked Raiders	RKO
Massacre River	Allied
Master Minds	Mono.
Men, The	UA
Mighty Joe Young	RKO
Military Academy	Col.
Miniver Story, The	MGM
Miraculous Journey	FC
Miss Grant Takes Richmond	Col.
Mississippi Rhythm	Mono.
Mr. Belvedere Goes to College	20th-Fox
Mr. Music	Para.
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.

METRO-GOLDWYN-MAYER

CURRENT

7	Adam's Rib (C)F	S. Tracy-K. Hepburn	102	Nov. '49		b11/5/49
930	Any Number Can Play (D)A	C. Gable-A. Smith	103	July '49		b6/4/49
925	Barkleys of Broadway, The *T (M)F	F. Astaire-G. Rogers	109	May '49		b4/16/49
	Battleground (Wa-D)A	V. Johnson-J. Hodiak	118	Nov. '49		b10/1/49
924	Big Jack (C-D)F	W. Beery-M. Main	86	Apr. '49		b4/9/49
5	Border Incident (Doc-D)A	G. Murphy-R. Montalban	95	Oct. '49		b8/27/49
918	Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88	Apr. '49		b2/19/49
10	Challenge to Lassie *T (D)F	E. Gwenn-D. Crisp-Lassie	76	Dec. '49		b10/29/49
3	Doctor and the Girl (D)A	G. Ford-J. Leigh-C. Coburn	99	Sept. '49		b9/10/49
926	Edward, My Son (D)A	S. Tracy-D. Kerr	112	June '49		b3/19/49
923	Great Sinner, The (D)A	G. Peck-A. Gardner-W. Huston	110	8/5/49		b7/2/49
932	In the Good Old Summertime *T (M-D)F	J. Garland-V. Johnson	102	July '49		b6/25/49
9	Intruder in the Dust (My-D)A	D. Brian-C. Jarman, Jr.	87	Dec. '49		b10/15/49
922	Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49		b2/26/49
931	Madame Bovary (D)A	Jones-Mason-Jourdan-Heflin	115	Aug. '49		b7/30/49
927	Neptune's Daughter *T (M)F	R. Skelton-E. Williams-R. Montalban	94	June '49		b5/21/49
11	On the Town *T	Kelly-Sinatra-Miller-Vera Ellen		Dec. '49		a9/17/49
4	Red Danube, The (D)A	W. Pidgeon-P. Lawford	118	Oct. '49		b9/24/49
933	Scene of the Crime (D)A	V. Johnson-G. DeHaven-A. Dahl	94	Aug. '49		b6/25/49
2	Secret Garden, The (D)F	M. O'Brien-H. Marshall-D. Stockwell	92	Sept. '49		b4/23/49
929	Stratton Story, The (D)F	J. Stewart-J. Allyson	106	July '49		b4/23/49
921	Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94	Apr. '49		b3/5/49
920	Tale of the Navajos *T(Doc)F	Navajo Indians	58	Regional		b3/5/49
8	Tension (D)F	R. Basehart-A. Totter	95	Nov. '49		b11/19/49
6	That Forsyte Woman *T (D)A	E. Flynn-G. Garson	114	Nov. '49		b10/22/49
1	That Midnight Kiss *T(M)F	K. Grayson-M. Lanza-E. Barrymore	99	Sept. '49		b8/27/49

COMING

Ambush	R. Taylor-J. Hodiak-A. Dahl	Feb. '50		a8/20/49
Annie Get Your Gun T*	B. Hutton-H. Keel-F. Morgan			
Asphalt Jungle	S. Hayden-J. Hagen			
Black Hand, The	G. Kelly-T. Celli	Mar. 50		a9/24/49
Conspirator (D)F	R. Taylor-E. Taylor	87 Mar. '50		b8/6/49
Devil's Doorway	R. Taylor-L. Calhern-P. Raymond			a9/10/49
Drink to Me Only	V. Johnson-E. Taylor			a9/24/49
Duchess of Idaho *T	E. Williams-V. Johnson			
East Side, West Side	B. Stanwyck-J. Mason	Jan. '50		a10/1/49
Key to the City	C. Gable-L. Young			a8/6/49
King Solomon's Mines *T	D. Kerr-S. Granger			a10/29/49
Malaya	S. Tracy-J. Stewart-V. Cortesa	98 Jan. '50		a9/17/49
Miniver Story, The	G. Garson-W. Pidgeon			a11/5/49
Mystery Street	R. Montalban-S. Forrest			
Nancy Goes to Rio *T	A. Sothern-J. Powell-L. Calhern	Mar. '50		a8/6/49
Outriders *T	J. McCrea-A. Dahl-B. Sullivan			a9/10/49
Please Believe Me	D. Kerr-R. Walker	Jan. '50		a9/24/49
Reformer and the Redhead	J. Allyson-D. Powell			a11/5/49
Shadow on the Wall, The	A. Sothern-Z. Scott	Feb. '50		a8/20/49
Side Street	F. Granger-C. O'Donnell	Feb. '50		a8/20/49
Skipper Surprises His Wife, The	R. Walker-J. Leslie			
Stars in My Crown	J. McCrea-E. Drew	Mar. '50		a8/13/49
Summer Stock *T	J. Garland-G. Kelly			
Yellow Cab Man	R. Skelton-G. DeHaven	Feb. 50		a11/5/49
You're Only Young Twice *T	D. Stockwell-D. Hickman			a10/29/49

MONOGRAM

CURRENT

4818	Angels in Disguise (D)F	L. Gorcey-Bowery Boys	63	9/25/49		b10/8/49
4805	Black Midnight	R. McDowall-D. O'Flynn	66	10/2/49		a7/30/49
4806	Bomba, the Jungle Boy (D)F	J. Sheffield-P. A. Garner	71	3/20/49		b3/5/49
4816	Fighting Fools (C)F	L. Gorcey-H. Hall-Bowery Boys	69	4/17/49		b6/11/49
4813	Forgotten Women (D)F	E. Knox-V. A. Borg-T. Lynch	66	7/17/49		b7/9/49
4817	Hold That Baby (C)F	L. Gorcey-H. Hall-A. Shaw	66	6/26/49		b8/6/49
4812	Jiggs & Maggie in Jackpot Jitters (C)F	J. Yule-R. Riano	67	9/11/49		b9/3/49
4803	Joe Palooka in the Big Fight (D)F	J. Kirkwood-L. Errol	66	3/6/49		b2/26/49
4808	Joe Palooka in the Counterpunch (C-D)F	J. Kirkwood-L. Errol	70	8/14/49		b9/17/49
4827	Leave It to Henry (C)F	R. Walburn-W. Catlett	57	6/12/49		b6/11/49
4819	Master Minds	L. Gorcey-Bowery Boys	64	11/20/49		a10/22/49
4810	Mississippi Rhythm (M)F	J. Davis-L. White-V. A. Borg	68	5/29/49		b7/23/49
4824	Sky Dragon (My)F	R. Winters-K. Luke	64	5/1/49		b5/14/49
4826	Temptation Harbour (D)A	R. Newton-S. Simon	90	3/27/49		b3/29/47
4820	Trail of the Yukon (D)F	K. Grant-S. Dalbert-B. Edwards	67	7/31/49		b8/13/49
4804	Tuna Clipper (D)F	R. McDowall-E. Verdugo	77	4/10/49		b3/19/49
4821	Wolf Hunters	K. Grant-J. Clayton	70	10/30/49		a11/26/49

COMING

4913	Blonde Dynamite	Bowery Boys	1/29/50	
4901	Blue Grass of Kentucky *C	B. Williams-J. Nigh	1/1/50	
	Bomba and the Lost Volcano	J. Sheffield		
4807	Bomba on Panther Island	J. Sheffield-L. Baron	12/18/49	
4917	Henry Does It Again	R. Walburn	2/19/50	
4914	High Stakes	L. Gorcey-Bowery Boys	4/23/50	
4909	Jiggs & Maggie Out West	J. Yule-R. Riano	3/12/50	
4911	Joe Palooka in Honeymoon for Five	J. Kirkwood-L. Errol	2/5/50	
4907	Killer Shark	R. McDowall-D. Fowley	4/9/50	
	Silent Dust (D)A	S. Gray-S. Murray	83	b1/29/49
4919	Smoke Jumpers	K. Grant-D. E. Bona	3/19/50	
4922	Square Dance Katy	J. Davis	12/11/49	
	Typee	R. McDowall		
4902	Young Daniel Boone *C	D. O'Flynn-D. Beddoe	1/15/50	

Westerns

4864	Brand of Fear	J. Wakely-C. Taylor	56	7/10/49		
4946	Fence Riders	W. Wilson-R. Browne		2/12/50		
4834	Haunted Trails	W. Wilson-A. Clyde	60	9/4/49		
4866	Lawless Code	J. Wakely-C. Taylor	58	11/27/49		
4855	Range Justice	J. M. Brown-M. Terhune	57	8/7/49		
4845	Range Land	W. Wilson-R. Browne	56	12/25/49		
4844	Riders of the Dusk	W. Wilson-A. Clyde	57	11/13/49		
4952	Roaring Trails	J. M. Brown		2/26/50		
4865	Roaring Westward	J. Wakely-C. Taylor	55	9/18/49		
4842	Shadows of the West	W. Wilson-A. Clyde	59	7/24/49		
4951	Six-Gun Mesa	J. M. Brown-M. Terhune	57	1/8/50		
4854	West of Eldorado	J. M. Brown-M. Terhune	58	6/5/49		
4856	Western Renegades	J. M. Brown-M. Terhune	56	10/9/49		

PARAMOUNT

CURRENT

4812	Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49		b1/22/49
4816	Bride of Vengeance (D)A	P. Goddard-J. Lund-McD. Carey	95	5/6/49		b4/2/49
4905	Chicago Deadline (My)A	A. Ladd-D. Reed-J. Havoc	87	11/11/49		b9/3/49
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49		b2/26/49
4816	El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden	92	4/1/49		b3/5/49
4820	Great Gatsby, The (D)A	A. Ladd-B. Field	91	8/5/49		b4/30/49
4817	Manhandled (My)A	D. Lamour-D. Duryea-S. Hayden	96	6/10/49		b4/16/49

4903	My Friend Irma (C)F	M. Wilson-J. Lund-D. Lynn	102	10/14/49		b8/20/49
4906	Red, Hot and Blue (C-M)F	B. Hutton-V. Mature	84	11/25/49		b7/2/49
4902	Rope of Sand (D)A	B. Lancaster-P. Henreid-C. Calvet	105	9/23/49		b7/2/49
4904	Song of Surrender (D-M)A	C. Rains-W. Hendrix	92	10/28/49		b9/17/49
4818	Sorrowful Jones (C-D)F	B. Hope-L. Ball	88	7/4/49		b4/16/49
4819	Special Agent (D)A	W. Eythe-G. Reeves-L. Elliot	70	7/22/49		b4/30/49
4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49		b2/12/49
4901	Top o' the Morning (My-M)F	B. Crosby-B. Fitzgerald	99	9/5/49		b8/6/49
	United States Mail	A. Ladd-P. Calvert		10/7/49		a9/3/49

COMING

	After Midnight	A. Ladd-W. Hendrix				a4/16/49
4911	Captain China (D)F	J. Payne-G. Russell	97	Feb. '50		b11/5/49
	Copper Canyon *T	R. Milland-H. Lamarr-MacD. Carey				a6/4/49
4912	Dear Wife (C)F	W. Holden-J. Caulfield	90	Feb. '50		b11/12/49
	Eagle and the Hawk, The *T	J. Payne-R. Fleming		Apr. '50		a10/29/49
	Fancy Pants *T	B. Hope-L. Ball-J. Kirkland				a8/13/49
4910	File on Thelma Jordon, The (D)A	B. Stanwyck-W. Corey	100	Jan. '50		b11/5/49
	Furies, The	B. Stanwyck-W. Corey-W. Huston				
4909	Great Lover, The (C)F	B. Hope-R. Fleming	80	12/28/49		b9/17/49
	Heiress, The (D)A	O. deHavilland-M. Clift-R. Richardson	120			b9/10/49
	Let's Dance *T	Hutton-Astaire-R. Young-Cowl				a9/3/49
	Lie, The	B. Stanwyck-J. Lund				a7/16/49
	Mr. Music	B. Crosby-R. Hussey				
	Outrage	MacD. Carey-G. Russell				
	Paid in Full	R. Cummings-L. Scott		Mar. '50		a12/25/48
	Place in the Sun, A	E. Taylor-M. Clift				a11/26/49
	Riding High	B. Crosby-V. Grey		Apr. '50		a5/14/49
	Samson and Delilah *T (D)F	V. Mature-H. Lamarr	128			b10/22/49
	September	J. Fontaine-J. Cotten				a11/26/49
	Sunset Boulevard	W. Holden-G. Swanson-E. von Stroheim				a5/28/49

RKO RADIO

	CURRENT			Trade Shown		
011	Arctic Fury (D)F	D. Cambre-E. Miller	62	June '49		b7/2/49
001	Big Steal, The (D)F	R. Mitchum-J. Greer-W. Bendix	71	June '49		b6/18/49
068	Bride for Sale (C)F	C. Colbert-R. Young	87	Oct. '49		b10/22/49
014	Dangerous Profession, A (My)A	G. Raft-E. Raines	78	Oct. '49		b10/22/49
063	Easy Living (D)A	Mature-Ball-Scott-Tufts	77	Aug. '49		b8/13/49
006	Follow Me Quietly (D)F	W. Lundigan-J. Corey	60	July '49		b7/9/49
013	Holiday Affair (C-D)F	R. Mitchum-J. Leigh	86	Nov. '49		b11/19/49
008	I Married a Communist (Melo.)A	R. Ryan-L. Day	72	Sept. '49		b9/24/49
093	Ichabod and Mr. Toad *T(C)F	Disney Cartoon-Crosby-Rathbone	68	Aug. '49		b8/27/49
924	Judge Steps Out, The (D)F	A. Knox-A. Sothern	91	May '49		b5/14/49
005	Make Mine Laughs (Vaudeville)F	R. Bolger-G. Lamb-D. Day	64	Aug. '49		b8/13/49
012	Masked Raiders (W)F	T. Holt-R. Martin	60	Sept. '49		b10/8/49
061	Mighty Joe Young, The (D)F	T. Moore-B. Johnson	93	May '49		b5/28/49
052	My Foolish Heart (D)A	D. Andrews-S. Hayward	90	Oct. '49		b10/22/49
007	Mysterious Desperado, The (W)F	T. Holt-R. Martin-E. Norris	60	Aug. '49		b9/10/49
066	Outlaw, The (D)A	J. Russell-W. Huston	115			b3/23/46
016	Riders of the Range (W)F	T. Holt-R. Martin	60	Oct. '49		b11/12/49
051	Roseanna McCoy (D)F	F. Granger-R. Massey-J. Evans	89	Aug. '49		b8/20/49
926	Roughshod (W-D)F	R. Sterling-C. Jarman-G. Grahame	88	May '49		b5/21/49
004	Savage Splendor *T (Doc)F	African Travelog	60	July '49		b7/23/49
067	She Wore a Yellow Ribbon *T (W-D)F	J. Wayne-J. Dru-J. Agar	103	July '49		b7/30/49
010	Strange Bargain (My)A	M. Scott-J. Lynn	68	Sept. '49		b9/24/49
009	They Live By Night (D)A	F. Granger-C. O'Donnell	95	Sept. '49		b6/26/48
015	Threat, The (G-D)A	M. O'Shea-V. Grey	65	Nov. '49		b11/5/49
925	Window, The (D)A	B. Hale-B. Driscoll-A. Kennedy	73	May '49		b5/14/49

COMING

	Bed of Roses	J. Fontaine-R. Ryan-Z. Scott				a10/8/49
	Blind Spot	C. Colbert-R. Ryan				
	Capture, The	T. Wright-L. Ayres				
	Carriage Entrance	R. Mitchum-A. Gardner				
	Cinderella *T	Disney Cartoon				
	Dynamite Trail	T. Holt-H. Martin-L. Roberts				
	Edge of Doom	D. Andrews-F. Granger-J. Evans				
	Gun Thunder	T. Holt-R. Martin				
	It's Only Money	F. Sinatra-J. Russell-G. Marx		Dec. '49		a2/12/49
	Mad Wednesday (C)F	H. Lloyd-F. Ramsden-A. Judge	95	Nov. '49		b2/22/49
	Man on the Eiffel Tower, The *Ansco	Laughton-Tone-Meredith-Roc				a8/20/49
	Montana Belle *U	J. Russell-G. Brent				a3/19/49
	Our Very Own	F. Granger-A. Blyth				a11/19/49
	Renegade of the West	T. Holt-R. Martin				
	Storm Over Wyoming	T. Holt-R. Martin-N. Nash				
	Stromboli	I. Bergman-M. Vitale				
	Tarzan and the Slave Girl	L. Barker-V. Brown-R. Alda				
	Tattooed Stranger, The	J. Mills-P. White				
	Treasure Island *T	R. Newton-B. Sidney				
	Vendetta	H. Brooke-F. Domergue				a5/10/47
	Wagon Master	B. Johnson-J. Dru				
	Weep No More	Cotten-Valli-Paar-Byington		Nov. '49		a7/3/48
	White Tower, The *Ansco	G. Ford-Valli				a10/29/49

REPUBLIC

	CURRENT			Rel. Date		
817	Alias the Champ (C)F	Gorgeous George-A. Long	60	11/15/49		b10/29/49
814	Brimstone *U (W-D)F	R. Cameron-W. Brennan-A. Booth	90	8/11/49		b9/10/49
843	Down Dakota Way *U (W)F	R. Rogers-D. Evans	66	9/9/49		b9/3/49
809	Duke of Chicago (D)F	T. Brown-A. Long-G. Withers	59	3/15/49		b4/2/49
4902	Fighting Kentuckian, The (Melo.)F	J. Wayne-V. Ralston	100	11/5/49		b9/17/49
816	Flame of Youth (D)F	B. Fuller-R. McDonald	60	9/22/49		b10/1/49
812	Flaming Fury (D)F	R. Roberts-Geo. Cooper	59	7/28/49		b7/9/49
844	Golden Stallion, The *U (M-W)F	R. Rogers-D. Evans	67	11/15/49		b11/12/49
811	Hellfire *U (W-D)F	W. Elliott-M. Windsor-F. Tucker	90	6/26/49		b6/11/49
807	Hideout (D)F	A. Booth-L. Bridges	61	3/8/49		b4/9/49
4901	Kid from Cleveland, The (D)F	G. Brent-L. Bari-Cleve. Indians	89	9/5/49		b9/10/49
806	Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80	4/25/49		b2/19/49
815	Post Office Investigator (D)F	A. Long-W. Douglas-J. Donnell	59	9/1/49		b8/27/49
830	Red Menace, The (D)A	R. Rockwell-H. Axman	87	8/1/49		b5/28/49
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88	3/28/49		b2/5/49
810	Streets of San Francisco (G-D)F	R. Armstrong-M. Clark	60	4/15/49		b4/30/49
842	Susanna Pass *U (W)F	R. Rogers-D. Evans	67	4/29/49		b5/7/49

COMING

	Avengers, The	J. Carroll-A. Mara				a10/1/49
	Belle of Old Mexico	E. Rodriguez-R. Rockwell				a10/8/49
	Bells of Coronado *U	R. Rogers-D. Evans				a10/1/49
	Blonde Bandit	R. Rockwell-D. Patrick		12/22/49		a10/22/49

SHOWMEN'S TRADE REVIEW

Title	*Company*
Mrs. Mike	UA
Montana	WB
Montana Belle	RKO
Le Train	Col.
Mutineers, The	Col.
My Blue Heaven	20th-Fox
My Brother Jonathan	Allied
My Dream Is Yours	WB
My Foolish Heart	RKO
My Friend Irma	Para.
Mysterious Desperado, The	RKO
Mystery Street	MGM

N

Nancy Goes to Rio	MGM
Neptune's Daughter	MGM
Nevadan	Col.
Never Fear	EL
Night and the City, The	20th-Fox
Night Beat	WB
Night in Havana	Col.
Night Unto Night	WB
No Sad Songs for Me	Col.
No Way Out	20th-Fox
Not Wanted	FC

O

Oh, Doctor	20th-Fox
Oh, You Beautiful Doll	20th-Fox
Oliver Twist	EL
Omoo-Omoo	Lippert
On the Town	MGM
Once More My Darling	U-I
Once Upon a Dream	EL
One Last Fling	WB
Our Very Own	RKO
Outlaw, The	RKO
Outpost in Morocco	UA
Outrage	Para.
Outriders	MGM
Outside the Wall	U-I

P

Paid in Full	Para.
Palomino	Col.
Passport to Pimlico	EL
Perfect Strangers	WB
Petty Girl	Col.
Pinky	20th-Fox
Pirates of Capri	FC
Place in the Sun, A	Para.
Place of One's Own, A	EL
Please Believe Me	MGM
Police Story, The	Allied
Port of New York	EL
Portrait of Jennie	EL
Post Office Investigator	Rep.
Prince of Foxes	20th-Fox
Prince of the Plains	Rep.
Prison Warden	Col.
Prizefighter and the Cowboy	EL
Project X	FC

Q

Quartette	EL
Quicksand	UA

R

Radar Secret Service	Lippert
Reckless Moment, The	Col.
Red Canyon	UA
Red Danube, The	MGM
Red Desert	Lippert
Red, Hot & Blue	Para.
Red Light	UA
Red Menace, The	Rep.
Red Pony, The	Rep.
Red Shoes, The	EL
Reformer and the Redhead	MGM
Reluctant Widow, The	EL
Renegade of the West	RKO
Return of the Frontiersman	WB
Riders in the Sky	Col.
Riders of the Range	RKO
Riders of the Whistling Pines	Col.
Riding High	Para.
Rim of the Canyon	Col.
Rimfire	Lippert
Ringside	Lippert
Rock Bottom	WB
Rock Island Trail	Rep.
Rogues of Sherwood Forest	Col.
Romantic Age, The	EL
Rope of Sand	Para.
Roseanna McCoy	RKO
Roughshod	RKO
Rugged O'Riordans, The	U-I
Rupert	EL
Rusty Saves a Life	Col.
Rusty's Birthday	Col.

S

Samson and Delilah	Para.
Sands of Iwo Jima	Rep.
Saraband	EL
Savage Horde, The	Rep.
Savage Splendor	RKO
Scene of the Crime	MGM
Scott of the Antarctic	EL
Search for Danger	FC
Secret Garden, The	MGM
Secret of Saint Ives	Col.
September	Para.
Shadow on the Wall	MGM
Shamrock Hill	EL
She Wore a Yellow Ribbon	RKO
Shoplifter	U-I
Side Street	MGM
Sierra	U-I
Silent Dust	Mono.
Singing Guns	Rep.
Skipper Surprises His Wife	MGM
Sky Dragon	Mono.
Sky Liner	Lippert
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL

Title	Company
Smoke Jumpers	Mono.
So Long at the Fair	EL
Somewhere in the City	WB
Song of Surrender	Para.
Sons of New Mexico	Col.
Sorrowful Jones	Para.
South of St. Louis	WB
South Sea Sinner	U-I
Special Agent	Para.
Spring in Park Lane	EL
Square Dance Jubilee	Lippert
Square Dance Katy	Mono.
Stage Fright	WB
Stampede	Allied
Stars in My Crown	MGM
Storm Center	WB
Storm Over Wyoming	RKO
Story of Molly X, The	U-I
Story of Seabiscuit	WB
Strange Bargain	RKO
Strange Case of Madeline Smith, The	U-I
Stratton Story, The	MGM
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Stromboli	RKO
Summer Stock	MGM
Sundowners, The	EL
Sunset Boulevard	Para.
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tarnished	Rep.
Tarzan and the Slave Girl	RKO
Task Force	WB
Tattooed Stranger, The	RKO
Tell It to the Judge	Col.
Temptation Harbour	Mono.
Tension	MGM
That Forsyte Woman	MGM
That Midnight Kiss	MGM
There Is No Escape	Lippert
There's a Girl in My Heart	Allied
They Live By Night	RKO
They Were Not Divided	EL
Thieves' Highway	20th-Fox
Third Man, The	SRO
This Side of the Law	WB
Threat, The	RKO
Three Came Home	20th-Fox
Ticket to Tomahawk, A	20th-Fox
Tight Little Island	U-I
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Torch, The	EL
Tough Assignment	Lippert
Trail of the Yukon	Mono.
Trapped	EL
Traveling Saleswoman	Col.
Treasure Island	RKO
Treasure of Monte Cristo	Lippert
Trigger, Jr.	Rep.
Trouble at Melody Mesa	Astor
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twelve O'Clock High	20th-Fox
Twilight in the Sierras	Rep.
Two Corridors East	20th-Fox
Typee	Mono.
Tyrant of the Sea	Col.

U

Under Capricorn	WB
Under the Sun of Rome	UA
Undercover Man	Col.
Undertow	U-I
United States Mail	Para.
Unmasked	Rep.

V

Vendetta	RKO
Vicious Years, The	FC
Victim, The	WB

W

Wabash Avenue	20th-Fox
Wagon Master	RKO
Waterloo Road	EL
We Were Strangers	Col.
Weaker Sex, The	EL
Weep No More	RKO
When Willie Comes Marching Home	20th-Fox
Whip, The	UA
Whirlpool	20th-Fox
White Heat	WB
White Tower	RKO
Will James' Sand	20th-Fox
Window, The	RKO
Without Honor	UA
Wolf Hunters	Mono.
Woman Hater	U-I
Woman in Hiding	U-I
Woman in the Hall, The	EL
Woman of Distinction	Col.

Y

Yellow Cab Man	MGM
Yes Sir, That's My Baby	U-I
Young Daniel Boone	Mono.
Young Man With a Horn	WB
Younger Brothers, The	WB
You're My Everything	20th-Fox
You're Only Young Twice	MGM

Z

Zamba	EL

	Federal Agents at Large	D. Patrick-R. Rockwell				
	House by the River, The	L. Hayward-J. Wyatt-L. Bowman				
	Jungle Stampede	African native cast				a10/15/49
888	MacBeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107			b10/1/49
	Rock Island Trail *U	F. Tucker-A. Mara				a10/22/49
	Sands of Iwo Jima	J. Wayne-A. Mara-J. Agar				a10/1/49
	Savage Horde, The	W. Elliott-A. Booth-G. Withers				a7/2/49
	Singing Guns *U	V. Monroe-E. Raines				a11/26/49
	Tarnished	A. Franz-D. Patrick				
	Trigger, Jr. *U	R. Rogers-D. Evans				
	Twilight in the Sierras *U	R. Rogers-D. Evans				a11/19/49
	Unmasked	B. Fuller-R. Rockwell				a11/19/49
	Westerns					
	Arizona Cowboy	R. Allen				
867	Bandit King of Texas (W)F	A. Lane-E. Waller	60	8/26/49		b10/8/49
	Code of the Silver Sage	A. Lane-E. Waller	60			
	Gunmen of Abilene	A. Lane-E. Waller				
868	Navajo Trail Raiders (W)F	A. Lane-E. Waller	60	10/15/49		b10/29/49
853	Outcasts of the Trail	M. Hale-P. Hurst	60	6/8/49		
	Pioneer Marshal	M. Hale-P. Hurst		12/24/49		
4961	Powder River Rustlers	A. Lane-E. Waller	60	11/25/49		
856	Ranger of Cherokee Strip (W)F	M. Hale-P. Hurst	60	11/4/49		b11/26/49
	Redwood Forest Trail	R. Allen				a11/12/49
855	San Antone Ambush (W)F	M. Hale-P. Hurst	60	10/1/49		b10/15/49
854	South of Rio (W)F	M. Hale-P. Hurst	60	7/22/49		
866	Wyoming Bandit, The (W)F	A. Lane-E. Waller	60	7/15/49		b8/6/49

SELZNICK RELEASING ORGANIZATION

	Fallen Idol, The (D)A	R. Richardson-M. Morgan	94	Nov. '49		b8/28/48
	Gone to Earth *T	J. Jones-D. Farrar				
	Third Man, The (D)A	J. Cotten-Valli-O. Welles	93	Nov. '49		b9/17/49

20TH-FOX

CURRENT

916	Beautiful Blonde From Bashful Bend *T (C)F	Grable-Romero-Vallee-San Juan	79	June '49		b5/28/49
908	Canadian Pacific *C (D)F	R. Scott-J. Wyatt	93	Apr. '49		b3/12/49
922	Come to the Stable (D)F	L. Young-C. Holme	94	Sept. '49		b6/25/49
926	Everybody Does It (C)F	L. Darnell-P. Douglas-C. Holm	98	Nov. '49		b9/3/49
914	Fan, The (D)A	Crain-Carroll-Sanders-Green	79	May '49		b4/2/49
925	Father Was a Fullback (C)F	F. MacMurray-M. O'Hara	84	Oct. '49		b8/20/49
930	Fighting Man of the Plains *C (W-D)F	R. Scott-J. Nigh	94	Dec. '49		b10/15/49
904	Forbidden Street, The (D)A	D. Andrews-M. O'Hara	91	June '49		b3/19/49
919	House of Strangers (D)A	R. Conte-S. Hayward-E. G. Robinson	101	July '49		b6/18/49
905	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49		b1/15/49
923	I Was a Male War Bride (C)F	C. Grant-A. Sheridan	105	Sept. '49		b8/13/49
917	It Happens Every Spring (C)F	R. Milland-P. Douglas-J. Peters	87	June '49		b5/7/49
913	Mr. Belvedere Goes to College (C)F	C. Webb-S. Temple	83	May '49		b4/2/49
927	Oh, You Beautiful Doll *T (M)F	J. Haver-M. Stevens	93	Nov. '49		b9/17/49
931	Pinky (D)A	J. Crain-W. Lundigan	102	Nov. '49		b10/1/49
929	Prince of Foxes (D)F	T. Power-W. Hendrix-O. Welles	107	Dec. '49		b8/27/49
921	Slattery's Hurricane (D)A	R. Widmark-L. Darnell-V. Lake	83	Aug. '49		b8/6/49
924	Thieves' Highway (Melodrama) A	R. Conte-V. Cortesa-L. J. Cobb	95	Oct. '49		b9/3/49
915	Tucson (C)F	J. Lydon-P. Edwards-C. Russell	64	May '49		b5/14/49
918	Will James' Sand *T (D)F	M. Stevens-C. Gray-R. Calhoun	77	July '49		b4/30/49
920	You're My Everything *T (M-C-Romance)F	D. Dailey-A. Baxter	94	Aug. '49		b7/2/49

COMING

	Big Fall, The	J. Garfield-M. Prell				a10/8/49
	Black Rose, The *T	T. Power-C. Aubry				
	Broken Arrow *T	J. Stewart-D. Paget				a7/23/49
	Cariboo Trail *C	R. Scott-K. Booth				
	Cheaper By the Dozen *T	J. Crain-C. Webb-M. Loy				a11/5/49
	Dakota Lil	Cameron-Montgomery-Windsor				
	Dancing in the Dark *T (M)F	W. Powell-M. Stevens-B. Drake	92	Jan. '50		b11/5/49
	Gun Fighter	G. Peck-H. Westcott				a10/15/49
	Love That Brute	P. Douglas-J. Peters				a9/3/49
	My Blue Heaven *T	B. Grable-D. Dailey				
	Night and the City, The	R. Widmark-G. Tierney				
	No Way Out	R. Widmark-L. Darnell				
	Oh, Doctor	D. McGuire-W. Lundigan		Feb. '50		a7/30/49
928	Three Came Home	C. Colbert-A. Marshall		Mar. '50		a6/18/49
	Ticket to Tomahawk, A *T	D. Dailey-A. Baxter				a10/1/49
	Twelve O'Clock High	G. Peck-H. Marlowe		Feb. '50		a6/25/49
	Two Corridors East	M. Clift-P. Douglas				a11/26/49
	Wabash Avenue *T	B. Grable-V. Mature		Mar. 50		a7/16/49
003	When Willie Comes Marching Home	D. Dailey-C. Calvet		Feb. '50		a9/3/49
002	Whirlpool (D)A	Tierney-Conte-J. Ferrer-Bickford	97	Jan. '50		b11/26/49

UNITED ARTISTS

CURRENT

	Africa Screams (C)F	Abbott & Costello-F. Buck	79	June '49		b5/7/49
	Big Wheel, The (D)F	M. Rooney-T. Mitchell	92	11/5/49		b11/12/49
	Black Magic (D)F	O. Welles-N. Guild	105	8/19/49		b8/20/49
	Champion (D)A	K. Douglas-M. Maxwell	99	5/20/49		b3/19/49
	Concert Magic (M)F	Y. Menuhin-Hollywood Symphony	72	Special		b10/23/48
	Crooked Way, The (G-D)A	J. Payne-S. Tufts-E. Drew	90	4/22/49		b4/30/49
	Great Dan Patch, The (D)F	D. O'Keefe-G. Russell	94	7/22/49		b7/16/49
	Home of the Brave (D)A	J. Edwards-J. Corey-S. Brodie	85	June '49		b4/30/49
	Impact (D)A	B. Donlevy-E. Raines-H. Walker	111	4/1/49		b3/19/49
	Jigsaw (My)F	F. Tone-J. Wallace-M. McCormick	72	3/11/49		b3/12/49
	Kiss for Corliss, A (C)F	S. Temple-D. Niven	88	11/25/49		b10/22/49
	Love Happy (C)F	Marx Bros.-I. Massey-Vera-Ellen	82	Aug. '49		b10/15/49
	Outpost in Morocco (D)F	G. Raft-M. Windsor-A. Tamiroff	92	5/6/49		b3/26/49
	Red Light (D)F	G. Raft-V. Mayo	83	9/30/49		b8/20/49
	Too Late for Tears (D)A	L. Scott-D. Duryea-D. DeFore	99	7/8/49		b4/9/49
	Under the Sun of Rome (Italian) (D)A	Non-professional cast	100	Special		b10/15/49
	Without Honor (D)A	L. Day-D. Clark	69	10/10/49		b11/12/49

COMING

	Champagne for Caesar	R. Colman-C. Holm				
	D. O. A	E. O'Brien-L. Roberts				
	Deadly Is the Female (D)A	P. Cummins-J. Dall	87	Jan. '50		b11/12/49
	Escape If You Can	P. Henreid-C. McLeod				
	Esperanza (Argentine)	J. Ben-Ami				
	If This Be Sin	M. Loy-R. Greene				
	Indian Scout	G. Montgomery-E. Drew	71	Feb. '50		a8/21/48
	Iron Cage, The	C. Romero-J. Havoc				
	Iroquois Trail, The	G. Montgomery-B. Marshall				
	Johnny Holiday	W. Bendix-H. Carmichael				
	Johnny One-Eye	P. O'Brien-W. Morris-D. Moran				
	Mrs. Mike	D. Powell-E. Keyes	99	12/17/49		a8/27/49
	Men, The	M. Brando-T. Wright				

Quicksand	M. Rooney-Jeanne Cagney-P. Lorre			3/15/50		a5/7/49
Whip, The	D. Duryea-G. Storm-H. Marshall					

Westerns

Daring Caballero (W)F	D. Renaldo-L. Carrillo-K. Valez	61	6/24/49		b7/9/49
San Lorenzo	D. Renaldo-L. Carrillo				
Satan's Cradle (W)F	D. Renaldo-L. Carrillo	60	11/15/49		b11/19/49

UNIVERSAL-INTERNATIONAL

CURRENT

707 Abandoned (D)F	D. O'Keefe-G. Storm	79	Oct. '49		b10/8/49
702 Abbott & Costello Meet the Killer, Boris Karloff (C-My)F	Abbott & Costello-B. Karloff	84	Aug. '49		b8/6/49
695 Arctic Manhunt (D)F	M. Conrad-C. Thurston	69	May '49		b8/27/49
903 Bagdad *T (D)F	M. O'Hara-V. Price	82	Nov. '49		b11/26/49
704 Blue Lagoon, The *T (Romance)A	J. Simmons-D. Houston	101	Aug. '49		b3/12/49
699 Calamity Jane and Sam Bass *T (W-D)F	Y. DeCarlo-H. Duff	85	July '49		b6/4/49
708 Christopher Columbus *T(D)F	F. March-F. Eldridge-F. L. Sullivan	104	Oct. '49		b6/18/49
694 City Across the River (D)F	S. McNally-J. Corey	90	May '49		b2/26/49
901 Free for All (C)F	R. Cummings-A. Blyth	83	Nov. '49		b11/12/49
706 Gal Who Took the West *T (W-C-D)F	Y. DeCarlo-S. Brady	84	Sept. '49		b9/17/49
Hamlet (D)F	L. Olivier-J. Simmons	150	Sept. '49		b5/15/49
698 Illegal Entry (D)A	H. Duff-M. Toren-G. Brent	84	June '49		b6/11/49
700 Johnny Stool Pigeon (D)F	D. Duryea-H. Duff-S. Winters	75	July '49		b7/16/49
693 Lady Gambles, The (D)A	B. Stanwyck-R. Preston-S. McNally	99	May '49		b5/14/49
692 Ma and Pa Kettle (C)F	M. Main-P. Kilbride	75	Apr. '49		b3/26/49
703 Once More, My Darling (C)F	R. Montgomery-A. Blyth-J. Cowl	92	Aug. '49		b7/30/49
697 One Woman's Story (D)A	A. Todd-C. Rains-T. Howard	91	June '49		b2/12/49
691 Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49		b2/5/49
902 Story of Molly X, The (D)A	J. Havoc-John Russell	82	Nov. '49		b11/12/49
709 Sword in the Desert (D)A	M. Toren-D. Andrews	99	Oct. '49		b8/27/49
696 Take One False Step (D)F	W. Powell-S. Winters-J. Gleason	94	June '49		b6/4/49
Undertow	S. Brady-D. Hart		Dec. '49		a10/1/49
701 Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	69	July '49		b11/13/48
705 Yes Sir, That's My Baby *T (C-M)F	D. O'Connor-G. DeHaven-C. Coburn	81	Sept. '49		b8/13/49

COMING

Adam and Evelyne (C-D)A	S. Granger-J. Simmons	92			b5/21/49
All Over the Town (C)F	S. Churchill-N. Wooland	88			b2/26/48
Astonished Heart, The	N. Coward		Mar. '50		
Blind Goddess, The (D)A	E. Portman-M. Denison	88			b9/25/48
Borderline	F. MacMurray-C. Trevor		2/9/50		
Buccaneer's Girl *T	Y. DeCarlo-P. Friend		Mar. '50		a9/3/49
Cardboard Cavalier (C)F	S. Field-M. Lockwood	97			b4/23/49
Comanche Territory *T	M. O'Hara-MacD. Carey				a10/1/49
Confidential Squad	R. Conte-C. Gray				
Curtain Call at Cactus Creek *T	D. O'Connor-G. Storm				a4/9/49
Daybreak (D)A	A. Todd-E. Portman	81			b7/16/49
Death on a Side Street	J. Mason-M. Toren				
Deported	M. Toren-J. Chandler				
Double Crossbones	D. O'Connor-H. Carter				a10/15/49
Francis	D. O'Connor-P. Medina		Feb. '50		a6/11/49
723 Girl in the Painting, The (D)A	M. Zetterling-R. Beatty-G. Rolfe	90			b12/25/48
Her Man Gilbey (C)F	M. Wilding-P. Ward-L. Palmer	77			b6/18/49
Kid from Texas, The *T	A. Murphy-G. Storm		Feb. '50		a7/2/49
Ma and Pa Kettle Go to Town	M. Main-P. Kilbride		Apr. 50		a10/8/49
Outside the Wall	R. Basehart- M. Maxwell		Feb. '50		a10/29/49
Rugged O'Riordans, The	Australian cast	76	Jan. '50		
Shoplifter	S. Brady-M. Freeman		Mar. '50		
Sierra *T	A. Murphy-W. Hendrix		Apr. '50		a10/1/49
903 South Sea Sinner	S. Winters-MacD. Carey	88	Jan. '50		a8/6/49
Strange Case of Madeline Smith, The	A. Todd		Apr. 50		
Tight Little Island	B. Radford-J. Greenwood	81			
Woman in Hiding	I. Lupino-H. Duff-S. McNally		Jan. '50		a10/8/49

WARNER BROS.

CURRENT

908 Always Leave Them Laughing (C)F	M. Berle-V. Mayo	116	11/26/49		b11/26/49
Backfire	V. Lindfors-E. O'Brien-V. Mayo		8/27/49		a1/8/49
906 Beyond the Forest (D)A	B. Davis-J. Cotten	96	10/22/49		b10/22/49
824 Colorado Territory (W)F	J. McCrea-V. Mayo	94	6/11/49		b5/21/49
821 Flamingo Road (D)A	J. Crawford-Z. Scott-S. Greenstreet	94	4/30/49		b4/9/49
827 Fountainhead, The (D)A	G. Cooper-P. Neal-R. Massey	114	7/2/49		b6/25/49
828 Girl From Jones Beach (C)F	V. Mayo-R. Reagan-E. Bracken	78	7/16/49		b6/25/49
Hasty Heart, The (D)F	R. Reagan-P. Neal	107	8/13/49		b9/24/49
817 Homicide (My)A	R. Douglas-H. Westcott-R. Alda	77	4/2/49		b3/12/49
902 House Across the Street (My)A	W. Morris-J. Paige-B. Bennett	69	9/10/49		b8/20/49
831 It's a Great Feeling *T (C-M)F	D. Morgan-D. Day-J. Carson	85	8/20/49		b7/30/49
816 Kiss in the Dark, A (C-M)F	J. Wyman-D. Niven	88	3/26/49		b3/5/49
829 Look for the Silver Lining *T (M-B)F	J. Haver-R. Bolger-G. McRae	106	7/30/49		b6/25/49
Montana *T	E. Flynn-A. Smith-S. Z. Sakall		9/3/49		a12/18/48
820 My Dream Is Yours *T (M)F	Carson-Day-Bowman-Arden	101	4/16/49		b3/19/49
822 Night Unto Night (D)A	R. Reagan-V. Lindfors	84	5/14/49		b4/23/49
830 One Last Fling (C)F	A. Smith-Z. Scott	64	8/6/49		b7/9/49
815 South of St. Louis *T (W-D)F	J. McCrea-A. Smith-Z. Scott	88	3/12/49		b2/19/49
907 Story of Seabiscuit, The *T (D)F	S. Temple-B. Fitzgerald	93	11/12/49		b10/29/49
903 Task Force (part *T) (D)A	G. Cooper-J. Wyatt-W Morris	116	9/24/49		b9/3/49
904 Under Capricorn *T (Hist. Romance)F	I. Bergman-J. Cotten-M. Wilding	117	10/8/49		b9/10/49
901 White Heat (Melodrama)A	J. Cagney-V. Mayo-E. O'Brien	114	9/3/49		b8/27/49
823 Younger Brothers, The *T (W)F	W. Morris-J. Paige-B. Bennett	77	5/28/49		b5/7/49

COMING

After Nightfall	D. Brian				
Barricade *T	D. Clark-R. Massey-R. Roman				a7/23/49
Bright Leaf	G. Cooper-L. Bacall-J. Carson				
Caged	E. Parker-A. Moorehead				
905 Chain Lightning	Bogart-Parker-Massey-Whorf		1/28/50		a9/3/49
Colt .45	R. Scott				
Daughter of Rosie O'Grady *T	J. Haver-G. MacRae				
Glass Menagerie, The	J. Wyman-K. Douglas-G. Lawrence				
Golden Madonna, The (C-D)A	P. Calvert-M. Rennie	90			b5/14/49
Hawk & The Arrow	B. Lancaster-V. Mayo				
Inspector General, The *T (C-M)F	D. Kaye-B. Bates	104	12/31/49		b11/19/49
911 Lady Takes a Sailor, The	J. Wyman-D. Morgan	99	12/24/49		a6/11/49
Night Beat	W. Douglas-A. Hale-R. Alda				a8/28/48
Perfect Strangers	G. Rogers-D. Morgan				a8/27/49
Return of the Frontiersman *T	G. McRae-R. Calhoun				a7/9/49
Rock Bottom	E. Parker-P. Neal				
Stage Fright	J. Wyman-M. Dietrich-R. Todd				a11/26/49
Storm Center	G. Rogers-R. Reagan				
This Side of the Law	Lindfors-Smith-Paige-Douglas				a1/22/49
Victim, The	J. Crawford-D. Brian				
Young Man With a Horn	K. Douglas-L. Bacall-D. Day				a9/3/49

ADVANCE DATA
On Forthcoming Product

Mr. Music (Para.) Principals: Bing Crosby, Ruth Hussey, Charles Coburn, Nancy Olson, Robert Stack. Director, Richard Haydn. To get the writer of musical hit shows back on the job, his producer agrees to lend him $15,000, with the stipulation that the money be doled out to him by a young lady of his choice. Complications ensue when the writer falls for a society girl, but he soon realizes which girl he loves.

Caged (WB) Principals: Eleanor Parker, Agnes Moorehead, Hope Emerson, Lee Patrick. Director, John Cromwell. A young woman is sent to prison when she is innocently involved in a gas station holdup. There they discover she is about to become a mother. Because of cruel treatment and no chance to straighten herself out, she becomes a hard-faced, bitter woman destined for a life of crime upon her release.

Daughter of Rosie O'Grady (WB) Technicolor. Principals: James Barton, June Haver, Gordon MacRae, S. Z. Sakall. Director, David Butler. Because the grind of vaudeville killed his wife, a father is violently opposed to anything theatrical. He frantically tries to protect his three daughters from show business, but one of them joins a show. She is disowned until her dad becomes ll, and then she comes home.

Federal Agent at Large (Republic) Principals: Kent Taylor, Dorothy Patrick. Director, George Blair. A federal agent loses his life investigating a gang of gold smugglers. However, with the aid of the recorded information the agent acquired before his death, the customs bureau captures the gang.

Tarnished (Republic) Principals: Dorothy Patrick, Arthur Franz, James Lyden. Director, Harry Keller, A young man with a bad record returns to his home town to build a new life. He exposes two town boys who have framed him for robbery, and becomes a hero when he saves the life of one.

Deported (U-I) Principals: Marta Toren, Jeff Chandler, Claude Dauphin. Director, Robert Siodmak. An American gangster deported to his native Italy plans to recover money left in the states by hi-jacking relief goods. His love for the woman distributing the goods causes him to reform.

Shoplifter (U-I) Principals: Scott Brady, Mona Freeman, Andrea King, Anthony Curtis. Director, Charles Lamont. A beautiful kleptomaniac is trained by a gang of shoplifters as a professional thief. A young detective breaks up the gang, saves the girl and falls in love with her.

Joe Palooka in Honeymoon for Five (Monogram) Principals: Joe Kirkwood, Leon Errol, Pamela Blake. Director, Jean Yarbrough. Humphrey accompanies Joe and Ann on their honeymoon, explaining that since he repaired their car he must go along to check on his work. In an exhibition bout Joe is saved from possible harm when Humphrey falls on his face and knocks himself out.

PICTURES STARTED LAST WEEK

COLUMBIA. Custom's Agent—Principals: William Eythe, Marjorie Reynolds. Director, Seymour Friedman.

LIPPERT PROD. Marshal of Heldorado—Principals: James Ellison, Russell Hayden, Fuzzy Knight. Director, Thomas Carr.

MONOGRAM. Blonde Dynamite—Principals: Leo Gorcey, Huntz Hall. Director, William Beaudine.

REPUBLIC. Trigger, Jr. (Trucolor)—Principals: Roy Rogers, Dale Evans, Foy Willing & Riders of the Purple Sage. Director, William Witney.

Code of the Silver Sage—Principals: Allan "Rocky" Lane. Director, Fred Brannon.

20th CENTURY-FOX. My Blue Heaven (Technicolor)—Principals: Betty Grable, Dan Dailey. Director, Henry Koster.

UNIVERSAL - INTERNATIONAL. Death on a Side Street—Principals: James Mason, Marta Toren, Dan Duryea. Director, Hugo Fregonese.

INDEPENDENT. Invitation to Diwali (shooting in India)—Principals: Tommy Breen. Director, Jean Renoir.

TITLE CHANGES

"In a Lonely Place" Col.) now BEHIND THIS MASK. "Beloved" (EL) now THE TORCH.

RE-ISSUES (Nationally Released)

ASTOR PICTURES

			Time Mins.	Rel. Date
	Across the Sierras	"Wild Bill" Elliott	60	5/1/50
	Beyond the Sacramento	"Wild Bill" Elliott	59	11/1/49
	Hands Across the Rockies	"Wild Bill" Elliott	61	8/1/50
	Invisible Ghosts	B. Lugosi	66	9/15/49
	King of Dodge City	"Wild Bill" Elliott	62	9/15/50
	North of the Lone Star	"Wild Bill" Elliott	61	6/15/50
	Prairie Schooners	"Wild Bill" Elliott	60	2/15/50
	Son of Davy Crockett, The	"Wild Bill" Elliott	61	12/15/49
	Spotlight Scandals	B. Gilbert-F. Fay	84	9/15/49
	Wildcat of Tucson, The	"Wild Bill" Elliott	61	3/15/50

COLUMBIA

	Desperadoes, The	R. Scott-G. Ford	85	Nov. '49
	Renegades	E. Keyes-W. Parker	88	Nov. '49

EAGLE LION

	Letter of Introduction	A. Menjou-A. Leeds		Oct. '49
006	Story of G. I. Joe, The	R. Mitchum-B. Meredith		Oct. '49

FAVORITE FILMS

	Ghost Camera	I. Lupino	70	Nov. '49
	Naked Man & Beast, Wild Men of Kalahari, and African Big Game	Jungle Combination	145	Oct. '49
	Return of the Ape Man	B. Lugosi	70	12/1/49
	Trouble Chasers	B. Gilbert-M. Rosenbloom	70	1/1/50

FILM CLASSICS

	Back Street	C Boyer-M. Sullavan	89	Oct. '49
	Scarlet Street	J. Bennett-E. G. Robinson	102	Oct. '49

METRO-GOLDWYN-MAYER

	Blossoms in the Dust	G. Garson-W. Pidgeon	99	2/16/50
	Johnny Eager	R. Taylor-L. Turner	107	12/22/49

MOTION PICTURE SALES CORP.

	Street of Fallen Angels	M. Montez-J.P. Aumont	90	11/15/49
	Tabu	Reri	83	10/1/49

PARAMOUNT

1907	Holiday Inn	B. Crosby-F. Astaire		12/2/49
4908	Lady Eve	B. Stanwyck-H. Fonda		12/2/49
	So Proudly We Hail	Colbert-Goddard-Lake-Tufts		Mar. '50
	Wake Island	B. Donlevy-W. Bendix		Mar. '50

REALART

	Bank Dick, The	W. C. Fields-U. Merkel	72	Aug. '49
	Double Alibi	W. Morris-M. Lindsay	61	Aug. '49
	Frisco Sal	S. Foster-T. Bey	94	Sept. '49
	Fury at Sea	F. Tone-C. Bruce	92	Sept. '49
	Legion of Lost Flyers	W. Lundigan-J. Carson	63	Sept. '49
	Never Give a Sucker an Even Break	W. C. Fields-G. Jean	70	Aug. '49
	Spy Ring	J. Wyman-W. Hall	61	Aug. '49
	Sun Never Sets, The	D. Fairbanks, Jr.-B. Rathbone	96	Sept. '49
	You Can't Cheat an Honest Man	W. C. Fields-E. Bergen	79	Oct. '49

WARNER BROS.

909	Farewell to Arms, A	H. Hayes-G. Cooper	78	12/10/49
910	Hatchet Man, The	E. G. Robinson-L. Young	74	12/10/49

MISCELLANEOUS FEATURES

U. S.

Concert Magic (Concert Films)	Y. Menuhin	72.	b10/23/48
Lawton Story, The *C (Hallmark) (D)F	G. Prince	101	b4/9/49
Louisiana Story (Lopert)	J. Boudereaux	77	b10/2/48
Prejudice (Motion Picture Sales)	D. Bruce	57	b2/26/49
Quiet One (Mayer-Burstyn)	D. Thompson	67	
Story of Life (Crusades)	J. Crehan	67	b7/10/48
Strange Victory (Target)	V. Richardson	73	b7/24/48
Street Corner (Viro)	M. M. Jones	70.	b12/18/48
Street of Fallen Angels (Motion Pic. Sales)	M. Montez		
Thief of Venice (Motion Picture Sales)	M. Montez		
Wild Weed (Eureka) (Semi-doc-D)A	L. Leeds	80	b9/10/49

ARGENTINA

Ballad of Dolores, The (Lux) (D-M)A	I. Argentina	85.	b11/26/49

BELGIUM

Rubens (Discina) (Doc.)F	Art Works	45.	b6/18/49

ENGLAND

Bonnie Prince Charlie *T (D)F	D. Niven	126.	b11/13/48
Brighton Rock	R. Attenborough	92	b1/3/48
Case of Charles Peace (D)A	M. Martin-Harvey	89	b4/16/49
Dolwyn (London) (D)F	E. Evans	95	b5/14/49
Elizabeth of Ladymead *T (D)A	A. Neagle	97	b1/8/49
Fame Is the Spur (Oxford) (D)A	M. Redgrave	98.	b10/4/47
Fools Rush In (C)A	S. A. Howes	82.	b3/12/49
For Them That Trespass (D)A	S. Murray	95.	b4/30/49
Ghosts of Berkeley Square	R. Morley	90.	b11/1/47
Guinea Pig (Grandi) (D)A	R. Attenborough	98.	b10/30/48
History of Mr. Polly	J. Mills	96	b2/19/49
Interrupted Journey, The (D)A	V. Hobson	80.	b8/20/49
Kind Hearts and Coronets (C)A	A. Guinness	106	b6/25/49
Loves of Joanna Godden	G. Withers	85.	b6/21/47
Madness of the Heart (D)A	M. Lockwood	105	b7/30/49
Man on the Run (D)A	D. Farr	83	b4/30/49
Mark of Cain	E. Portman	88	b1/17/48
Maytime in Mayfair *T (C-M)F	A. Neagle	95	b6/4/49
Mrs. Fitzherbert	P. Graves	99	b2/14/48
Private Angelo (C-D)A	P. Ustinov	107	b7/2/49
Showtime (English Films)	A. Todd	91	b6/5/48
Small Back Room	D. Farrar	104	b2/12/49
Small Voice	V. Hobson	83.	b11/27/48
That Dangerous Age (D)A	M. Loy	98	b5/14/49
Train of Events (D)A	V. Hobson	95	b8/27/49
Winslow Boy	R. Donat	117	b9/11/48

FRANCE

Chips Are Down (Lopert)	M. Presle	93	b2/12/49
Devil in the Flesh (A.F.E.) (D)A	G. Philipe	112	b5/21/49
Love Around the Clock (Nayfack) (D)A	Fernandel	90	b9/10/49
Love Story (Cine Classics) (D)A	O. Joyeux	90	b7/9/49
Man to Men (Siritzky)	J.-L. Barrault	100	b2/26/49
Monsieur Vincent (Lopert)	P. Fresnay	102	b1/1/49
Rumeurs (Famous Pictures) (D)A	J. Dumesnil	82	b5/14/49
Secrets of a Ballerina (Distinguished)	P. Blanchar	84	b1/8/49
Wench, The (Spalter) (D)A	M. Casares	90	b3/12/49

GERMANY

Affair Blum, The (Central Cinema) (D)A	K. Erhardt	109.	b11/19/49
Germany Year Zero (Superfilm) (Doc-D)A	Non-professional cast	75.	b10/15/49
Somewhere in Berlin (Central Cinema) (D)A	C. Knetschke	77	b9/10/49

GREECE

Voice of the Heart (Rex)	E. Veakis	100	

HUNGARY

It Happened in Europe (Lopert (D)A	M. Gabor	93	b10/8/49

ITALY

Bandit, The (Times Film) (D)A	A. Magnani	77	b6/11/49
Disillusion (C & B) (D)A	R. Ruggeri	90.	b11/26/49
Earth Cries Out, The (Dubbed) (Lux) (Semi-doc-D)A	M. Berti	80	b9/10/49
Flight Into France (Lux) (Melodrama)A	F. Lulli	92	b8/6/49
Guaglio (Lux) (D)F	A. Celi	88	b5/14/49
His Young Wife (Armanac) (C-D)A	C. Campanini	98	b4/9/49
Iron Crown, The (Superfilm) (D)F	M. Girotti	100	b6/25/49
Lost Youth (Lux) (D)A	M. Girotti	90.	b11/12/49
Merchant of Slaves, The (Lux) (Melo.)A	E. Fiermonte	90.	b11/19/49
Outcry (Crest) (D)A	L. Padovani	89	b3/26/49
Peddlin' In Society (Lux) (C)F	A. Magnani	85	b5/14/49
Professor, My Son (Lux) (C-D)F	A. Fabrizzi	86	b4/9/49
Return of the Eagle, The (Lux) (Melo.)F	R. Brazzi	113.	b11/26/49
Wandering Jew, The (Globe) (D)A	V. Cortese	90	b4/9/49
Woman Trouble (Lux) (D)F	A. Magnani	85	b6/4/49

POLAND

The Last Stop (Times Film) (D)A	T. Gorecka	110	b4/23/49

SPAIN

Don Quixote de la Mancha (Azteca) (C-D)F	R. Rivelles	138	b6/11/49
Nail, The (Azteca) (D)A	R. Duran	95	b7/23/49

SWEDEN

Incorrigible (Foreign Service) (D)A	S. Jarrel	81	b6/11/49
Interlude (Globe)	V. Lindfors	83	b1/15/49
I Am With You (Dubbed) (Carlson) (Doc)F	N. Dahlgren	75	b3/5/49
Sunshine Follows Rain (Scandia) (D)F	M. Zetterling	100	b10/1/49

SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

Title	Rel. Date	Data

1948-49

COLUMBIA

THREE STOOGES COMEDIES (8)

Heavenly Daze (16½)	9/2	9/25
I'm A Monkey's Uncle (16)	10/7	10/23
Mummy's Dummies (16)	11/4	1/22
Crime on Their Hands (17½)	12/9	3/12
The Ghost Talks (16)	2/3	5/7
Who Done It? (16)	3/3	5/21
Hokus Pokus (16)	5/5	9/3
Fuelin' Around (16)	7/7	.....

I CAN YOU TOP THIS? (2)

#1 (13)	11/18	.....

LITED & ALL-STAR COMEDIES (12)

Billie Gets Her Man (17)	9/9	9/25
Go Chase Yourself (17)	10/14	10/9
Parlor, Bedroom and Wrath (16)	12/16	4/2
Radio Riot (16)	2/10	4/2
Sunk in the Sink (16)	3/10	5/21
Microspook (16)	6/9	.....
A Pinch in Time (16)	11/11	.....
He's In Again (16½)	1/13	3/19
Miss in a Mess (15½)	1/20	4/9
Trapped by a Blonde (15½)	4/7	9/3
Flung by a Fling (16)	5/12	9/3
Clunked in the Clink (16)	7/13	.....

MEDY FAVORITES (Reissues) (6)

Best from the West (18½)	9/30	.....
Ay Tank Ay Go (16)	10/21	.....
Static in the Attic (19)	12/23	.....
Nothing But Pleasure (17)	3/31	.....
A Rookie's Cookie (17)	5/19	.....
Crazy Like a Fox (18½)	6/16	.....

ONE-REEL SPECIAL

Candid Microphone No. 1 (11)	10/21	.....
Candid Microphone No. 2 (10½)	3/3	5/7
Candid Microphone No. 3 ( )	8/19	.....

COLOR RHAPSODIES (8)

Pickled Puss (6½)	9/2	9/25
Lo, The Poor Buffal (6½)	11/4	1/1
Coo-Coo Bird Dog (6)	2/3	4/30
Grape Nutty (6)	4/14	10/22
Cat-Tastrophy (6)	6/30	.....

OR FAVORITES (Reissues) (8)

The Stork Takes a Holiday (8)	9/9	.....
Swing Monkey Swing (8)	10/14	.....
The Little Match Girl (8½)	11/25	.....
Glee Worms (7½)	12/16	.....
A Boy and His Dog (7)	1/6	.....
Spring Festival (8)	3/17	.....
Indian Serenade (8)	5/5	.....
Two Lazy Crows (7)	7/13	.....

FILM NOVELTIES (8)

Rhapsody on Ice (9)	11/23	3/12
America's Heritage of Hospitality (10½)	8/25	.....

FOX AND CROW (8)

Robin Hoodlum (7)	11/23	3/12
Magic Fluke (7)	3/24	5/21

ERA VAGUE LAFF TOURS (8)

A Lass in Alaska (10½)	10/28	10/9
Sitka Sue (10½)	1/20	4/2

WORLD OF SPORTS (12)

Diving Champion (9½)	9/23	10/2
Acrobatic Babies (8)	10/14	10/23
Babe Didrickson, Queen of Sports (9)	11/25	2/12
Flashing Fins (10)	11/23	3/12
Mrs. Golf (8½)	2/24	4/30
Trigger Magic (10)	3/17	7/30
Lady of the Links (8)	4/28	10/22
Racing Greyhounds (9½)	5/26	.....
Rasslin' Riot (8½)	6/23	.....
West Point Track & Field (9)	7/27	.....

THRILLS OF MUSIC (12)

Elliot Lawrence & Orch. (10½)	9/23	9/25
Ray Eberle & Orch. (10)	11/4	2/12
Louis Prima & Orch. (10)	12/16	4/2
Buddy Rich & Orch. (10)	1/20	4/9
Charlie Spivak & Orchestra (10)	3/24	7/30
Frankie Carle & Orch. (9)	4/21	9/3

SCREEN SNAPSHOTS (12)

Hollywood Holiday (9)	9/2	10/2
A Day at C.B.S. (9½)	10/7	1/3
Stars to Remember (9½)	11/18	2/12
Hollywood Santa Claus Lane (10)	12/23	.....
A Rainy Day in Hollywood (10)	1/27	4/30
Frank Borzage Golf Tournament (10)	3/3	5/21
Medals for Hollywood Stars (9½)	4/14	.....
Vacation at Del Mar (10½)	5/12	....
Hollywood's Happy Homes (9½)	6/16	.....
Howdy Podner (9½)	7/20	.....

COMMUNITY SINGS (8)

1651	Baby Face (9)	9/16	10/2
1652	My Happiness (10)	10/21	1/22
1653	It's Magic (9½)	12/23	4/2
1654	Bouquet of Roses (9½)	3/10	4/30
1655	June in January (10)	4/21	10/22
1656	My Blue Heaven (9½)	7/7	10/29

SERIALS (4)

1120	Congo Bill (15 Chapters)	10/28	.....
1140	Bruce Gentry (15 Chapters)	2/10	.....
1160	Great Adventures of Wild Bill Hickok (15 Chapters) (Reissue)	9/8	.....
1180	New Adventures of Batman & Robin (15 Chapters)	5/26	.....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31	Old Rockin' Chair Tom (7)	9/18	1/15
W-32	Lucky Ducky (8)	10/9	.....
W-33	Professor Tom (8)	10/20	3/12
W-34	The Cat That Hated People (7)	11/20	2/26
W-35	Mouse Cleaning (8)	12/11	3/5
W-36	Goggle Fishing Bear (7)	1/15	4/30
W-37	Bad Luck Blackie (7)	1/22	4/9
W-38	Polka Dot Puss (8)	2/26	6/4
W-39	Senor Droopy (8)	4/9	7/30
W-40	Hatch Up Your Troubles (8)	5/14	7/30
W-41	Meet King Joe (8)	5/28	9/17
W-42	The Little Orphan (8)	4/30	8/6
W-43	House of Tomorrow (7)	6/11	9/17
W-44	Heavenly Puss (8)	7/9	.....
W-45	Doggone Tired (8)	7/30	.....
W-46	Wags to Riches (8)	8/13	.....

PETE SMITH SPECIALTIES (10)

S-51	Why Is It? (7)	9/11	11/13
S-52	Pigskin Skill (8)	9/18	10/23
S-53	Ice Aces (8)	11/6	2/13
S-54	Let's Cogitate (8)	12/25	2/26
S-55	Super Cue Men (9)	1/29	4/9
S-56	What I Want Next (10)	2/12	4/9
S-57	Scientifiquiz (9)	4/2	6/4
S-58	Those Good Old Days (9)	4/16	7/30
S-59	Fishing for Fun (9)	4/23	8/6
S-60	Football Thrills (9)	8/27	.....

GOLD MEDAL CARTOONS (Reissues) (4)

W-21	The Little Goldfish (8)	11/20	.....
W-22	Fine Feathered Friends (8)	1/1	.....
W-23	The Blue Danube (8)	4/2	.....
W-24	Sufferin' Cats (8)	6/24	.....

FITZPATRICK TRAVELTALKS (8)

T-11	Wandering Through Wales (9)	10/16	2/14
T-12	Night Life in Chicago (9)	11/27	2/26
T-13	Scholastic England (8)	12/18	5/7
T-14	Ontario, Land of Lakes (10)	2/12	6/4
T-15	Calling on Michigan (10)	3/5	7/23
T-16	Playlands of Michigan (9)	3/26	7/23
T-17	Quebec in Summertime (10)	4/9	7/30
T-18	Roaming Through Northern Ireland (9)	7/9	.....

THE PASSING PARADE (6)

K-71	The City of Little Men (10)	11/20	2/12
K-72	Annie Was a Wonder (10)	1/27	4/9
K-73	Stuff for Stuff (9)	3/26	7/23
K-74	Mr. Whitney Had a Notion (11)	5/7	7/30
K-75	Clues to Adventure (9)	6/11	9/24
K-76	Child City ( )		.....

MGM SPECIALS (4)

A-1	Mighty Manhattan (20)	7/30	5/28
A-2	Heart to Heart (21)	5/21	10/22

PARAMOUNT

PACEMAKERS

K8-1	Appointment With Baby (11)	10/8	1/8
K8-2	Mr. Groundling Takes the Air (11)	12/3	1/22
K8-3	Make Mine Monica (11)	1/14	2/26
K8-4	The MacAdemy Awards (8)	2/18	4/30
K8-5	I Remember You (11)	3/18	5/7
K8-6	My Silent Love (11)	4/22	10/22
K8-7	The Lambertville Story (10)	5/20	9/3
K8-8	Southward Ho Ho! (11)	6/17	9/17
K8-9	Roller Derby Girl (10)	7/8	10/15
K8-10	Neighbors in the Night (11)	7/29	10/15
K8-11	The Football Fan (11)	9/9	.....
K8-12	Strawhat Cinderella (11)	9/23	.....

NOVELTOON

P8-1	The Mite Makes Right (8)	10/	1/15
P8-2	Hector's Hectic Life (7)	11/19	1/8
P8-3	Old Shell Game (7)	12/17	2/19
P8-4	The Little Cut-up (7)	12/17	2/26
P8-5	Hep Cat Symphony (7)	2/4	4/30
P8-6	The Lost Dream (8)	3/18	5/21
P8-7	Little Red School Mouse (7)	4/15	7/16
P8-8	A Haunting We Will Go (9)	5/13	10/22
P8-9	A Mutt in a Rut (8)	5/27	10/22
P8-10	Campus Capers (7)	7/1	9/17

SCREEN SONG

X8-1	Readin' Ritin' and Rhythmetic (7)	10/22	1/15
X8-2	The Funshine State (8)	1/7	2/26
X8-3	The Emerald Isle (7)	2/25	4/30
X8-4	Comin' Round Mountain (7)	3/11	5/21
X8-5	The Stork Market (8)	4/8	7/16
X8-6	Spring Song (7)	6/3	10/22
X8-7	The Ski's the Limit (8)	6/24	9/24
X8-8	Toys Will Be Toys (7)	7/15	10/8
X8-9	Farm Foolery (8)	8/5	10/8
X8-10	Our Funny Finny Friends (7)	8/26	10/8
X8-11	Marriage Wows (7)	9/16	.....
X8-12	The Big Flame-up (7)	9/30	.....

SPEAKING OF ANIMALS

Y8-1	The Gnu Look (10)	10/29	1/15
Y8-2	Calling All Animals (10)	1/7	2/26
Y8-3	Meet the Champ (9)	2/11	4/30
Y8-4	Hocus Focus (10)	4/22	7/30
Y8-5	Goin' Hollywood (10)	6/10	9/17
Y8-6	Video Hounds (10)	8/12	10/15

G. RICE SPORTLIGHT

R8-1	Hot Rod Speedsters (10)	11/5	12/16
R8-2	Acrobatic Illini (10)	1/7	2/19
R8-3	Sno' Time for Learning (10)	1/21	2/26
R8-4	In the Driver's Seat (10)	3/4	4/30
R8-5	Best of Breed (10)	4/8	9/3
R8-6	Fairway Champions (10)	5/6	10/22
R8-7	Top Figure Champs (10)	6/10	9/17
R8-8	Sporting Spheres (10)	7/8	10/15
R8-9	Official Business (10)	8/5	10/15
R8-10	Running the Keys (10)	9/16	.....

POPEYE

E8-1	Robin Hoodwinked (7)	11/18	1/22
E8-2	Symphony in Spinach (7)	12/31	4/30
E8-3	Popeye's Premiere (11)	3/25	5/7
E8-4	Lumber Jack and Jill (7)	5/27	10/22
E8-5	Hot Air Aces (7)	6/24	9/17
E8-6	A Balmy Swami (7)	7/22	10/15
E8-7	Tar With a Star (7)	8/12	10/15
E8-8	Silly Hill Billy (7)	9/9	10/29

UNUSUAL OCCUPATIONS

L8-1	The Glass Orchestra (10)	11/26	1/8
L8-2	The Early Bird (10)	1/28	4/30
L8-3	The Flying Dancers (10)	3/11	6/4
L8-4	The Fall Guy (11)	4/15	7/16
L8-5	Flying Grandmother (10)	6/3	10/22
L8-6	The Sky Rider (11)	7/15	10/15

POPULAR SCIENCE

J8-1	Solar Secrets (10)	12/24	2/19
J8-2	The Stocking Yarn (10)	2/4	4/30
J8-3	White Magic (11)	4/1	6/4
J8-4	Air Force Fire Fighters (10)	4/29	8/6
J8-5	Seaweed Science (10)	6/17	9/17
J8-6	Talking Turkey (11)	8/19	10/15

RKO RADIO

THIS IS AMERICA (13)

93101	County Fair (18)	11/12	1/22
93102	Girls in White (17)	12/10	1/22
93103	Berlin Powder Keg (17)	1/20	4/30
93104	Our Daily Bread (16)	2/4	4/2
93105	On Watch (16)	3/4	4/23
93106	Wonder House (16)	4/1	4/30
93107	Fraud Fighters (15)	4/29	9/3
93108	Love That Beauty (16)	5/27	9/3
93109	Kentucky Derby Story (17)	6/24	9/24
93110	Hoodoo (17)	7/22	11/12
93111	Canada Unlimited (15)	8/19	11/12

MY PAL (4)

93201	Pal's Return (20)	11/26	3/5
93202	I Found a Dog (21)	4/1	7/30

SPECIAL (2)

93801	Basketball Headliners of 1949 (17)	4/22	.....
93901	Football Headliners of 1948 (16)	12/10	.....
94807	Let's Go to the Movies (9)	5/13	1/15

COMEDY SPECIALS

93401	Contest Crazy (17)	10/1	12/14
93402	Heart Troubles (16)	3/11	5/14
93403	The Newlyweds (18)	8/19	11/12

LEON ERROL (6)

93701	Uninvited Blonde (16)	11/12	3/19
93702	Backstage Follies (19)	12/24	2/19
93703	Dad Always Pays (18)	2/18	5/7
93704	The Cactus Cut-Up (17)	4/15	6/11
93705	I Can't Remember (16)	6/10	9/3
93706	Oil's Well That Ends Well (17)	8/5	9/24

SCREENLINERS (13)

94201	Jan August & His Piano (8)	10/29	.....
94202	Block Party (8)	11/26	3/5
94203	It Pays to Be Ignorant (8)	12/24	3/5
94204	Men of the Shooting Stars (9)	1/21	4/30
94205	Movie Memories (8)	2/18	5/14
94206	Shake Hands With Success (8)	3/18	6/25
94207	Shush Money (8)	4/22	7/30
94208	Helicopter Magic (8)	5/13	9/3
94209	I Like Soap Because (9)	6/10	9/24
94210	Mellow Dramas (8)	7/8	10/8
94211	Airline Glamour Girls (9)	8/5	11/12

WALT DISNEY CARTOONS (18)

94101	Pluto's Purchase (7)	7/9	.....
94102	The Trial of Donald Duck (7)	7/30	7/23
94103	Catnap Pluto (6)	8/13	9/22
94104	Inferior Decorator (7)	8/27	7/23
94105	Pluto's Fledgling (7)	9/10	12/18
94106	Soup's On (8)	10/15	.....
94107	Three for Breakfast (8)	11/5	3/12
94108	Mickey and the Seal (7)	12/3	3/12
94109	Tea for Two-Hundred (7)	12/24	3/5
94110	Pueblo Pluto (7)	1/14	3/19
94111	Donald's Happy Birthday (7)	2/11	5/7
94112	Pluto's Surprise Package (7)	3/4	5/21
94113	Sea Salts (8)	4/8	6/11
94114	Pluto's Sweater (7)	4/29	6/11
94115	Winter Storage (7)	6/3	7/30
94116	Bubble Bee (7)	6/24	9/3
94117	Honey Harvester (7)	8/5	9/3
94118	Tennis Racquet (7)	8/26	9/3

SPORTSCOPES (13)

94301	Texas Redhead (8)	9/24	1/22
94302	Frozen Fun (8)	10/22	3/12
94303	Athletic Stars (8)	11/19	3/12
94304	Fighting Tarpon (8)	12/17	3/19
94305	Game Birds (8)	1/14	4/30
94306	Waders of the Deep (8)	2/11	5/7
94307	Canadian Roughriders (8)	3/11	5/14
94308	Sports' Top Performers (8)	4/8	6/25
94309	Golf Masters (8)	5/6	9/3
94310	Mighty Marlin (9)	6/3	9/24
94311	Rolling Thrills (8)	7/1	10/8
94312	Calument Bluebloods (9)	7/29	10/8
94313	Ice Kids (8)	8/26	11/12

RAY WHITLEY REVIVALS (4)

93501	Keep Shooting (17)	9/10	....
93502	Range Rhythm (18)	10/15	.....
93503	Cactus Capers (17)	11/19	.....
93504	California or Bust (18)	12/24	....

DISNEY REISSUE SERIES 2 (6)

94701	Goofy and Wilbur (8)	10/1	....
94702	Wynken, Blynken and Nod (8)	11/19	....
94703	Pluto's Judgment Day (8)	1/28	.....
94704	The Ugly Duckling (9)	3/18	....
94705	Country Cousin (9)	5/20	....
94706	Ferdinand the Bull (8)	7/15	....

TRUE-LIFE ADVENTURES

93601	Seal Island (27)	5/15	5/7

REPUBLIC

SERIALS

891	Federal Agents vs. Underworld, Inc. (12 Chapters)	1/29	3/5
892	Ghost of Zorro (12 Chapters)	8/6	.....
893	King of the Rocketmen (12 Chapters)	10/29	.....
894	King of the Jungleland (15 Chapters) (Reissue)	4/23	....

CARTOONS

881	Beyond Civilization to Texas (8)	3/15	3/13
882	The Three Minnies (8)	4/15	5/7
883	Romantic Rumbolia (8)	6/1	9/3
884	Bungle in the Jungle (8)	6/15	.....

20th-FOX (1948-Second Half)

MOVIETONE ADVENTURES (9)

8256	Riddle of Rhodesia (8)	7/48	9/4
8257	Bermuda (8)	8/48	9/4
8258	Desert Lights (8)	8/48	8/28
8259	Portrait of the West (8)	10/48	....
8260	Way of the Padres (8)	1/48	.....

Black and White

8204	Majesty of Yellowstone (9)	7/48	6/19

SPORTS REVIEW (7)

8303	Everglades Adventure (9)		5/1
8304	Football Finesse (10)	9/	8/21
8305	Olympic Water Wizards (9)	10/	12/4
8306	Yankee Ski-Doodle (8)	12/	.....

TERRYTOONS (20)

8521	The Witch's Cat (7)	7/	9/4
8522	Magpie Madness (7)	7/	8/28
8523	Love's Labor Won (7)	8/	9/11
8524	The Hard Boiled Egg (7)	10/	12/4
8525	The Mysterious Stranger (7)	10/	12/4
8526	Free Enterprise (7)	10/	12/4
8527	Triple Trouble (7)	11/	.....
8528	Out Again in Again (7)	11/	.....
8529	The Magic Slipper (7)	12/	.....
8530	Gooney Golfers (7)	12/	.....

MOVIETONE SPECIALTY (3)

8801	Symphony of a City (11)	9/	12/4

MARCH OF TIME

12	The Case of Mrs. Conrad (18)	7/	.....
13	White-Collar Girls (18)	8/6	8/7
14	Life With Grandpa (17)	9/	.....
15	Battle for Germany (18)	10/	10/2
16	America's New Air Power (18)	10/29	11/6
17	Answer to Stalin (19)	11/26	1/27
18	Watchdogs of the Mail (18)	12/	.....

UNITED ARTISTS

LANTZ CARTUNES

Dog Tax Dodgers (7)	11/19	.....
Wild & Woody (7)	12/31	.....
Scrappy Birthday (7)	2/11	.....
Drooler's Delight (7)	3/25	.....
Bolero (7½)		.....

Rel. No. Title — Rel. Date — Data

UNIVERSAL-INTERNATIONAL

TECHNICOLOR CARTUNES (13)

Reissues

4321 Pantry Panic (7)..... 11/22 .....
4322 Hollywood Matador (7)....12/13 .....
4323 Mouse Trappers (7)..... 1/24 .....
4324 Hams That Couldn't Be Cured (7) ..... 2/21 .....
4325 The Screw Driver (7)..... 3/14 .....
4326 Ace in the Hole (7)..... 4/4 .....
4327 Goodbye, Mr. Moth (7).... 5/2 .....
4328 Jukebox Jamboree (7)..... 5/30 .....
4329 The Loan Stranger (7)... 6/27 .....
4330 Dizzy Acrobat (7)..... 7/25 .....
4331 Dizzy Kitty (7)..... 8/22 .....
4332 Cow Cow Boogie (7)..... 9/19 .....
4333 The Screwball (7).....10/17 .....

SING AND BE HAPPY (8)

4381 Choo Choo Swing (10).....11/1 2/19
4382 The Year Around (10).....12/6 .....
4383 Songs of Romance (8½).. 1/24 3/12
4384 Clap Your Hands (10)..... 3/7 7/2
4385 Moonlight Melodies (8).... 4/25 .....
4386 Minstrel Mania (9)..... 6/13 9/17
4387 Singing Along (10)..... 8/8 .....
4388 Sailing With a Song (10)..10/3 .....

VARIETY VIEWS (8)

4341 Canada Calls (9).....10/1 1/22
4342 They Went That A-Way (10) ..... 1/10 .....
4343 Just a Little North (10)... 2/28 7/23
4344 Dynasty of Wonders (10).. 4/4 6/4
4345 Inch by Inch (9)..... 5/30 .....
4346 Singing Is Fun (9)..... 8/22 .....
4347 Beauty & the Beach (9).. 9/5 .....
4348 You Don't Say! (9).....10/3 .....

NAME BAND MUSICALS (13)

4301 Rhythm Masters (15).....12/8 2/19
4302 Lawrence Welk & Orch. (15) 1/5 1/27
4303 Ted Weems & Orch. (15).. 2/2 7/2
4304 Les Brown & Band (15)... 3/2 .....
4305 Duke Ellington & Orch. (15) 3/30 .....
4306 Ted Fio Rito & Orch. (15) 4/27 9/3
4307 Del Courtney & Orch. (15). 6/1 .....
4308 Gene Krupa & Orch. (15).. 6/29 .....
4309 Spade Cooley & Orch. (15) 7/27 .....
4310 Jack Fina & Orch. (15)... 8/10 .....
4311 Russ Morgan & Orch. (15). 9/7 .....
4312 Skinnay Ennis & Orch. (15).9/28 .....
4313 Rhythm of the Mambo (15).10/26 .....

TWO-REEL SPECIALS (2)

4201 Cheating in Gambling (17). 2/2 .....
4802 Four Bears Before the Mast (18) ..... 8/31 .....

ONE-REEL SPECIAL

4203 Christmas Dream (11)....11/12 11/13
4204 Movies Are Adventure (10) 8/22 1/15

MUSICAL WESTERNS (8)

4351 Six Gun Music (24)..... 1/6 .....
4352 Cheyenne Cowboy (23).... 2/10 6/4
4353 West of Laramie (26)..... 3/24 .....
4354 Prairie Pirates (26)..... 5/5 .....
4355 Nevada Trail (27)..... 6/16 .....
4356 Silver Butte (27)..... 7/28 .....
4357 The Girl from Gunsight (25) 9/15 .....
4358 The Pecos Pistol (26)....10/27 .....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

5002 Drums of India (20)..... 1/16 .....
5003 Princely India (20).....12/25 4/2
5004 Heart of Paris (20)..... 3/19 5/21
5006 Cradle of the Republic (20). 5/28 9/17

Reissues

5001 Sons of Liberty (20).....11/20 .....
5005 Sunday Roundup (20)..... 1/29 .....
5007 Singing Dude (20)..... 7/9 .....
5008 Down the Nile (20)..... 7/30 .....

JOE McDOAKES COMEDIES (8)

5401 So You Want to Be in Politics (10) 10/23 9/18
5402 So You Want to Be on the Radio (10) 11/6 1/22
5403 So You Want to Be a Baby Sitter (10)..... 1/8 4/2
5404 So You Want to Be Popular (10) ..... 3/12 .....
5405 So You Want to Be a Muscle Man (10)..... 7/2 .....
5406 So You're Having In-Law Trouble (10) ..... 8/27 .....

BLUE RIBBON CARTOONS (13)

Reissues

5301 An Itch in Time (7).....10/30 9/12
5302 Fin'n Catty (7).....12/11 .....
5303 Bedtime for Sniffles (7).... 1/1 .....
5304 Presto Changeo (7)..... 2/5 .....
5305 Swooner Crooner (7)..... 2/12 .....
5306 Hop, Skip & Chump (7)... 3/5 .....
5307 He Was Her Man (7)..... 4/2 .....
5308 I Wanna Be A Sailor (7).. 4/30 .....
5309 Flop Goes the Weasel (7).. 5/21 .....
5310 Horton Hatches the Egg (7) ..... 6/18 .....
5311 The Egg Collector (7)..... 7/16 .....
5312 The Mice Will Play (7).... 8/6 .....
5313 Inki and the Mina Bird (7). 8/20 .....

M. M. TECH. CARTOONS (18)

5701 Awful Orphan (7)..... 1/29 .....
5702 Porky Chops ..... 2/12 .....
5703 Paving the Piper (7)..... 3/12 5/21
5704 Daffy Duck Hunt (7)..... 3/26 5/21
5705 Mouse Wreckers (7)..... 4/23 .....
5706 The Bee-Deviled Bruin (7). 5/14 9/17
5707 Curtain Razor (7)..... 5/21 10/15
5708 Mouse Mazurka (7)..... 6/11 .....
5709 Hen House Henery (7).... 7/2 .....
5710 Bad Ol' Putty Tat (7).... 7/23 .....
5711 Often an Orphan (7)..... 8/13 .....
5712 Dough for the Do-Do (7).. 9/3 .....
5713 Fast and Furry-ous (7).... 9/17 .....
5714 Each Dawn I Crow (7).... 9/24 .....
5715 Swallow the Leader (7)....10/15 .....
5716 Bye Bye Blue Beard (7)...10/22 .....
5717 For Scent-imental Reasons (7) .....11/12 .....
5718 Hippety-Hopper (7).....11/19 .....

M.M. BUGS BUNNY SPECIAL (8)

5719 Long-Haired Hare (7).... 6/25 .....
5720 Knights Must Fall (7).... 7/16 .....
5721 The Grey Hounded Hare (7) ..... 8/6 .....
5722 The Windblown Hare (7)... 8/27 .....
5723 Frigid Hare (7).....10/8 .....
5724 Which Is Witch (7).....12/3 .....
5725 Rabbit Hood (7).....12/24 .....
5726 Hurdy-Gurdy Hare (7).... 1/21 .....

SPORTS PARADE (13)

5501 Jungle Man Killers (10)...11/6 9/18
5502 Sportsmen of the Far East (10) 12/18 2/17
5503 Royal Duck Shoot (10).... 1/22 3/19
5504 Water Wonderland (10).... 3/5 5/21
5505 Sport of Millions (10).... 3/26 5/21
5506 Cinderella Horse (10)..... 4/23 .....
5507 English Outings (10)..... 5/14 10/15
5508 Dude Rancheroos (10).... 6/4 .....
5509 Highland Games (10)..... 7/2 .....
5510 Daredevils on Wheels (10). 7/23 .....
5511 Water Wizards (10)..... 8/6 .....
5512 Sports New and Old (10).. 8/20 .....
5513 Hunting the Fox (10).... 9/3 .....

ADVENTURE SPECIALS (6)

5801 Mysterious Ceylon (10).... 9/25 9/19
5802 Bannister's Bantering Babies (10) 12/11 2/12
5803 Circus Town (10)..... 1/15 4/2
5804 Camera Angles (10)..... 1/16 ...
5805 Treachery Rides the Trail (10) ..... 3/19 5/2..
5806 Spring Comes to Niagara (10) ..... 6/18 .....

FEATURETTES (6)

5101 Football Magic (20)..... 9/11 9/10
5102 Grandfather's Follies (20).11/10 .....
5103 Pie in the Eye (20)..... 1/8 4/2
5104 At the Stroke of Twelve (20) ..... 2/19 ...
5105 Perils of the Jungle (20).. 5/7 .....
5106 Over the Wall (20)..... 6/25 .....

SPORTS NEWS REVIEWS (6)

5601 Roaring Wheels (10).....10/8 9/18
5602 Ski Devils (10).....12/4 2/12
5603 Swim Parade (10)..... 2/5 .....
5604 Batter Up (10)..... 4/2 .....
5605 They're Off (10)..... 6/11 .....
5606 Spills and Chills (10).....10/1 .....

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COLUMBIA

THREE STOOGES COMEDIES (8)

2401 Malice in the Palace (16).. 9/1 .....
2402 Vagabond Loafers (16)...10/6 .....
2403 Dunked in the Deep ( )...11/3 .....

ASSORTED & ALL-STAR COMEDIES (12)

2411 Waiting in the Lurch (15½) 9/8 .....
2412 Let Down Your Aerial ( ).11/17 .....
2421 Super Wolf (16).....10/13 .....
2422 Wha' Happen? ( )....11/10 .....
2423 French Fried Frolic (15)..12/8 .....

COMEDY FAVORITES (Reissues) (6)

2431 Three Blonde Mice (16).... 9/29 .....
2432 The Spook Speaks (18)....10/20 .....
2433 Love in Gloom ( )....12/15 .....

JOLLY FROLICS (6)

2501 Ragtime Bear (7)..... 9/8 .....

ONE-REEL SPECIALS (Series 2) (6)

2551 Candid Microphone No. 1 ( ) .....10/27 .....
2552 Candid Microphone No. 2 (9)12/29 .....

COLOR FAVORITES (Reissues) (12)

2601 The Foxy Pup (7)..... 9/1 .....
2602 Window Shopping (7½)...10/6 .....
2603 Happy Tots (7).....11/3 .....
2604 Hollywood Sweepstakes (7).12/1 .....
2605 Poor Elmer (7).....12/29 .....

CAVALCADE OF BROADWAY (8)

2651 Cafe Society (10).....11/17 .....

WORLD OF SPORTS (12)

2801 Horseshoe Wizardry (10)... 9/22 .....
2802 Winter Capers (10).....10/27 .....
2803 Hell Drivers ( )....11/24 .....
2804 Racing Royalty (10).....12/22 .....

FILM NOVELTIES (8)

2901 Yukon Canada (10).....12/22 .....

THRILLS OF MUSIC (8)

2952 Miquelitio Valdes & Orches. (10) ..... 9/22 .....

SCREEN SNAPSHOTS (12)

2851 Spin That Platter (11)..... 9/15 .....
2852 Motion Picture Mothers, Inc. (9) .....10/13 .....
2853 Hollywood Rodeo (9½)...11/17 .....
2854 Disc Jockeys U. S. A. (10).12/15 .....

SERIALS (4)

2120 Adventures of Sir Galahad (15 Chapters) .....12/22 .....

METRO-GOLDWYN-MAYER

PETE SMITH SPECIALTIES (10)

S-151 Water Trix (9)..... .....
S-152 How Come? (10)...../.. ../..

MGM CARTOONS (16)

W-131 The Cat & the Mermouse (8) ..... 9/3 .....
W-132 Little Rural Riding Hood (6) ..... 9/17 .....
W-133 Love That Pup (8).....10/1 .....
W-134 Jerry's Diary (7).....10/22 .....
W-135 Out-Foxed (7) ...../.. ../..
W-136 Tennis Chumps (7).....12/10 .....

FITZPATRICK TRAVELTALKS (12)

T-111 From Liverpool to Stratford (9) ..... 9/10 .....
T-112 Glimpses of Old England (9)10/8 .....

PARAMOUNT

PACEMAKERS (6)

K9-1 Caribbean Capers (10).....11/11 .....
K9-2 The Country Doctor ( )...12/30 .....

NOVELTOONS (10)

P9-1 Leprechaun's Gold (10).....10/14 .....
P9-2 Song of the Birds (8).....11/18 .....

SCREEN SONGS (12)

X9-1 Strolling Thru the Park (8).11/4 .....
X9-2 The Big Drip (8).....11/25 .....
X9-3 Snow Foolin' ( ).....12/16 .....

G. RICE SPORTLIGHTS (10)

R9-1 Water Speed (10).....10/21 .....
R9-2 The Husky Parade (10)...12/9 .....

POPEYE (8)

E9-1 Barking Dogs Don't Fite (7).10/28 .....
E9-2 The Fly's Last Flight ( )..12/23 .....

CHAMPION CARTOONS (Reissues) (6)

Z9-1 Busy Little Bears (10).....10/7 .....
Z9-2 Suddenly It's Spring (10)..12/2 .....

RKO RADIO

THIS IS AMERICA (13)

03101 Holiday for Danny (16)... 9/16 .....
03102 Spotlight on Mexico (16)..10/14 .....
03103 State Trooper ( ).....11/ .....

SPECIALS (2)

03801 Basketball Headliners of 1950 ( ) ..... 4/21 .....
03901 Football Headliners of 1949 ( ) .....12/9 .....

TECHNICOLOR SPECIALS (2)

03301 The Boy & the Eagle (15).. 9/30 .....

COMEDY SPECIALS (6)

03401 Prize Maid (18)..... 9/23 .....
03402 Bashful Romeo (16).....11/25 .....
03405 Grunt and Groan ( )..... 5/12 .....

LEON ERROL (6)

03701 Sweet Cheat (17).....10/28 .....
03702 Shocking Affair (15).....12/23 .....
03703 One Wild Night ( )..... 2/17 .....

MY PAL (4)

03201 Dog of the Wild (21)....10/7 .....
03202 Pal, Dog Detective ( )...12/16 .....

SCREENLINERS (13)

04201 Piano Rhythm (8)..... 9/9 .....
04202 Hands of Talent (9).....10/7 .....
04203 Iron Ponies (8).....11/4 .....

WALT DISNEY CARTOONS (18)

04101 All in a Nutshell (7)..... 9/2 .....
04102 Goofy Gymnastics (7).....10/7 .....
04103 The Greener Yard (7).....10/28 .....
04104 Sheep Dog (7).....11/.. .....
04105 Slide Donald Slide (7)...11/.. .....

DISNEY REISSUE SERIES 3 (6)

04701 Lonesome Ghosts (9)......10/28 .....

SPORTSCOPES (13)

04301 Prize Fighter (8)..... 9/23 .....
04302 Australian Surf Masters ( )10/21 .....

EDGAR KENNEDY (Reissues) (3)

03501 Hot Foot (17)..... 9/23 .....
03502 Two for the Money (17)..11/4 .....

CLARK & McCULLOUGH (Reissues) (4)

03601 In the Devildog House (21). 9/9 .....
03602 Kickin' the Crown Around (19) .....10/21 .....
03603 Snug in the Jug (20).....11/18 .....
03604 Odor in the Court ( )....12/30 .....

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4981 The James Brothers of Missouri (12 Chapters) ....

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MOVIETONE MELODIES

9101 Charlie Barnet and Band (11) 7/ 11/12

MOVIETONE ADVENTURES (5)

9251 Landscape of the Norse (8). 1/ 3/26
9252 Quaint Quebec (8)..... 4/ 6/11
9253 The Golden Transvaal (8)..5/ 6/11
9254 Maine Sail (8).....'8/ 11/12
9255 Realm of the Redwoods (8) 9/ .....
9256 Jewel of the Baltic (8)....12/ .....
9201 Ahoy, Davy Jones (11)....10/ .....
9202 Aboard the Flattop Midway (9) .....11/ .....
9203 Midwest Metropolis ( )..12/ .....

SPORTS REVIEW (6)

9301 Foaled for Fame (11)..... 2/ 4/9
9302 Neptune's Playground (8).. 4/ 6/11
9303 Beauty and the Blade (9).. 5/ 6/11
9304 Future Champs (9)..... 7/ 11/5
9305 Holiday on Skis (9)..... .....

TERRYTOONS (20)

9501 Wooden Indian (7)..... 1/ 4/9
9502 The Power of Thought (7). 1/ 3/26
9503 The Racket Buster (7)..... 2/ 4/9
9504 Sourpuss in Dingbat Land (7) 3/ 4/9
9505 The Lion Hunt (7)..... 3/ 6/11
9506 The Stowaways (7)..... 4/ 6/11
9507 A Cold Romance (7)..... 4/ 6/11
9508 The Kitten Sitter (7)..... 5/ 6/11
9509 Happy Landing (7)..... 6/ 6/11
9510 The Catnip Gang (7)..... 6/ 6/25
9511 Hula Hula Land (7)..... 7/ 11/12
9512 The Lyin' Lion (7)..... 7/ 11/12
9513 Mrs. Jones' Rest Farm (7) 8/ 11/12
9514 Sourpuss in the Covered Pushcart (7) ..... 9/ .....
9515 A Truckload of Trouble (7).10/ .....
9516 Perils of Pearl Pureheart (7) .....10/ .....
9517 Dancing Shoes (7).....11/ .....
9518 Flying Cups & Saucers (7).11/ .....
9519 Paint Pot Symphony (7)....12/ .....
9520 Stop, Look & Listen (7)...12/ .....

Reissues

9521 Hook, Line & Sinker (7).. 5/ .....
9522 Catnip Capers (7)..... 6/ .....

MOVIETONE SPECIALTY (

9801 Struggle for Survival (9).. 2/ .....
9802 The Hunter (8)..... 8/ .....
9803 Shadows in the Snow (9)... 9/ .....

DRIBBLE PUSS PARADE (

9901 Satisfied Saurians (8)..... 3/ .....

FEMININE WORLD

9601 Talented Beauties (11).... 6/ .....
9602 Fashions of Yesteryear (8).11/ .....

MARCH OF TIME

1 On Stage (18)..... 1/21 .....
2 Asia's New Voice (17)..... 2/18 .....
3 Wish You Were Here (18). 3/18 .....
4 Report on the Atom (20).. 4/15 .....
5 Sweden Locks Ahead (18).. 5/ .....
6 It's in the Groove (19)... 6/10 .....
7 Stop—Heavy Traffic! (18).. 7/8 .....
8 Farming Pays Off (18)... 8/5 .....
9 Policeman's Holiday (19).. 9/2 .....
10 The Fight for Better Schools (20) .....10/ .....
11 MacArthur's Japan (18)...11/11 .....

UNITED ARTISTS

SONGS OF AMERICA (18)

Treasured Ballads of America ( ) ..... 7/15 .....
Visions and Voices ( )... 9/9 .....
Melodic Spirituals ( )... 8/12 .....
Melodic Sketches ( )....10/7 .....
Melodies Reborn ( )....12/2 .....
Symphonic Shades ( )...11/4 .....

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TECHNICOLOR CARTUNES (

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5321. A Haunting We Will Go (7)11/7 .....
5322 Kittens Mittens (7).....12/5 .....
5323 Jolly Little Elves (7)..... 1/2 .....
5324 Under the Spreading Blacksmith's Shop (7) ..... 1/30 .....
5325 Barber of Seville (7)..... 2/13 .....
5326 Mother Goose on the Loose (7) ..... 3/6 .....
5327 Candyland (7) ..... 4/10 .....
5328 Boogie Woogie Sioux (7).. 5/8 .....
5329 The Beach Nut (7)..... 6/12 .....
5330 Egg Cracker Suite (7)..... 7/17 .....
5331 Toyland Premiere (7)..... 8/14 .....
5332 Pass the Biscuits Mirandy (7) ..... 9/11 .....
5333 Ski for Two (7).....10/16 .....

SING AND BE HAPPY (8)

5381 My Favorite Girl (10).....11/7 .....
5382 Songs of the Range (10)..12/26 .....
5383 Dream Dust (10)..... 2/30 .....
5384 Sing Your Thanks (10).... 4/3 .....

VARIETY VIEWS (8)

5341 Boundaries Unlimited (9)..11/7 .....

NAME BAND MUSICALS (1

5301 Herman's Herd (15)..... 11/2 .....
5302 L. Hampton & Orch. (15)..12/7 .....
5303 F. Slack & Orch. (15).... 1/4 .....
5304 E. Smith & H. King Orch. (15) ..... 2/1 .....

TWO REEL SPECIALS (2)

5201 Thundering Rails ( )..... .....
5202 Tiny Terrors Make Trouble ( ) ....

MUSICAL WESTERNS (8)

5351 Coyote Canyon ( )..... 11/17 .....
5352 South of Santa Fe ( )..12/22 .....

WARNER BROS.

TECHNICOLOR SPECIALS (

6001 Trailin' West (20).....10/1 .....
6002 Jungle Terror (20)..... 11/5 .....
6003 Snow Carnival (20).....12/17 .....

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6702 A Ham in a Role (7)....12/31 .....
6703 Home, Tweet Home (7)... 1/14 .....
6704 Boobs in the Woods (7)... 1/28 .....

SPORTS PARADE (10)

6501 The Little Archer (10).....10/8 .....
6502 Kings of the Rockies (10).11/19 .....
6503 Happy Holidays (10).....12/10 .....
6504 Let's Go Boating (10)... 1/2

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6102 Calling All Girls (20)....11/26 .....
6103 The Grass Is Always Greener (20) ..... 1/7 .....

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6601 Horse and Buggy Days (10).10/22 .....
6602 Fads and Fashions (10)...12/24 .....

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6801 U. S. Calif. Band & Glee Club (10) ..... 9/17 .....
6802 Emil Coleman & Orch. (10).10/29 .....
6803 40 Boys & a Song (10).. 1/14 .....

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SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

the Motion Picture THEATRE
Equipment & Maintenance

IN THIS ISSUE

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Feature Booking Guide

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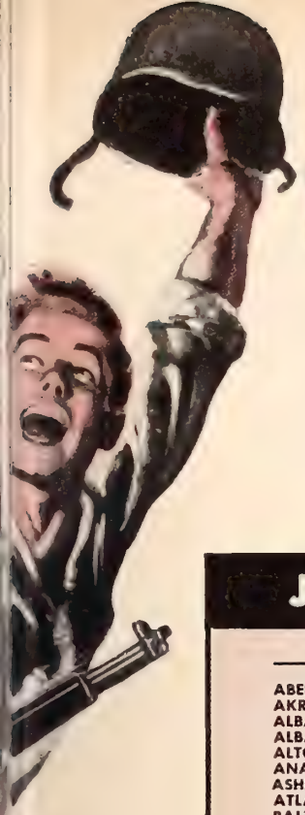
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CITY	PLACE	ADDRESS	"BATTLEGROUND"	
ABERDEEN, S. D.	Capitol Theatre	Main Street	12/21	10:00 A.M.
AKRON, OHIO	Copley Theatre	853 Copley Road	12/20	10:00 A.M.
ALBANY, N. Y.	Delaware Theatre	290 Delaware Avenue	12/21	8:30 P.M.
ALBANY, OREGON	Venetian Theatre	231 West First Street	12/19	2:00 P.M.
ALTOONA, PA.	Logan Theatre	1116 Eleventh Avenue	12/20	2:00 P.M.
ANAMOSA, IOWA	Niles Theatre	109 East Main Street	12/19	10:30 A.M.
ASHEVILLE, N. C.	Plaza Theatre	Pack Square	12/20	10:30 A.M.
ATLANTA, GA.	Rhodes Theatre	11 South Rhodes Center	12/20	8:30 P.M.
BALTIMORE, MD.	Linden Theatre	900 West North Street	12/20	10:30 A.M.
BIRMINGHAM, ALA.	Strand Theatre	1913 Second Avenue, North	12/20	10:30 A.M.
BOISE, IDAHO	Vista Theatre	Vista & Cassia Streets	12/20	2:00 P.M.
BOSTON, MASS.	New England Mutual Hall	225 Clarendon Street at Boylston	12/22	8:15 P.M.
BUFFALO, N. Y.	Shea's Elmwood	539 Elmwood Avenue	12/21	8:30 P.M.
BUTTE, MONT.	American Theatre	25 West Park Street	12/19	2:00 P.M.
CAPE GIRARDEAU, MO.	Broadway Theatre	Broadway	12/22	10:30 A.M.
CHARLESTON, W. VA.	Capitol Theatre	123 Summers Street	12/28	11:00 A.M.
CHARLESTON, S. C.	Garden Theatre	371 King Street	12/20	10:30 A.M.
CHARLOTTE, N. C.	Center Theatre	1427 East Morehead Street	12/16	8:00 P.M.
CHEYENNE, WYO.	Lincoln Theatre	1615 Central Street	12/19	10:00 A.M.
CHICAGO, ILL.	Vogue Theatre	3810 No. Broadway	12/15	8:30 P.M.
CINCINNATI, OHIO	Ridge Theatre	6042 Montgomery Road	12/20	8:30 P.M.
CLEVELAND, OHIO	Heights Theatre	2781 Euclid Heights Blvd.	12/19	8:30 P.M.
COLUMBIA, S. C.	State Theatre	1607 Main Street	12/19	10:30 A.M.
COLUMBUS, OHIO	Boulevard Theatre	1312 West Fifth Avenue	12/27	11:00 A.M.
DALLAS, TEXAS	Tower Theatre	1907 Elm Street	12/19	10:00 A.M.
DENVER, COL.	Tower Theatre	22nd & Kearney Streets	12/20	8:00 P.M.
DES MOINES, IOWA	Uptown Theatre	4115 University Avenue	12/21	8:30 P.M.
DETROIT, MICH.	Midtown Theatre	711 West Canfield Avenue	12/19	8:30 P.M.
EAU CLAIRE, WISC.	State Theatre	1312 Eau Claire Street	12/27	10:00 A.M.
ELDORA, IOWA	New Grand Theatre	Edgington Avenue	12/21	10:30 A.M.
ERIE, PA.	Shea Theatre	22 West Tenth Street	12/22	2:00 P.M.
EVANSVILLE, IND.	Washington Theatre	967 Washington Street	12/20	2:30 P.M.
FARGO, N. DAKOTA	Fargo Theatre	316 Broadway	12/20	10:00 A.M.
FRANKFORT, KY.	Capitol Theatre	209 Main Street	12/30	11:00 A.M.
FT. WAYNE, IND.	Auditorium Theatre	411 West Berry Street	12/22	2:30 P.M.
GRAND RAPIDS, MICH.	Majestic Theatre	34 Division Avenue, North	12/21	10:00 A.M.
GREEN BAY, WISC.	Orpheum Theatre	217 East Walnut Street	12/21	1:15 P.M.
HARRISBURG, PA.	Penway Theatre	1800 State Street	12/19	10:00 A.M.
HARTFORD, CONN.	Colonial Theatre	492 Farmington Avenue	12/22	2:00 P.M.
HIBBING, MINN.	State Theatre	307-9 East Howard Street	12/23	10:00 A.M.
HOUSTON, TEXAS	Loew's State	1022 Main Street	12/20	10:00 A.M.
INDIANPOLIS, IND.	Coronet Theatre	2145 Talbott Avenue	12/23	8:30 P.M.
JACKSON, MISS.	Lamar Theatre	127 Lamar Street	12/20	10:00 A.M.
KANSAS CITY, MO.	Vogue Theatre	3444 Broadway	12/19	8:00 P.M.
KNOXVILLE, TENN.	Park Theatre	2300 Magnolia Avenue	12/20	10:30 A.M.
LANSING, MICH.	Gladmer Theatre	231 No. Washington Avenue	12/20	10:00 A.M.
LITTLE ROCK, ARK.	Center Theatre	407 Main Street	12/21	9:45 A.M.
LINCOLN, NEB.	Nebraska Theatre	12th & P Streets	12/19	10:30 A.M.
LOUISVILLE, KY.	Bard Theatre	2470 Bardstown Road	12/19	2:30 P.M.
LUBBOCK, TEXAS	Clifton Theatre	1020 Main Street	12/23	10:00 A.M.
MADISON, WISC.	Orpheum Theatre	216 State Street	12/19	1:15 P.M.
MEMPHIS, TENN.	Loew's State Theatre	152 S. Main Street	12/20	9:45 A.M.
MILWAUKEE, WISC.	Tosa Theatre	6823 W. North Avenue	12/20	8:00 P.M.
MINNEAPOLIS, MINN.	Granada Theatre	3022 Hennpein Avenue	12/22	8:00 P.M.
MINOT, N. DAKOTA	State Theatre	South Main Street	12/19	10:00 A.M.
MOBILE, ALA.	Brookley Theatre	Michigan Ave. at Eagle Drive	12/21	10:00 A.M.
MOLINE, ILLINOIS	Roxy Theatre	1506 15th Street	12/20	10:30 A.M.
NEW HAVEN, CONN.	Forest Theatre	2 Forest Road, West Haven	12/21	8:30 P.M.
NEWARK, N. J.	Little Theatre	562 Broad Street	12/20	10:30 A.M.
NEW ORLEANS, LA.	Cortez Theatre	201 So. Cortez Street	12/22	8:15 P.M.
OKLAHOMA CITY, OKLA.	Will Rogers Theatre	4322 North Western	12/19	8:30 P.M.
OMAHA, NEB.	Admiral Theatre	40th & Farnam Streets	12/19	8:30 P.M.
ORLANDO, FLA.	Vogue Theatre	Colonial Drive at Mills St.	12/20	10:30 A.M.
PHILADELPHIA, PA.	Pix Theatre	1830 Market Street	12/19	8:30 P.M.
PHOENIX, ARIZ.	Palms Theatre	2612 No. Central	12/19	10:00 A.M.
PITTSBURGH, PA.	Shadyside Theatre	5518 Walnut Street	12/19	8:30 P.M.
PORTLAND, ORE.	Laurelhurst Theatre	East Burnside at 28th Street	12/20	8:00 P.M.
PROVIDENCE, R. I.	Hope Theatre	Hope at Fourth Street	12/20	10:30 A.M.
PUEBLO, COLORADO	Main Theatre	524 Main Street	12/21	10:00 A.M.
RALEIGH, N. C.	Ambassador Theatre	115 Fayetteville Street	12/20	10:30 A.M.
READING, PA.	Plaza Theatre	123 No. 5th Street	12/20	10:00 A.M.
RICHMOND, VA.	Lee Theatre	934 West Grace Street	12/21	10:30 A.M.
ROCHESTER, N. Y.	Webster Theatre	314 Webster Avenue	12/16	2:00 P.M.
SACRAMENTO, CAL.	Crest Theatre	1013 K Street	12/21	10:15 A.M.
SAGINAW, MICH.	Temple Theatre	205 No. Washington Avenue	12/20	10:00 A.M.
SALT LAKE CITY, UTAH	Villa Theatre	3092 Highland Drive	12/20	8:30 P.M.
ST. LOUIS, MO.	Apollo Theatre	323 DeBaliviere Street	12/21	8:00 P.M.
SAN ANTONIO, TEXAS	Texas Theatre	Texas Theatre Building	12/21	10:00 A.M.
SAN DIEGO, CAL.	North Park Theatre	2895 University Avenue	12/19	10:00 A.M.
SAN FRANCISCO, CAL.	El Presidio Theatre	2340 Chestnut Street	12/20	8:00 P.M.
SANTA BARBARA, CAL.	Mission Theatre	618 State Street	12/19	10:00 A.M.
SEATTLE, WASH.	Magnolia Theatre	2424 34th West	12/19	8:30 P.M.
SHREVEPORT, LA.	Don Theatre	516 Crockett Street	12/19	10:00 A.M.
SIOUX CITY, IOWA	Victory Theatre	617 Fifth Street	12/19	10:30 A.M.
SIOUX FALLS, S. DAKOTA	State Theatre	312 So. Phillips Avenue	12/22	10:00 A.M.
SPOKANE, WASH.	Post Theatre	North 226 Post Street	12/21	10:30 A.M.
SPRINGFIELD, ILL.	Esquire Theatre	1324 So. MacArthur Blvd.	12/20	10:30 A.M.
SPRINGFIELD, MASS.	Art Theatre	1670 Main Street	12/21	10:30 A.M.
SYRACUSE, N. Y.	Westcot Theatre	524 Wescot Avenue	12/20	2:00 P.M.
TOLEDO, OHIO	Guild Theatre	322 Summit Street	12/20	10:00 A.M.
TOPEKA, KANS.	Coed Theatre	1401 Lane	12/20	2:00 P.M.
TULSA, OKLA.	Majestic Theatre	406 South Main Street	12/21	10:00 A.M.
UTICA, N. Y.	Oneida Square Theatre	1229 Park Avenue	12/22	2:00 P.M.
WICHITA, KANS.	Civic Theatre	725 W. Douglas	12/21	2:00 P.M.
WILKES BARRE, PA.	Sterling Theatre	North Main Street	12/19	10:00 A.M.

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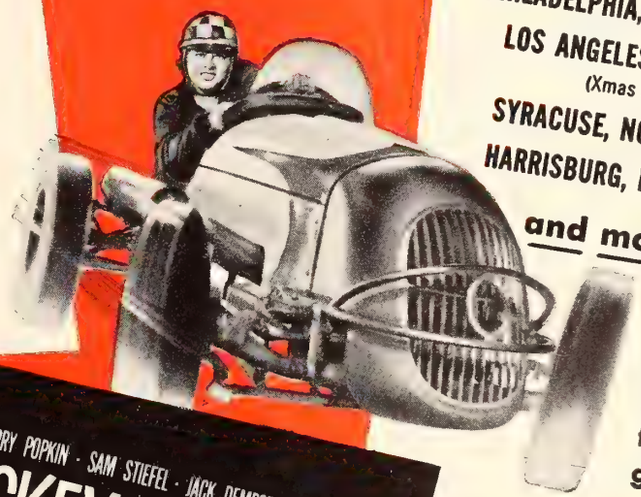
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PARAMOUNT'S HIT FOR THE CHRISTMAS HOLIDAYS

THE EDITORIAL PAGE

Mr. Speaker

For many a long year production, and production-distribution, have carried the scepter, and the official spokesman for the industry has been a producer, the head of a distributor-producer concern, or a representative of either or both.

For almost as many years there have been exhibitors who continued to claim that since far more money was represented in theatre investments than in production and distribution put together, this was simply a case of the tail wagging the dog. But it probably was more than that. Something like the usual result when a highly organized minority squares off against a loosely-knit majority, for instance. Anyway, it now is becoming apparent that the scepter is passing into the hands of exhibition—as a result of divorcement.

It remains to be seen whether exhibition will or can bring forth a Mr. Speaker who will talk for the motion picture industry on matters of general import to the public at large. Certainly the exhibition branch, with its years of vivid example of the power of an organized minority, should be aware of the advantages of good organization within its own ranks. There are some indications that exhibitors are taking a more active interest in their organizations. Gatherings on the national and local level of exhibitor outfits have been larger this past year than in some time. Issues that cut across the lines of individual organization setups seem to be getting more attention, as evidenced by some of the forays against amusement taxes.

Now, more than ever, exhibition needs good organization, for with the greater power also goes greater responsibility. And expanded membership, as well as enlightened leadership, is in order.

▲ ▲ ▲

More Product?

As the time nears for Paramount, producer and distributor, to go its separate way from theatre affiliation, the company's studio head, Henry Ginsberg, announces a production schedule that is heavier than that observed for several years. There will be more pictures made than last year and the year before.

This week, also, Andy Smith, 20th-Fox chief of distribution, told a gathering of exhibitors in New Orleans that his company next year will release more than the 24 "A" pictures offered during the current year.

The indications, thus, are that the U. S. industry will speed up releases and if it does there will be many exhibitors to cheer. Because the film bookers have been operating in a very tight market for quite a while now and many of them claim that theatre attendance would improve were there an easier product situation enabling more selectivity for the particular situation's booking needs.

Wonder if this indicated decision to step up the flow of product is due in some measure to the exhibitors' move to set up financing for independent producers?

▲ ▲ ▲

Improve the Package

The usual seasonal slump hits the business of theatres in all sections of the land. A drop in attendance is always a mighty serious thing, and currently there are many theatremen who claim the figures show the decline is more severe than in many a year. (Of course, all—or nearly so—add that "when you get a big picture the people come out").

One thing there is that all theatremen can be assured of—and that is the surest way to make an article sell better is to wrap it up in a more attractive package. Merchandising, it's called in the general field of commerce. But in theatre business the term is still "Showmanship."

This issue features our The Motion Picture Theatre section, published every fourth week. It calls attention to that very important phase of showmanship—which is quality presentation with the aid of high-class projection and sound, and patron-convenience with the newest and most attractive furnishings.

Some of the smartest theatre operators in the country are convinced that you'll not be buying equipment any cheaper for quite a spell. So you won't be smart to delay any needed refurbishing of the plant on the score of anticipated lower purchase prices.

It is a far wiser course to give your product every possible chance of selling itself by attractive packaging than to cheapen it by throwing in "added attractions" or giveaways. There's some good product coming up. The turnout for bigger attractions right now—seasonal slump to the contrary notwithstanding—proves that the public still likes movies. Showmanship can give business the needed tonic by making movie-going more attractive, comfortable and exciting with dress-up of those houses which are showing signs of wear and tear in their decorations, furnishings and projection apparatus.

—CHICK LEWIS

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WHAT'S NEWS
In the Film Industry This Week

EXHIBITION

In Toledo, Balaban and Katz's Princess employed two members of the local IATSE projectionists' union and two non-members. Result: A labor squabble which came before the Cleveland labor board which in turn referred it to the National Labor Relations Board. Importance: When the NLRB takes over a case it presupposes that the industry involved is in interstate commerce. Such a designation opens the possibility that a single theatre operation comes under interstate commerce regulations, such as minimum wages and hours. Up to now the NLRB reportedly has kept out of theatre labor squabbles on the ground that they did not involve anything crossing state lines, but the NLRB attorneys are arguing that the makeup of distribution and exhibition involves a film traveling from one state to another and hence exhibition is an interstate operation in effect.

Meanwhile divorce and divestiture was proceeding as the result of the government anti-trust suit. In the northwest, Hamrick-Evergreen split with Hamrick taking over four houses while Evergreen, in which 20th Century-Fox is interested, takes over the remainder. In the south, Paramount gained full ownership of various Wilby-Kincey corporations for $7,700,000 and some theatre swapping, acquiring all told around 104 theatres under outright ownership, all but 54 of which it must resell under the terms of the consent decree. Recent Paramount information indicates that United Paramount Theatres, the twin born of the consent decree, which is to be wholly independent of the new Paramount Pictures Corporation, will have some 508 wholly-owned theatres which it is allowed to keep under the consent decree. United Paramount takes over the circuit Jan. 1, 1950.

Meanwhile the new Video Independent Theatres, composed largely of former Griffith employes, and under the leadership of President Henry S. Griffing, bought 47 Oklahoma and Texas theatres from the Griffith circuit and immediately installed an employe benefit program.

In Toronto the IATSE local was opposing, along with many a citizen, the possibility of Sunday movies. In Indiana Attorney General Robert L. Larson was telling county attorneys to be sure that bank night was being operated in accordance with the state supreme court ruling which is: You don't have to buy a ticket to participate.

Meanwhile Iowa-Nebraska Allied was urging distributors to spread their magazine advertising over a longer period and to include farm journals so that rural areas and late subsequent-runs could get the benefit of the lift this type of ballyhoo gives a picture. Iowa Nebraska Allied was complaining over holdups on product through "test" runs. Gulf States Allied, which elected Don George president, closed its convention with an appeal to national Allied to talk over bidding and dating problems with distributor chiefs, and Allied of Western Pennsylvania elected Morris Finkel president and commissioned a committee to draft a new constitution. Out in the Northwest, James M. Hone was reelected secretary of Washington, Idaho and Alaska Independent Theatre Owners and presented with an "oscar" and a check for faithful service, and from Denver Rocky Mountain Allied was complaining about "Jolson" rent terms. This complaint was echoed in Indiana where the picture has had but two bookings to date and in Memphis where exhibitors claim that bookings for "Jolson" subsequent-runs are not being taken. Meanwhile the Justice Department acknowledged that it was investigating exhibitor complaints over the charge, denied by Columbia, that advanced admissions were being demanded for the picture.

DISTRIBUTION

The New Paramount Pictures Company will have the services of Barney Balaban as president at $2,000, instead of $3,000 a week, plus expenses. United Artists has sold "Henry V" to the Cliff City, Calif., Studio Drive-in at advanced admissions for a midweek date. Eagle Lion has added 22 Jack Schwartz features and eight westerns and Astor has added "The Bachelor's Daughters," "Delightfully Dangerous," "Bedside Manner," "Christmas Eve"—all reissues—to its books.

LITIGATION

The U. S. Supreme Court Monday rejected a plea for rehearing on the Park-In ramp patents, presumably thereby upholding invalidation of these patents by a circuit court of appeals. The high court also rejected the Fifth and Walnut appeal on its $2,100,000 suit against seven majors and two circuits in Louisville.

In federal court at Phoenix, Partnership Theatres and R. E. Griffith were asking an accounting of Louis F. Long on funds in connection with theatres he owned jointly with the plaintiffs. In St. Louis the federal court turned down a request from Mrs. Beulah Walcher, suing Loew's for $290,000 over the picture "They Were Expendable" to set aside the order granting a new trial. Mrs. Walcher had won the verdict in the first trial when she claimed the character "Peggy" represented her.

GENERAL

First of the public relations shorts — "Let's Go to the Movies — will be made available to schools, etc., on 16-mm., on March 1 in a move to get the widest possible dissemination for this industry propaganda. Meanwhile the all-industry public relations conference committee meets in Washington Monday and Tuesday with the question of fund-raising and administration facing it.

In New York the major distributors, who have been supporting arbitration, dropped their financial support of the system at present at present and the American Arbitration Association was ready to close its motion picture offices across the United States.

Financial: Paramount, "pro forma" financial report indicates that if the present Paramount had divorced exhibition from distribution and production Jan. 1, 1949 instead of Jan. 1, 1950, the new theatre company would have earned a net profit before capital gains of $7,501,000 and the new production company would have netted a profit, before gains, of $2,370,000. The report is made for purposes of comparative study.

Arbitration Ass'n Closes Film Offices

The American Arbitration Association announced Thursday that it would close the offices of the Motion Picture Arbitration System, opened to provide arbitration under the terms of the original consent decree in the Government anti-trust suit.

The announcement indicated clearly that the major distributors have abandoned arbitration if only temporarily. The reason for this apparent abandonment seems to be twofold.

First is cost. Arbitration cost $300,000 a year. During 1949 only seven cases were brought to arbitrators with five of the cases settled by the distributors before they came up and two pending.

The second is that arbitration was not preventing the exhibitors from filing anti-trust suits.

The AAA made it plain, however that, this did not mean it would desert the field of film arbitration and that it stood ready to return to it when the Government anti-trust suit was finally settled and there was a decree establishing trade practices under which arbitration might be set up.

The future of such a set-up is problematical. The Big 3—Warner Bros., 20th Century-Fox, Loew's (MGM) have spoken for arbitration at one time or another, with Warners taking the lead. But the Big 3 in their objections to "new proposed Findings of Fact and Conclusion at Law" submitted by the Government, make it plain that if they do not object to the clause on arbitration they do not wish such failure to object as binding them to submit to arbitration.

The Little 3—Columbia, Universial and United Artists— and the Government, have not objected to voluntary arbitration proposals.

Meanwhile the AAA, announced through the President Spruille Braden, that it was making a move to establish strategic arbitration offices which would cover all branches of industry and trade. Some of these new offices will be located in the offices formerly used for motion picture arbitration.

Public Relations Plans Mulled Before Meeting

Approximately half a dozen plans on fund raising and operating an all-industry public relations program were reported to have been mulled over this week by the Motion Picture Association of America's Francis S. Harmon and several may be presented next week to the movement's conference committee which meets behind closed doors at the Shoreham Hotel in Washington on Dec. 12-13.

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Wanted: Dog-Catcher

The theatre is no place for a dog, especially a big dog who is coming head-on at full speed. So charged Mrs. Essie Kitzmiller, 52-year-old, El Reno, Okla, housekeeper, in a $4,100 damage suit against Griffith Consolidated Theatres. Mrs. Kitzmiller claimed that on June 15 she had approached the box-office to buy a ticket but found her way barred by a large dog. Four times, she added the dog dashed around the box-office and into the theatre. The fifth time he dashed into Mrs. Kitzmiller, she says, and knocked her down with leg and hip injuries that incapacitated her. The theatre employes should have herded the dog out of her way, she says, without going into what employe's jurisdiction the task would come.

Supreme Court Denies Park-In, 5th & Walnut

The U. S. Supreme Court Monday for the second time refused to review a ruling by a Circuit Court of Appeals which apparently invalidates the drive-in ramp patents held by Park-in Theatres. In another motion picture decision the court refused to review the decision of two lower courts against the Fifth and Walnut Corporation in its $2,100,000 anti-trust suit against seven major distributors and two circuit operations.

Dooms Patent?

The refusal to review the Park-in case apparently dooms attempts by Park-in which holds the Holingshead patents on ramp construction for drive-ins, from collecting royalties. Park-in had appealed once before and had been rejected, after a Boston Circuit Court of Appeals had upset a judgment in its favor by a Boston federal court. At the time Park-in had sued the E. M. Loew circuit for failure to pay royalties on a Connecticut drive-in. Park-in won in the lowest court, but the Circuit Court of Appeals overthrew the ruling when it found the patents invalid for "want of invention."

May Try Again

The Fifth and Walnut Corporation of Louisville, losers in a third round against Paramount, 20th Century-Fox, Loew's (MGM), Columbia, RKO, United Artists, the Marcus Loew Booking Agency and United Artists Theatres, will ask the Supreme Court again to review the case, Attorney Monroe E. Stein said in New York Wednesday. The suit was originally filed with Fifth and Walnut claiming that its National Theatre in Louisville had been unable to get suitable first-runs.

The case gained considerable attention in federal court for it was generally accepted that the judge's charge to the jury on the law, together with his refusal to permit the introduction of certain material as evidence, had contributed to Fifth and Walnut's defeat.

The court had refused to allow findings of fact and conclusions at law made by the U. S. Supreme Court in the Government anti-trust suit, to be introduced as evidence on the ground that this case had not been settled. Defendants appealed but the Circuit Court of Appeals upheld the lower court's finding.

Glamor Shortage Drives Away Downtown Trade, Public Says

Downtown houses which are short on glamor are falling down on the job when it comes to giving their patrons that "something extra" which will make them travel to see a show and as a result business is taking a dive in several areas, a spot check of theatre-goer opinion revealed this week.

The main complaint seems to be that there is not enough difference between what many a first-run house offers now and what the neighborhood house can offer to warrant the extra expense and time involved to make the trip downtown.

While the difference in admission is very often mentioned, the main complaint seems to be lack of glamor. In older days, several questioned pointed out, there was a certain sense of a treat when they went to a downtown theatre. The atmosphere was different, the theatre more opulent and even the show offered something different. Sometimes this defference lay in a stage show, an orchestra, or an organ. More often it was in a well-planned bill and a sense of leisurely enjoyment.

Today, complaints seem to center about the fact that some downtown houses had dropped behind both in their housekeeping and showmanship. Their freshness seem to be gone, any effort to make the theatre alluring and different through housekeeping or advertising seemed abandoned. Coincidentally some of those queried seem to notice greater efforts made on the part of their neighborhod houses to be spruce and comfortable.

Clearance, Too?

In some instances this apathy to go downtown could be blamed partly on reduced clearance. New York Broadway exhibitors are said to take this view, ignoring the fact that their high admissions may have something to do with keeping public away in a city where it is often more easy to come to Broadway than it is to go to the neighborhood theatre some eight blocks away.

Fundamentally, however, the main problem seems to be that while the public is willing to make an effort to see a good movie, they don't see why they have to travel for it and pay more money to see it downtown unless there is added reason to go downtown.

Interstate Status Facing Showmen If NLRB Accepts Toledo Complaint

The question of whether an individual motion picture theatre is engaged in interstate commerce or whether it is a retail service establishment was turned over to the National Labor Relations Board in Washington, D. C., this week.

The board, which has heretofore declined to rule in theatre labor cases was asked to assume jurisdiction in a union dispute growing out of the question as to who will represent the projectionists in the Balaban and Katz Princess at Toledo.

Significant

The board's decision to hear the case will prove significant, because by so doing it stamps exhibition with the label of interstate commerce, a stamp which may prove of trouble in future matters, especially those concerning federal minimum-wage and hour regulation.

The case itself carries some interesting possibilities for Toledo exhibitors. The specific argument devolves from the Princess booth situation, where two projectionists are members of Local 228 of the International Alliance of Theatrical Stage Employes, and two of whom are not but whose right to work there has not been curtailed. If the Board rules for the non-members it may upset the multiple-employer bargaining system through which Toledo exhibitors have been dealing with Local 228 for 28 years.

IATSE Opposes

The IATSE, through its counsel, Judge Matthew Levy, is opposing the NLRB's jurisdiction on the ground that an exhibitor offers "a visual presentation reflected upon the screen, locally fixed, for emotional, intellectual and spiritual satisfaction."

Arguing for the jurisdiction, Philip Fusco, attorney for the NLRB Cleveland office said: "There is statutory jurisdiction in the case, if only because of the distribution-supply practices of the film industry."

Elaborating upon this he said that when producers make pictures the object is to get them into theatres all over the country and not merely into the exchanges. This, he says, presupposes interstate commerce and the fact that Toledo theatres get their prints from Cleveland exchanges, which are also within the Ohio statelines, does not invalidate the argument. Further, Fusco points out, B & K operates across state lines.

3 More Ask Theatre Video Hearing

Three more petitions by exhibitors asking the Federal Communications Commission to hold hearings on theatre television were filed in Washington, D. C., this week by Attorneys Marcus Cohn and Leonard Marks.

Exhibitors File

Those filing were the Kansas-Missouri Theatre Owners; the American Theatres Corporation, which operates 47 theatres in New England, including the Boston Pilgrim, which has experimented with the World Series and Notre Dame football games over television, and Morton Thalheimer's 45 Neighborhood Theatres, located in Virginia.

In his petition, Sam Pinanski, American Theatres President, stated that the Pilgrim's presentations of the series and Notre Dame games "found a remarkable reception and interest."

On the basis of this practical experience, Pinanski said he believed "that this new medium, if given an adequate opportunity by the Commission to develop its full potential, would offer a splendid new service of information and entertainment to the public which will be both technically and commercially feasible."

Paramount Buys Southern Circuit in Latest Decree Move

Paramount this week took another step toward complying with the consent decree it reached with the Justice Department in the Government anti-trust suit by buying out the interest of its partners—R. B. Wilby, H. F. Kincey and associates—in some 104 theatres and several drive-ins located in Alabama and the Carolinas.

The purchase price was reported to be $7,700,000 in cash plus an undisclosed distribution of assets in some of the companies involved.

The deal included full ownership by Paramount in the following corporations: Alabama Theatres with approximately 22 houses; North Carolina Theatres, with approximately 75 theatres; the Drive-in Theatres of South Carolina, Inc. the Greenwood, S. C. Theatres, Inc. Part of the deal included the seven theatres of the Birmingham Operating Company, with Paramount acquiring full ownership of the company and four of its theatres and its partners retaining three theatres. Of the total number of theatres involved in the over-all deal, Paramount under the consent decree assumably may retain 58.

The deal did not cover the Wilby-Kincey interests in Charlotte, N. C.—the State, Carolina, Imperial, Broadway and Dilworth.

Involved in the sale to Paramount were: Wilby, Kincey, R. M. Kennedy, H. H. Harrison, and the Estates of Arthur Lucask, Sylvain Baum, and Walton Hill.

New Circuit

These houses, together with 33 which Paramount already owned in the area, will become part of the new United Paramount Theatres—a corporation formed to take over the theatres which Paramount must eventually surrender under the divorce terms of the consent decree. The new company is supposedly free of any producer-distributor control.

However, actual management of the Paramount holdings will remain in charge of Wilby-Kincey, who remain in charge under a management contract.

In making public the sale at Atlanta, both Wilby and Kincey announce that two of their former employes—District Manager R. M. Kennedy and Tuscaloosa, Ala., City Manager Cecil Grimes—had purchased theatres from the old Wilby-Kincey set up which they would operate for themselves.

Kennedy acquired the Birmingham Strand, the Ensley and Franklin at Ensley, the Walton at Selma and the Empire, Montgomery, and three drive-ins—all in Alabama. Grimes took over the Druid at Tuscaloosa, Ala.

Paramount Chain To Have 508

United Paramount Theatres , the new theatre operating circuit born as a result of Paramount's divorce-providing consent decree, will take over operation of the Paramount chain on Jan. 1, 1950, with a total of 508 wholly-owned theatres, or slightly under the neighborhood of the 600 which is the maximum the new company may operate under the decree.

This was confirmed Wednesday as Paramount President Barney Balaban reported to stockholders on the progress made toward dropping theatres and acquiring partners' interests before the divorce which splits exhibition from

(*Continued on Page* 16)

Exhibitors' New Interest in Business 'Most Encouraging,' Rembusch Finds

Increasing interest on the part of exhibitors in their business is "one of the most encouraging things I have noticed in the last six months," Trueman Rembusch, recently reelected president of the Associated Motion Picture Theatre Owners of Indiana (Allied) told SHOWMEN'S TRADE REVIEW this week in discussing trade problems.

Rembusch is inclined to be optimistic about the future. Product for 1950, looks better, he finds, and coupled with exhibitor activity on behalf of product, shoud achieve better results.

'Young America'

"Our business is one built on momentum," he pointss out. " . . . Give our industry's theatres some really intelligent exploitation and operation plus a run of good films and the old momentum will build up and our box-offices will begin swinging along profit-wise."

Rembusch attributes the recent drop in business to many conditions, including "unsettled labor conditions in the basic industries" and "too few want-to-see pictures coming out of Hollywood."

He believes that many theatres could do with some re-seating, remodeling and re-equipping jobs, but he is not bearish on the future.

As to the question of film rentals, he reports that distributors in Indiana are trying to get higher rentals but are not meeting with conspicuous success in getting them.

" . . . Business is down and many exhititors are operating on sliding scales, and these scales are throwing off bottom percentages on quite a few pictures," he declared.

"Some of the companies have tried," he continued, "to get the exhibitors off the scales on to straight percentages. However, the exhibitors answer them, and rightly so, with the old distributor pitch: "When a picture does well you share with the increased business. Likewise, when business is down on a picture, your earnings go down."

Only 2

As to the exhibitor rumpus over the terms Columbia is said to be asking for "Jolson Sings Again," Rembusch said that it has had but two dates to his knowledge in the Indianapolis territory, both in Loew's theatres.

Charges Discrimination

Because the Majestic at East St. Louis, Ill., allegedly refused to sell tickets to Negroes, Manager Vincent O'Leary found himself charged with a violation of Illinois' anti-discrimination laws with a warrant issued against him on a complaint signed by Ben Phillips. Phillips, president of the St. Louis Civil Rights Congress, alleges the theatre refused to sell tickets to 11 Negroes.

Tsk, These Interruptions

A fall is just a fall to the 81-year-old regular patron of 'Frisco's Coliseum who resents a lot of interest in her mishaps, especially when they make her miss the picture. Recently she took a tumble in the street, and a motorist, pulling away from the curb saw her and got out to help.

"I'm all right young man," she warned. "Don't bother me or I'll be late for the show."

But the motorist, believing that the old lady might have been leaning on his car and fallen when he pulled away from the curb, advised police, who went to the Coliseum and asked Manager Edwin Scheeline "where the old lady with a cane" was sitting. She was located and told the inquiring police officer off, complaining about their "making her miss a part of the picture" and banging her cane on the carpet, tramped back to her seat to see what happened to Alan Ladd in "The Great Gatsby."

Gulf Unit Asks Allied Booking Problem Study

Gulf States Allied closed its two-day convention in New Orleans Tuesday with the election of Don George of Shreveport to the presidency and by passing a resolution calling upon national Allied to appoint a committee to meet with distributor chiefs on bidding and dating problems.

The convention took no action regarding booking to drive-in but asked national Allied to get distributor chiefs to clarify their position on this question. One of them present—20th Century-Fox General Sales Manager Andy W. Smith, did so, when he declared in an address to the delegates:

"Our practices of refusing to grant drive-in theatres a first-run showing in any city or town that has adequate first-run theatres will be continued." On the question of bidding Smith said that his company would use bidding wherever the situation required it, stating:

"We have never sought this type of negotiation, but on the other hand we will not refuse it." The Fox sales chief also said his company planned to increase his 1950 schedule of "A" pictures beyond the 24 released in 1949.

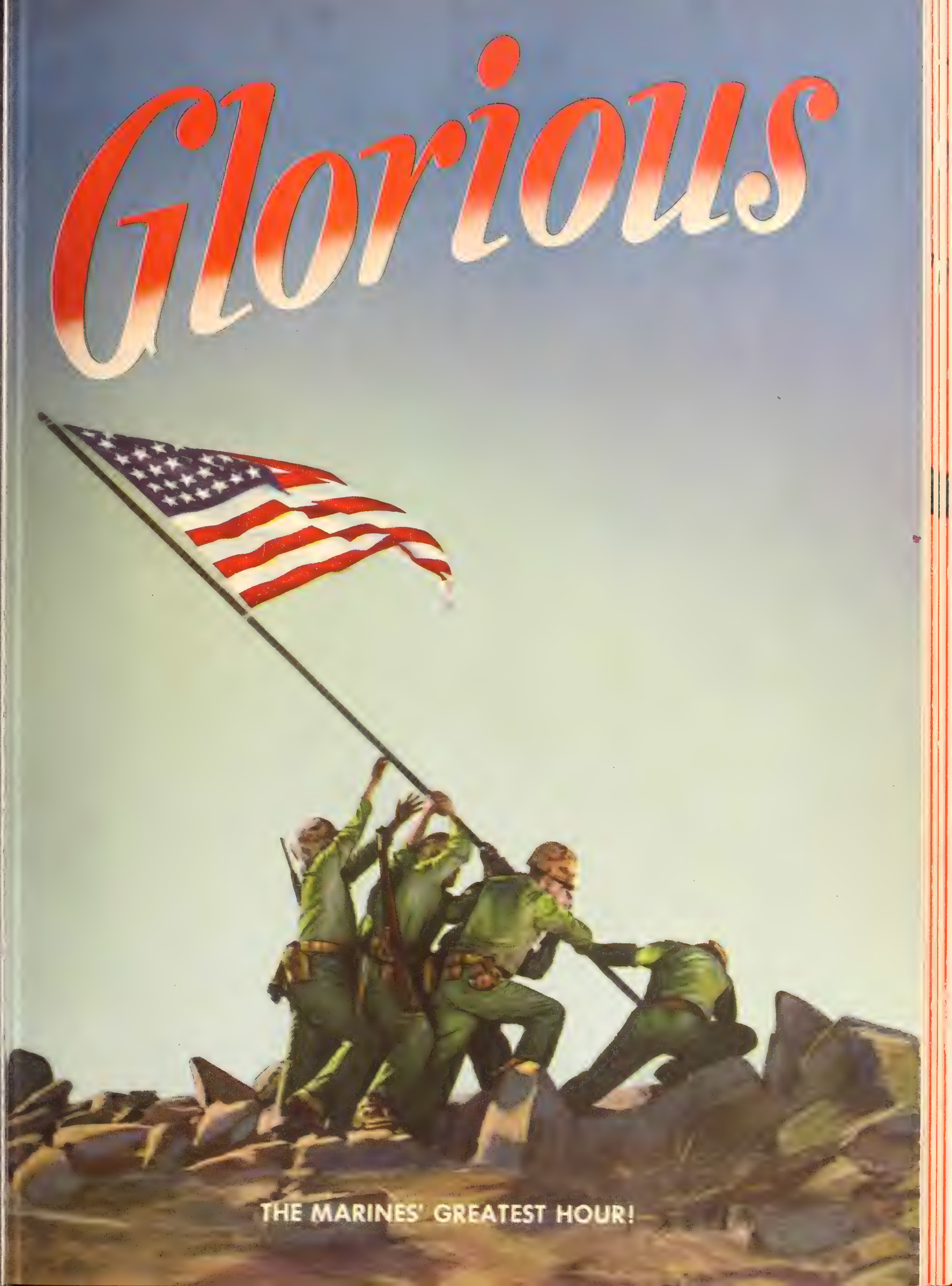
The convention, which was attended by 100 delegates representing 200 theatres in Alabama, Louisiana, Mississippi and Florida and was termed the most successful to date in the organization's history by manager Maurice Artigues also elected the following:

Vice-President Abe Berensen; Board Chairman W. A. Prewitt; Secretary Hal Bailey, Treasurer F. G. Trap, Jr. Elected to the board were Bailey, Trap, W. A. Lighter, Joe Guillory, Louis Watts.

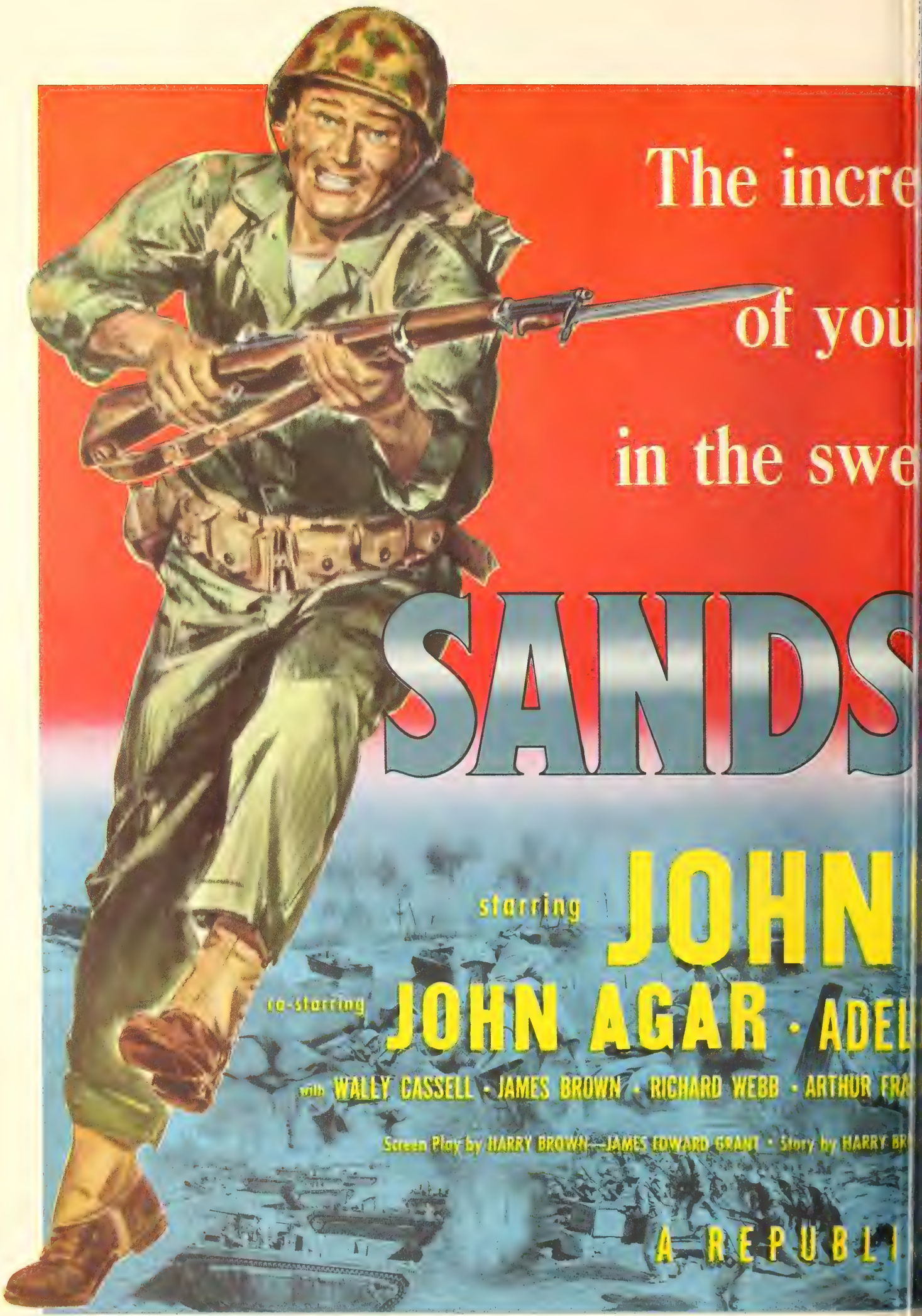
Northwest Exhibitors Name Officers

The Independent Theatre Owners of Washington, Idaho and Alaska this week elected the following officers: James M. Hone, executive secretary; Leroy Johnston, treasurer; Jack Neville, auditor; L. O. Lukan, trustee to the Pacific Coast Conference of Independent Theatre Owners, Fred Mercy, Jr., alternate. Directors are: Mildred Wall, Mike Barovic, L. A. Gillespie, Lionel Brown, W. D. McDonald, Erwin Fey, Joe Rosenfield, Chester Nilsson, Pete Higgins, Walter Coy, Shearer and Lukan.

Glorious



THE MARINES' GREATEST HOUR!


The incre
of you
in the swe
SANDS
starring
JOHN
re-starring
JOHN AGAR · ADEL
with WALLY CASSELL · JAMES BROWN · RICHARD WEBB · ARTHUR FR
Screen Play by HARRY BROWN—JAMES EDWARD GRANT · Story by HARRY BR
A REPUBLI

ly thrilling, human story

oys, your sweethearts,

ng, surging, smashing saga...

OF IWO JIMA

WAYNE

ARA · FORREST TUCKER

E BISHOP · JAMES HOLDEN · PETER COE · RICHARD JAECKEL

ced by ALLAN DWAN · Associate Producer EDMUND GRAINGER

ICTURE



THE BIGGEST AND BEST WAYNE YET







Mountains of Equipment

One of the Largest Sets Ever Built

two-and-a-half miles long

Thousands of Men

Squadrons of Airplanes

Hundreds of Tanks

Amtracs

Cruisers

Destroyers

Destroyer Escorts

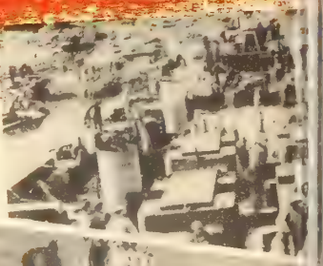
Landing Craft

And Tons of Explosives

To Re-stage the Most Valiant

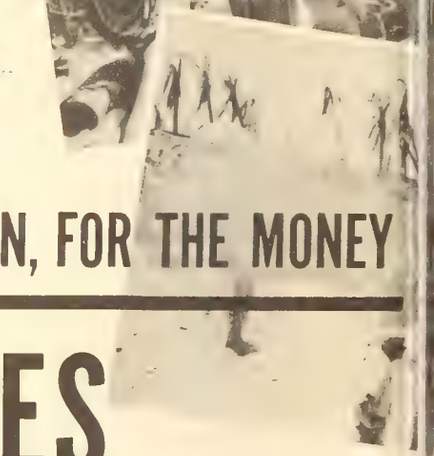
Chapter in the Annals of

America's Fighting Marines!









WAYNE FOR THE MEN, FOR THE WOMEN, FOR THE MONEY

WORLD PREMIERES

DECEMBER 14th and 15th

AN FRANCISCO, FOX THEATER — SAN DIEGO, FOX, STATE and LOMA THEATI

(FOX WEST COAST THEATER CIRCUIT)

SANDS OF IWO JIMA

Watch its record-breaking biz!

LITHO IN

Hamrick-Ev'green Split Dec. 20

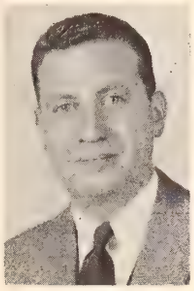
The Hamrick-Evergreen circuit of approximately 16 theatres in Washington and Oregon will dissolve Dec. 20 with the houses to be divided between John Hamrick and Evergreen, in which 20th Century-Fox has an interest.

Fox will retain its Evergreen holdings, subject to the understanding, reached in the Government anti-trust suit that Stockholder Frank L. Newman, Sr., is merely an investor and not a potential exhibitor. Had he been found a potential exhibitor, Fox would have had to sell its holdings or gain full control of the company.

Under the split, Hamrick will move his offices to Seattle, where he will take over the Orpheum, the Music Hall, the Music Box and the Blue Mouse. Evergreen, according to report, will retain the Fifth Avenue, the Paramount, the Coliseum—all in Seattle—and the Hollywood, Liberty, Mayfair, Music Box, Oriental, Orpheum, Paramount, Playhouse and Newsreel in Portland, Oregon.

Allied Unit to Revise Constitution, Elects Finkel

Allied Motion Picture Theatre Owners of Western Pennslyvania held its 29th annual convention at the Hotel William Penn, Pittsburgh, Dec. 5-6, decided to consider a new constitution which is to be presented to it by a committee by March 1, and reelected Morris Finkel, president.



Morris Finkel

The convention discussed industry problems, with the effect of television generally and the use of large-screen television in theatres heading the agenda. Exhibitor speakers included National Allied President William Ainsworth, Sidney Samuelson. U. S. Senator Francis J. Myers was the principal speaker at the banquet which closed the convention Tuesday night.

Other officers elected with Finkel are Vice-President Fred Beedle, Secretary Fred J. Herrington, Treasurer Joseph Gellman. Directors are Frank Tanapolis, Mike Manos, Norman Mervis, Lee Conrad, Harry Rachille, William Fox, M. A. Rosenberg, David Habburg. The constitution committee, which will revise the constitution, consists of Finkel, Beedle, Rosenberg, Bernard Buchheit and Edgar Shaffer.

To Air-Condition 'A' Houses, Says Goldstein

Plans are under way to install air conditioning in all "A" houses of the Western Massachusetts Theatres, Inc., President Samuel Goldstein declared in Springfield, Mass., this week as he predicted a rosy future for business.

Goldstein, who acknowledged that the circuit's business has been off in recent months because of "product, and labor conditions," hastened to add that "business is always good when we have good pictures and from what I can see we are going to have some excellent productions for the people of this area. I see business improving as a result."

Age of Miracles

Eagle Lion Branch Manager Robert Richardson of Cleveland, is a stalwart character who can stand shock. He is even known to have gone through the ordeal of having an exhibitor accept the first film rental quoted without fainting. But this week he faced one for the book. It was a letter from Exhibitor E. C. Prinsen of the Palace and State in Youngstown. Exhibitor Prinsen had played "Down Memory Lane" and he wrote Manager Richardson a letter, not beefing about the picture's not being up to expectations but praising it. Prinsen declared he "had almost as much fun listening to his audience as . . . watching the picture." And his letter included a moveover booking for the State as second-run. "You know," he wrote, "we seldom use a so-called program picture second-run downtown."

Paramount Plans 18 in 8 Months

Paramount will enter 1950 with a production schedule of 18 pictures to go before the cameras within the first eight months of the New Year, Studio Vice-President Henry Ginsberg announced this week.

The schedule, which Ginsberg terms the largest ever so far in advance by the company, does not include four pictures now in production and an inventory of 17 completed but unreleased features, which when taken together would give the company a total of 39 features available for release during 1950 and 1951. This heavy product availability, which does not necessarily mean that Paramount will increase its present releasing schedule of approximately 21 features a year, coincides with split of the producing company from the exhibiting company, which under the terms of the consent decree, takes effect Jan. 1, 1950. At that time Paramount will remain in production and distribution, and a supposedly independent new company—United Paramount Theatres—will take over operation of the theatre group under the decree provisions which will eventually limit the circuit to a maximum of approximately 600 theatres.

The 18

The features which Ginsberg announced for production are:

"Carrie Ames," and an adaption of the Broadway stage play, "Detective Story"—both directed by William Wyler. "Roman Holiday," "directed by Frank Capra; "Mr. and Mrs. Anonymous;" A Bing Crosby musical western and another untitled Crosby; Bob Hope in "The Big Guy;" A Leo McCarey; "Famous;" "Montana Rides" in Technicolor with Alan Ladd; Betty Hutton in "The Mabel Normand-Mack Sennett Story;" a Billy Wilder production; Ray Milland in "It's a Fast World;" William Holden in "Union Station;" "A Relative Stranger," produced by Charles Brackett; Ray Milland in "Jack of Diamonds;" "Jockey's Agent;" "The Kentuckian" and "Nightmare."

Eagle Lion Adds Schwartz

Eagle Lion Distribution Vice-President William J. Heineman this week announced a deal with Jack Schwartz Productions by which the latter would produce 22 features and eight westerns for Eagle Lion distribution. Delivery to the distributor is to be made at the rate of two features a month and one western each 45 days.

Griffith Sells In 47 Towns

Griffith Theatres in 47 Oklahoma and Texas towns have been acquired by Video Independent Theatres, a new company headed by eight former Griffith employes, Griffith Vice-President W. T. Spears announced this week.

The transaction was necessitated because of the retirement of President L. C. Griffith and the death of Vice-President Harry M. Lowenstein, Spears said, and has nothing to do with current Government anti-trust action against the Griffith circuit.

The new company immediately installed a welfare program at no cost to the employes, which includes retirement pensions, disability and health benefits, life insurance and a profit-sharing plan under which all employes who attain five years of service are eligible to share in the profits.

Officers of the new company are: President Henry S. Griffing; Vice Presidents Claude O. Fulgham, Claude F. Motley; Secretary-Treasurer Kenneth C. Blackledge; Directors William B. Turk, Paul E. Cornwell, Louise Wesson.

The theatres acquired are at Ada, Altus, Ardmore, Bartlesville, Blackwell, Chandler, Chickasha, Claremore, Clinton, Cushing, Drumright, Duncan, Elk City, El Reno, Enid, Fairfax, Frederick, Guthrie, Henryetta, Hobart, Holdenville, Hominy, Hugo, Mangum, Norman, Oklahoma City, Okmulgee, Pawhuska, Picher, Panca City, Sapulpa, Sayre, Seminole, Shawnee, Stillwater, Vinita and Wewoka—all in Oklahoma.

The Texas houses are in Borger, Cleburne, Cuero, Kermit, Midland, New Braunfels, Pampa, Refugio, Wellington and Wink.

Little Hope of U. S. Tax Cut Says Ohio Tax Man

Chance that the federal amusement tax will be eliminated are very slim, C. Emory Glander, Ohio State Tax Commissioner told 500 mayors and city officials attending the American Municipal Association's three-day meeting in Cleveland this week.

Glander told the mayors that he favored municipal admission taxes rather than federal taxes because they were able to reach transients, were free from interstate control, and not only offered stable but comparatively cheap form of collection.

Drive-Ins Would Affiliate With Under-Roofers

A separate exhibitor organization for under-skyer operators is not advisable and drive-in exhibitors should join either national Allied or the Theatre Owners of America, a meeting of under-skyer owners in Kansas City last week decided.

The meeting, presided over by Jack Braunagle of Commonwealth, represented approximately 75 per cent of the area's under-skyer operators. O. F. Sullivan, Kansas-Missouri Allied President, told the group that uational Allied planned a national drive-in conference and the meeting suggested any period between Jan. 15 to Feb. 15, with Kansas City or St. Louis as the location.

Britain Ducks Divorce, Faces Bidding

Britain's industry this week found itself faced with the possibility of modified competitive bidding but safe from divorcement as the Plant committee turned in its long-awaited report on a study of motion picture conditions to Harold Wilson, president of the Board of Trade. The report will now go to Parliament.

The report viewed divorce as too drastic in its effect on industry relations and suggested a modified form of bidding which would allow houses in equal categories to bid for product.

It further offered both exhibitor and distributor a note of hope by remarking that amusement taxes at present were a handicap, and recommended a committee to study reported conditions of monopoly within the industry. Sliding scales for rentals and for distribution fees were also suggested with the committee indicating that a 15 per cent distribution fee after expenses was sufficient for the average film and that the amount could drop to 10 percent on exceptional films.

Balaban Sees Easing Foreign Restrictions

A decreased supply of foreign productions will make American pictures acutely needed now for screen time in foreign theatres, Paramount President Barney Balaban declared in a letter to stockholders this week.

Balaban finds American pictures "at the height of their popularity with foreign audiences" and intimates that the dearth of other product aboard may help moderate existing restrictions.

'Friendship Meetings' Set for 'Battleground'

MGM will hold its second series of "Friendship Meetings" for 95 special showings on "Battleground," Vice-President and General Sales Manager William F. Rodgers announced this week.

There will be a total of 95 screenings in theatres—28 at exchange centers and 67 in cities away from exchange centers but nearer exhibitor homes—for exhibitors, civic, educational and political leaders as well as film and radio critics. The showings will start Dec. 15 in Chicago and run for two weeks. No general release date has been set for "Battleground."

The "friendship meeting" plan was started last year by Rodgers with theatre showings especially arranged on "The Stratton Story" and "Secret Garden."

5 Warrens for Fox's 'Foxes' Opening

Twentieth Century-Fox's "Prince of Foxes" received a five-house opening in Los Angeles on Dec. 9, with the film booked into the State, Upton, Loyola, Chinese and Wilshire. New York opening is Dec. 22 at the Roxy.

Moved Forward

The annual convention of the Theatre Owners of Oklahoma has been moved forward to the spring, it was announced this week. Convention originally was to have been held in December.

LONDON OBSERVATIONS

British Trade Asking for Nationalization, Declares MacGregor; Lord Archibald Seen as Man In Charge

By JOCK MacGREGOR

The trade is just asking to be nationalized. By their actions, many producers are inviting it. The unions through their usual bullheaded approach would welcome it. Every government inquiry brings it a step nearer. Now people are even naming Lord Archibald as the man who will be put in charge should such eventualities arise.



Jock MacGregor

The Gater Report on production costs has now been issued and it reveals little about extravagance and waste which has not been reported in STR.

Despite the Rank balance sheet, the studio closings and the fortunes at stake, enormous sums are still being frittered away on effects which do not enhance the entertainment value of a picture and on subjects which are completely unsuitable.

Recently I have unofficially attended two sneak previews which put the whole situation into relief. One film cost way over the million dollar mark and the other not a tenth as much. Both were screened in tough London neighborhoods and the former, despite the presence of the stars got the bird in a way I have rarely heard it given. And how it deserved it!

This dreary prestige picture packed practically every reason for the film crisis. Foremost the story could never be good cinema. The producers had defied convention and virtually left the audience to provide its own solution, the hero having been killed off an hour earlier. The love scenes were for the most part hammy and the signal for the boys to get noisy.

The film ran two hours and at least twenty minutes must go before it can even be considered. It is, for this reason, I have refrained from naming it. Nevertheless it is deplorable the amount which must have been wasted on redundant scenes. Proper planning could have overcome much of this and it is ridiculous to blame the audience for the reception. It is such patronage which pays for the pictures, and is entitled to its likes.

It is fortunate the producers were present to appreciate the reception for all too many believe exhibitors are biased when they discuss British pictures. They must learn about the box office and regard it as their friend instead of their enemy. On this occasion, they learned the hard way.

The cheaper picture was a very different proposition. The audience lapped it up, yet they were audible in their disapproval of a couple of incidents which have since been deleted. It was Grand National's "Twenty Questions Murder Mystery" which has since been trade shown within two months of going into production. It is, however, no rushed job for it had been properly planned and the editor's job was mainly one of assembling.

If more such entertainments were made on similar intelligent budgets there would be no need for government inquiries and the like. It was produced and directed respectively by old timers Maurice Wilson and Paul Stein, who have no ambitions towards Academy Awards. Therein probably lies their success.

Grand National, incidentally, have another potential hit in "Miss Pilgrim's Progress," a charming story of an American girl who swaps jobs with a British factory worker and all but revolutionizes an old world village. To celebrate the completion of five pictures, Maurice Wilson called a sales convention and launched it with a lunch at which Sir Alfred Munnings, the artist, spoke on the preservation of rural England and Minister for Town and Country Planning Silkin told of his problems both giving "Miss Pilgrim" a nice pat on the back.

* * *

By arrangement with the CEA, the Central Office of Information distributes free a monthly one-reeler dealing with some item of national importance to over 3,500 cinemas. Some exhibitors feel, the since the government pays for other advertising, it should pay for screen time. Others maintain the films are a worthy addition to the program.

The COI are proud of their efforts and admit how grateful they are to showmen for enabling them to reach 30,000,000 people. Two of the latest batch, "Wonders of the Deep" and "Wonder Jet" deserve the widest screening and a smart renter will snap up the American rights.

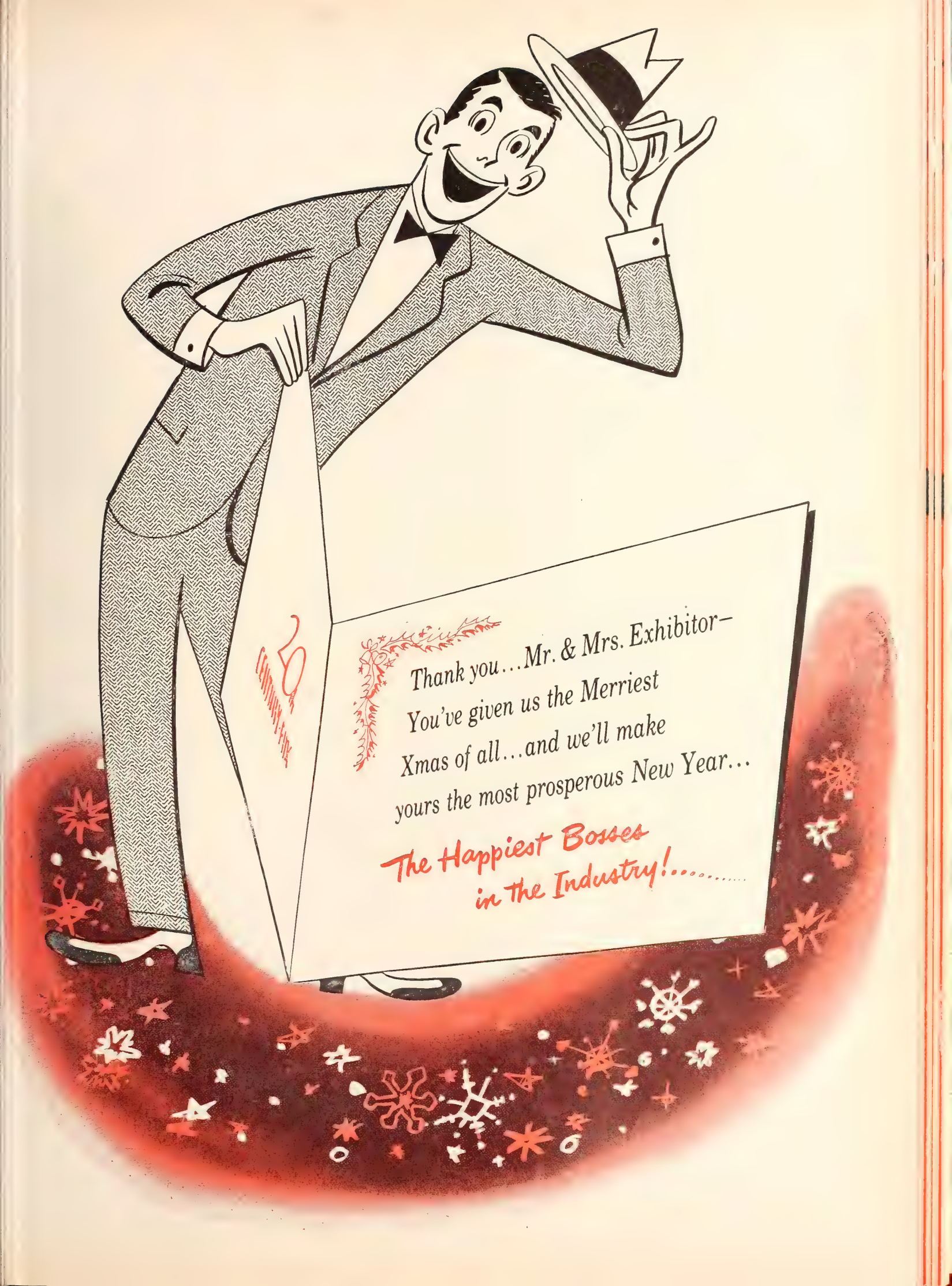
One deals with the frogmen divers and was mainly shot underwater with special cameras. The other is a fascinating survey of tracing the development of the turbo-jet from Frank Whittle's first dream to its application to modern aircraft. This is actually a two-reeler but its quality is such that the CEA have agreed for it to be put out as the January release. Incidentally, the COI tell me it counts for quota.

* * *

Jottings: At the Variety Club's best attended bi-monthly lunch yet, Major Abe Levene, formerly a Boston showman and now with the armed forces, and Bruce Balaban of the New York Tent were guests . . . Hugh Evill of ABC's Coliseum, Whitley Nay, in the north of England, found his publicity stunt for "Master of Lassie" make national news and a pictorial spread in the *Daily Mirror* . . . Anthony Downing has joined Selznick as executive in charge of publicity . . . Jack Francis has gone to Warner Brothers as exploiteer . . . The Curzon, exclusive Mayfair art house, is giving a four-hour program by reviving "Red Shoes" and "Farrebrique" as a double bill . . . Eros have their first West End booking at the London Pavillion . . . the Boxes are being broken up . . . Muriel and Betty are going independent . . . Sydney stays with Rank . . . Cynics are wondering if there is any significance that at a recent race meeting two horses called "Skouras" and "Legend of Rank" ran. The former won and the odds more than paid for the other's losses. Some say "Good old Charlie"!

Drive-In 'Henry' Trial

United Artists was preparing to experiment with drive-in dates for "Henry V" Tuesday when that production was scheduled to open at the Studio Drive-in, Culver City, Calif., for a three-day midweek booking at $1.20, tax included. If the move is successful, it may open an entirely new field for the Rank production.


Thank you...Mr. & Mrs. Exhibitor–
You've given us the Merriest
Xmas of all...and we'll make
yours the most prosperous New Year...
The Happiest Bosses
in the Industry!.....

'Twas the night before Christmas,
and all through the house
There was Standing Room Only—
even Santa Clouse.
Our stockings were hung
on the nation's marquee;
And filled by exhibitors
who made historee.
Theatre managers were chanting
(in basso profundo!)
The praises of Twentieth,
from beginning to end-oh!
In a year that has brought
the Square Deal Policy
We feel quite secure
in this prophecy:
Come Dancer, come Blitzen,
come lines 'round the blocks(es)
You'll always find them
where Twentieth Fox is.





Bottom Row: Fred Dodson, Atlanta • Ralph Pielow, Jr., Des Moines • Joseph E. Neger, Kansas City • James M. Connolly, Boston • Clyde W. Eckhardt, Los Angeles • Sieg Horowitz, Philadelphia • Charles F. Powers, Portland Vernon Skorey, Calgary • Gordon Halloran, St. Louis Joseph Rosen, Cincinnati • Benjamin A. Simon, New Haven • ***Second Row:*** Tom W. Young, Memphis • Tom McCleaster, Indianapolis • Tom R. Gilliam, Chicago • I. J. Schmertz, Cleveland • Joseph H. Huber, Winnipeg • Mark Sheridan, New Orleans • Charles L. Walker, Salt Lake City • Phil Longdon, Dallas • Dan Houlihan, Albany • Chilton Robinett, Seattle • ***Third Row:*** Bryon D. Stone, Asst. Western Division Manager • Glenn Norris, Washington • Sam Diamond, New York • Marion W. Osborne, Oklahoma City • Joseph E. Scott, Omaha • Jack Lorentz, Milwaukee • James Patterson, Vancouver • John E. Holston, Charlotte • Alex Harrison, San Francisco • Reginald G. March, St. John • ***Last Row:*** Herman Wobber, Western Division Manager • Arthur Silverstone, Canadian Division Manager • E. X. Callahan, New England Division Manager • V. J. Dugan, Denver • Gordon Contee, Pittsburgh • Howard Minsky, Mid-Eastern Division Manager • Peter Myers, Toronto • Moe A. Levy, Minneapolis Jerry Chernoff, Montreal • Martin Moskowitz, Empire State Division Manager • Edwin W. Aaron, Mid-Western Division Manager • Joseph J. Lee, Detroit • Raymond Moon, Central Division Manager • Harry G. Ballance, Southern Division Manager • Paul S. Wilson, Asst. Southern Division Manager


Xmas
Business!
20th
CENTURY-FOX

Paramount Chain To Have 508

(*Continued from Page* 11)

production and distribution takes formal effect with the New Year.

At that time a new Paramount Picture Corporation will take over production and distribution while the United Paramount Theatres will take over exhibition.

The new circuit's 508 houses are made up of 380 theatres which Paramount owned wholly before the decree was signed and was permitted to keep plus 128 other houses part of a 347-theatre acquisition made by Paramount after the decree was signed.

91 Too Many

Of these 347 theatres, Paramount has already disposed of 128 which it could not keep under the decree and 91 more remain to be disposed of, the bulk of which will probably have to be sold by United Paramount Theatres.

Balaban's report shows that the old Paramount company terminated a large number of joint ownerships by two methods: 1) Outright purchase of entire circuits through acquiring its partners' holdings with intentions to dispose of surplus theatres later: 2) Dividing the assets of circuits by retaining some theatres in full ownership, transferring others wholly to its partners and dissolving the partnership.

Deals to Date

The joint ownerships disposed of to date, Balaban revealed are:

Wilby-Kincey—Outright purchase of Alabama Theatres, Inc., North Carolina Theatres, Drive-in Theatres of S. C., Inc., Greenwood Theatres for $7,700,000 with full ownership in 77 theatres and part ownership in 24 more houses making a total of 101 theatres. Under the terms of the consent decree Paramount may retain 54 of these 101 theatres and must dispose of the remainder. Concluded a deal with Wilby-Kincey by which Paramount took over the Birmingham Theatre Operating Company and four of its theatres, leaving three other of that circuit's houses to its partners along with some assets.

E. V. Richards—Purchased full ownership of Paramount-Richards, Inc., and Paramount-Richards Enterprises from Richards for approximately $3,500,000, obtaining thereby a circuit of 80 houses of which it may retain 36, under the consent decree.

Pencom Corporation—Split assets, acquiring 14 of 70 theatres involved, 13 of which it may retain under the consent decree. The fourteenth has already been sold.

Dominion Theatres—Acquired full ownership of the company by turning over to its partners 12 of the circuit's 15 theatres and retaining three.

M. A. Lightman—Split assets, with Lightman who retained 41 of the circuit's 50 houses paying Paramount $1,700,000 and turning over full ownership in nine houses.

Theatre Openings

George Rizler's Ritz (formerly Joy). . . . The 600-seat Towne, Chillicothe, Ill. . . . The 1,000-seat Rialto in Boston's suburb, Roslindale. . . . Strand, Prestoburg, Ky., will open Dec. 27. . . . Amusement Enterprises' Arty Sombrero Playhouse, Phoenix, Ariz. . . . The reconstructed Roxana, (closed since May) in Roxana, Ill., Nov. 20. . . . The $400,000 Fox, Missoula, Mont., on Dec. 8.

NEWSREEL CLIPS

Film Row

Robert Blotcky, son of Paramount Minneapolis Branch Manager Ben Blotcky, is now operating a theatre at Ft. Myers, Fla., in association with Frank Rubel. . . . Los Angeles' Bob Baretta is celebrating his 73rd birthday and has no contenders for the oldest man on film row—as well as the heartiest. . . . Bill Suda has left U. S. Army Motion Picture Service to join Warners as a special representative in Atlanta. . . . Gene Gaudette, Minneapolis exploiteer for RKO, is out in a continuation of the RKO personnel shuffle. . . . Harry Margolis will be inducted as president of the Motion Picture Bookers club in New York at a dinner on Tavern-on-the-Green. Other inductees will be Vice-Presidents Fred Mayer, Ben Drexler, Recording Secretary Lillian Bloomberg; Financial Secretary Ann Pliso; Treasurer Myron Starr, and Sergeants-at-arms Max Fried and Ben Levine. Trustees will be Irving Kaplan, Oscar Lager, and directors, Alex Arnswalder, Archie Berish, Dan Ponticelle, Eddie Richter, Lil Seidman. . . . The 20th-Fox Family Club of Indianapolis elected John F. Barrett, president, First Vice-President Robert Myer, Treasurer W. A. Michel, and Secretary Ruth Goodridge.

Sales Get Togethers

Republic had held two sales meetings this week—Chicago with Assistant General Sales Manager Edward L. Walton, Atlanta, with Division Manager Walter L. Titus, presiding—and was scheduled to hold a third in Los Angeles, possibly after Dec. 19.

In Chicago last weekend United Artist closed a sales convention which heard President Gradwell Sears talk about "superior salesmanship."

Eagle Lion has set the following dates and places for its three regional sales meeting: Dec. 12-14, New York; Dec. 15-17, Chicago; Dec. 19-21, San Francisco.

Variety Club Notes

Twentieth Century-Fox Branch Manager Joe Scott is the new Omaha Club Chief Barker, succeeding Meyer Stern. Other officers are First Assistant A. W. Renfro, Second Assistant Ralph Ayer; Doughguy Henry McGrath, Secretary Edward Shafton. . . . New Board members of the Northwest Variety Club are E. R. Ruben, LeRoy Miller, Harold Field, Tom Burke; reelected are Chief Barker Ted Bolnick, Pat Halloran, Ben Blotcky, William Elson, William Volk. . . . St. Louis Variety Club named the following to its crew: Joe Ansell, Paul Krueger, Dick Fitzmaurice, Russ Bovin, Lester Grand, Sam Levin, Mike Riordan, Fred Joseph, Herb Washburn, Johnnie Meinardi, Jimmie Tappella. Ansell and Washburn will serve as delegates to the annual meeting. . . . Elmer Lux has been elected chief barker of the Buffalo Tent with Murray Whiteman as first assistant, Dave Miller as second; Robert Hayman, treasurer, and Harry Berkson, secretary. . . . Robert Snyder is again heading the Cleveland Club's Christmas part for underprivileged children. . . . Hi-jinx at the San Francisco tent featured "The Borsch Escapades of 1949" by Chief Barker Jimmie O'Neal. . . . The Toronto Tent's special show at the Imperial which featured "The Inspector General" with Danny Kaye in the flesh raised $32,500 for the club's occupational-guidance school for crippled children near Toronto. Kaye was given a silver life membership card in the club. Another $3,500 came from the Hamilton, Ont., managers, who held a show at the Odeon Palace. This group promised an additional $500.

Engaged

RKO Omaha Biller Dixie Lusk and Paramount Booker J. J. Sparks.

Columbia Indianapolis Manager Guy Craig and Ann Franklin.

Carl Schneider of Joe Hornstein, Inc., St Louis, and Betty Fischer.

Rochelle Gorelick, contract clerk, Ruth Barlow, booker-stenographer, and Jane Thompson, biller, all of Eagle Lion Manager F. J. Lee's front office, St. Louis, announced their engagements.

J. W. Keiler, II, vice-president, Columbia Amusement Co., St. Louis, and Janie Hughes of Darien, Conn.

Wedded

MGM Cincinnati Booker Ruth Juengling, Nov. 26, to Robert Kohls.

Cashier Helen Penny of the Melba Theatre, Atlanta, to Noel Passe.

Jeanne Pruit of Columbia's Atlanta branch office to Clifford Tinsley.

Julius Farkas of the Kimball, Yonkers, to Gloria Grosner.

Ralph Leger, booker, Century circuit, New York, to Bernice Fried, secretary, same outfit.

Births

New Jersey Allied President Wilbur Snaper, a daughter, Susan, Nov. 30, in Leroy Hospital, N. Y. Mother is Eleanor Kilgallen, sister to Columnist Dorothy and daughter of Jim Killgallen of International News Service.

James Corbett, United Artists Atlanta booker, a son.

W. Freeman Smith, manager, Kentucky Theatre, Cadiz, Ky., a daughter.

John Wood, owner, Zia Theatre, Springer, N. M., a daughter, Jennifer Terry.

Dead

HORACE G. BUCKLEY, brother of United Artists' Harry D. Buckley, in St. Louis.

MORRIS KAUFMAN, owner, Liberty Theatre, Bridgeport, Conn.

HAROLD M. BOWDIN, 80, architect for several New York theatres, at Newtown, Conn.

RAYMOND KERSHAW, 79, veteran theatre operator in western Canada, at Victoria, B. C.

LOUIS GILBERT, 70, former manager of Warner's Theatre, Pittsburgh, at Sarasota, Fla., after a long illness.

JOHN CECIL GRAHAM, 76, for 27 years Paramount's European manager, while visiting his brother Fred at Falls City, Neb. At one time he was Universal's general manager.

MRS. JOSEPH WHEELER, mother of Herbert Wheeler, Warner theatre manager in the Chicago district.

MRS. GOLDIE GARBERS, mother of Jack Garbers of B&K's publicity department, Chicago.

MRS. JOHN COSTELLO, wife of RKO's head shipper, in Cincinnati.

GAYLORD PHELPS, 65, once a stage actor, and ticket taker and office helper at the Old Shea's Theatre, Buffalo, at his home, on Silver Lake, N. Y.

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

I.M.P.S. Member Report

Prytz Gets NCCJ 'Boundaries' Plug

Having but a short time to exploit a sudden booking of "Los Boundaries," I.M.P.S. Member Roy O. Prytz, manager of the Granada Theatre, Duluth, Minn., went to the Northland Regional Office of the National Conference of Christians and Jews in Duluth and was accorded full use of its mailing list to postcard its entire membership on the theme, title, theatre and playdate, with a message from Gerald W. Heaney, chairman of the Duluth Inter-racial Committee urging every member in Duluth to see the picture and calling attention to the fact that the theme was founded on a real-life story in the *Readers Digest* and that *Life* magazine had recently selected it as the "movie of the week."

"This is one show," writes Brother Prytz, "that people really go out and advertise. . . . The reason I am reporting this is that if this picture is booked . . . I urge every showman to contact the office (of NCCJ) if they have one . . . at least two weeks in advance to get full benefit"—that is, of its mailing list and active cooperation.

Brother Prytz obtained wide publicity for the film's showing through the broadcast of a letter

(*Continued on Page 22*)

Nutting Top Winner In U-I Campaign Contest

Floyd G. Nutting of the State Theatre, Eau Claire, won a $100 savings bond first prize in the contest conducted by Universal-International among the managers of Minnesota Amusement Co. theatres for the best showmanship campaigns on "Ma and Pa Kettle."

A $50 bond second prize was taken by Harry A. Salisbury of the Chateau Theatre, Rochester, Minn. Third prize—a $25 bond—went to Albert D. Fritz, Plaza, Watertown, and another $25 bond went to fourth place winner Howard W. Kadrie, Riviera, St. Paul.

For the Milking Run?

National advertising campaigns conducted by motion picture companies should be spread over greater length of time and extended to include a wider use of farm publications to benefit rural area theatres, Allied of Iowa-Nebraska is advocating. The suggestion to "deconcentrate" the magazine advertising time and to carry over into the rural circulation magazines is based on the theory that this would keep the picture alive longer and carry its sales talk right up to the picture's actual booking in subsequent and rural runs.

6 'Samson' Field Men Arrive at Destinations

First of a group that will penetrate 300 key cities in Paramount's campaign to reach every corner of the U. S. A., six special field representatives have arrived at their destinations to fire the opening shots of the campaign.

The men and their assignments are: Bob Kaufman, Atlanta, Miami, Miami Beach and Jacksonville; Al Fowler, Boston; Doug Taussig, Detroit; Walter Hoffman, Minneapolis and Des Moines; Harold Salemson, Dallas, Tucson and Phoenix; and Lou Gerard, Cleveland and Cincinnati.

Also assigned and due to arrive in the field areas shortly are Milton Hale, Philadelphia; Sidney Kain, Indianapolis; Bud Freeman, Oklahoma City and Tulsa; Cass Adams, Rochester and Buffalo; and Bill Michaelson, Baltimore.

Golding, Silliphant On Campaign Chore

Dave Golding, 20th Century-Fox publicity manager, and Stirling Silliphant, in charge of special promotion, are in Washington this week to set up plans with the Air Force for the campaign on Darryl F. Zanuck's production, "Twelve O'Clock High," starring Gregory Peck.



MEET ON 'IWO JIMA' PREMIERE PLANS. From left to right, Ed Zabel, head film buyer for National Theatres; Herbert J. Yates, president of Republic Studios; Ernie Sturm, Fox West Coast division manager; General W. T. Clement, Commanding Officer, Marine Corps base, San Diego, and Associate Producer Edmund Grainger, meet to discuss plans for the premiere of Republic's John Wayne starrer, "Sands of Iwo Jima," in San Diego at the Fox Theatre on Dec. 15, following by one day the world premiere in San Francisco.

EXPLOITORIALS

Here's a good gag on MGM's "Adam's Rib" worked out by Lou Cohen, manager of Loew's Poli, Hartford, Conn. With his assistant, Norm Levinson, and his student assistant, Lee Feigin, Cohen persuaded a retail market to display this sign in its window: "We Haven't Got 'Adam's Rib' . . . But We Have Delicious Spare Ribs. See, etc." And here's another. A boy and girl carried a pair of trousers through the downtown streets, along with this banner: "Who Wears the Pants in Your Family? See, etc." Better put these down as "musts" for your campaign on "Adam's Rib."

* * *

Down in Osceola, Ark., everybody knows Emma Cox, manager of the Gem and Joy theatres—that is, everybody who receives her periodical "The Low Down," and that must include every Osceola resident. Emma's kind of showmanship is just as important in winning patrons as are flash stunts and special ballyhoo. "The Low Down" is a letter to the public (printed as a handbill) in which Emma tells all about the coming attractions, interspersing this with odds and ends about local townspeople and other human interest copy. Sample: "If mary and sam bowen, luxora, see this and come to the box-office, they'll be our guests for this week." Idea is that since Mary's and Sam's names are in small letters, they may well not see them unless they read closely. In another paragraph Emma comments on a blessed event, which was a return engagement for the stork, and admonishes the father: "Don't double-dare Nature. She, like most women, won't take any back-talk from a man." Folks enjoy reading Emma's letters, and they get the lowdown on Gem and Joy shows. You can have fun getting out such a letter, and you can build friends and patrons for your theatre. Why don't you try it!

* * *

Would you like a fresh approach on an attraction coming up? Newsviews, Fox West Coast house organ, suggests that a tieup be made with the art departments of the high schools and junior colleges with an offer of prizes (merchant-sponsored, of course) for the best posters created on the program concerned. After judging, which should be well ahead of playdate, posters could be displayed in merchants' windows.

* * *

As an institutional goodwill stunt, some theatres are installing the new "long-playing" or "doughnut record" machines in their lobbies or lounges where patrons can play records while waiting between shows. Perhaps you, too, could tie-in with a local music dealer for the installation of one of these players. And it might be a good idea, whenever the occasion permits it, to have records of the songs from a forthcoming musical on hand for patrons to play. Naturally you'd have a sign near the player calling attention to the picture.

'Blue Grass' World Debut In Louisville, Jan. 4

Monogram has arranged to give "Blue Grass of Kentucky" its world premiere in Louisville, site of the Kentucky Derby, on Jan. 4.

'BATTLEGROUND' BOWS ON WEST COAST



The military mingled with formal dress at the west coast premiere of MGM's "Battleground" held on Dec. 1 at the Egyptian Theatre in Hollywood. A full scale military dress parade, the first on Hollywood Boulevard since the end of World War II, was headed by the 80-man Sixth Army Band (top left) from the Presidio, San Francisco. Director William A. Wellman, Brig. Gen. Gerald J. Higgins, second in command to General A. C. McAuliffe at Bastogne, and Dore Schary, MGM vice-president in charge of production (upper right) were on hand for the special occasion, as were also Robert Pirosh, author and associate producer of "Battleground" (bottom left, introduced by Paula Stone) and Van Johnson, George Montgomery, Dinah Shore (Mrs. Montgomery), Mrs. Cooper and Gary Cooper (lower right). Film opens in Cleveland Dec. 25, and in St. Louis (3 theatres) Dec. 31.

GRIST FOR THE SHOWMANSHIP MILL

Through a national tieup between 20th Century-Fox and the Fred Astaire Dance Studios in connection with "Dancing in the Dark," nearly 500,000 moviegoers in key cities will receive free dancing lessons. The promotion provides that on the opening day of the film in every city where the Astaire salons are located, a free $5 guest dance certificate will be given to every patron entering the theatre. Cities included in the tieup are Atlanta, Baltimore, Battle Creek, Boston, Charlotte, Chicago, Cincinnati, Cleveland, Columbus, Dallas, Davenport, Dayton, Detroit, Gary, Green Bay, Hammond, Houston, Jackson, Mich., Joliet, Kalamazoo, Macon, Milwaukee, New York, Peoria, Philadelphia, Pittsburgh, Providence, Racine, San Antonio, San Francisco, Springfield, St. Louis and Wilkes-Barre. In addition, the dance studio will provide from three to six couples from its teaching staff to perform on the stages of the theatres playing the picture and introduce the new "Dancing in the Dark" step.

* * *

Two book editions of "The Heiress," the long-run Broadway play which became a Paramount picture, and a special motion picture edition of Henry James' classic, "Washington Square," on which the play and picture are based, have just been published. The special movie edition of "Washington Square," priced at one dollar, is published by the United Book Guild. The jacket carries a portrait of Olivia de Havilland, star of "The Heiress," with full credits to the picture on the reverse side of the cover. The jacket carries the title, "The Heiress," with a note stating that the original name of the James classic is "Washington Square." More than 100,000 copies of this book have been prepared for national distribution and will be made available to book dealers in each situation where the film is exhibited. Promotion material aiding in the sale of the book and the picture will also be available through the United Book Guild. The two editions of the play are a 25-cent Pocketbook edition published by Bantam, and another by the Dramatists Play Service of New York.



SANTA WAS THERE. When Manager Lester Pollock of Loew's Theatre, Rochester, held his recent annual Thanksgiving Cartoon Show, Santa Claus was there to award prizes (donated by Unit Parts Corp.) to the lucky youngsters. Ads, trailer, pole cards and lobby display announcing the show were started two weeks in advance. Result: capacity audience. Above, Pollock assists Santa in presenting bicycle to little boy.

Use Talent Search To Build Business

Five theatres of the Kansas City division of the Commonwealth Circuit are out to drum up some business and counteract the traditional slack period between Thanksgiving and Christmas, and their weapon is live talent. Under direction of Eddie Mansfield, city manager, the Summit, Home, Tenth Street, Midway and Ashland theatres have begun a talent contest which will run through Dec. 16.

Weekly talent nights are being held in each of the Summit, Midway, Home and Tenth Street theatres, and a grand finale will be held on the December date at the Ashland. The Ashland neighborhood house on the East side, is the largest of the five and has full stage equipment. Two winners from each of the other four theatres will comprise a special revue to be presented at the Ashland, the show being completed with a line of girls and stage band, which Mansfield will produce with Rudy Vinzant, Ashland manager.

Contests in the other theatres are being handled by individual managers—Frank Meyers, Summit; Robert Wolf, Midway; Howard Wolf, Tenth Street; Norris Creswell, Home. Weekly prizes of about $25 are given in each of the four houses, all neighborhood subsequent-runs.

The full prize list at the Ashland has not yet been completed, but the cash awards probably will total about $50, with other awards of merchandise to add to the loot.

From time to time various amateur nights, search-for-talent shows, and other live entertainment events have been tried out in Commonwealth city houses, according to Mansfield. These have not been tried for some time, however, and in seeking something different for a city-wide promotion the search for talent appeared the best bet, he said. Returns on the first talent programs brought capacity in three of the four houses, Mansfield said.—K.C.

St. Louis to Premiere 'South Sea Sinner'

Universal-International's "South Sea Sinner" will have its world premiere on January 12 at the Missouri Theatre, St. Louis, as part of some 50 day-an-date openings in the territory.

The premiere will be tied-in with a homecoming celebration for Star Shelley Winters who will go to St. Louis in advance of the opening for press and radio interviews and a round of civic events. She will make personal appearances at the theatre on opening day and then visit other key cities in the midwest which will participate in territorial openings.

Ben Katz, U-I midwest field representative, is already in St. Louis working on the advance campaign and will remain there through the opening. He will be joined shortly by additional promotional representatives from the U-I studios and eastern home office.

Asst. District Attorney Reviews 'Adam's Rib'

When "Adam's Rib" played Loew's Regent Theatre in Harrisburg, Pa., the *Evening News* invited Dauphin County Assistant District Attorney David S. Kohn to review the film in detail. Kohn's report was favorable. He not only told the story and commented on the acting but interspersed comments on the legal aspects of the film from a prosecuting attorney's point of view. His review created quite a bit of extra interest in the film.—HRB.



South Sea Sinner

Starring **SHELLEY WINTERS · MACDONALD CAREY**

HELENA CARTER

with LUTHER ADLER · FRANK LOVEJOY and LIBERACE new sensation of the piano!

Screenplay by JOEL MALONE and OSCAR BRODNEY · Directed by BRUCE HUMBERSTONE · Produced by MICHAEL KRAIKE

Universal International

Thieves and Killers Are His Customers!



—The bail bondsman has to be tougher, trickier than they are! He walks a tight wire between crime and the law... And sometimes one slip can land him in a ditch ...with a slug in his chest!



RKO presents

GEORGE RAFT
ELLA RAINES
PAT O'BRIEN

in

A DANGEROUS PROFESSION

with

BILL WILLIAMS



RKO RADIO PICTURES

Executive Producer SID ROGELL • Produced by ROBERT SPARKS
Directed by TED TETZLAFF • Written by MARTIN RACKIN and WARREN DUFF

BOXOFFICE ACTION ALL THE WAY!

THE NEW PRESS BOOKS

There's something alluring and adventuresome in the title, "Bagdad," but Universal-International has taken no chances to make sure that its Technicolor film of that title is thoroughly sold to the public You can see that upon your first glance at the press book. The girl in Oriental costume (more girl than costume, by the way); the turbaned lover gazing at his full-bosomed loved one; the sketches of desert raiders, dancing girls, etc., put plenty of eye-appeal in that front-cover ad layout. But wait until you look inside. The press book opens out into a "24-sheet spread" which reveals an almost infinite assortment of ads, all of them certain to grab maximum attention on any amusement page. The catchlines are in keeping with the illustrations: "City of 1001 Pleasures . . . Land of 1001 Adventures."—"Reckless Adventure in the Land of Pagan Pleasures."—"All the Magic of the Arabian Nights Could Not Create An Adventure More Thrilling." And for those showmen who like to design their own ads, U-I provides a utility mat containing all the essential elements for the job. Exploitation suggestions cover one page, and the posters will draw attention wherever they're displayed. That 24-sheet would make a swell cutout for the lobby and/or the marquee. Furthermore, a couple of these on a sound truck for street ballyhoo would have all eyes.

* * *

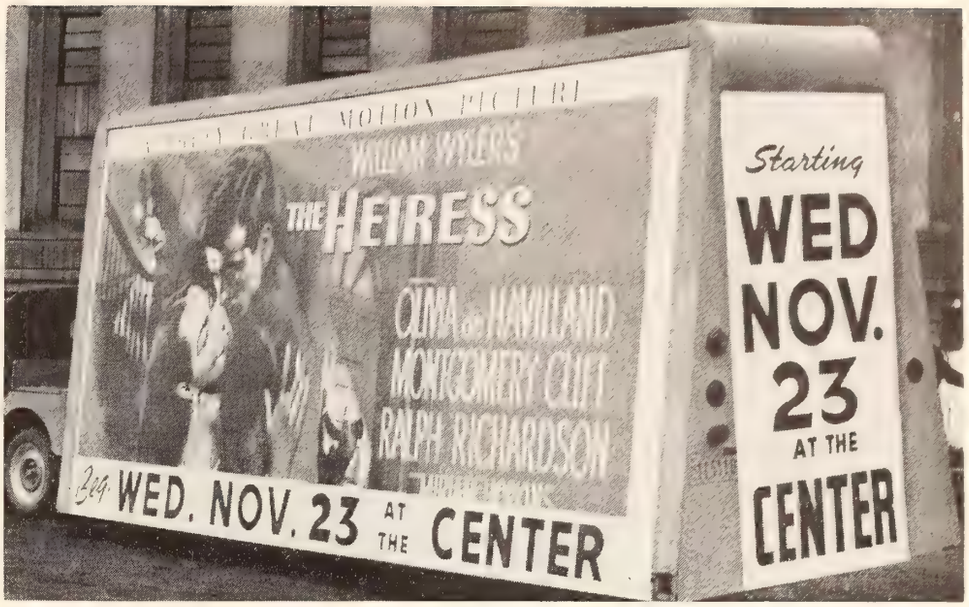
From comedy to drama. The press book on RKO Radio's "The Threat" gets off to an impressive start with a smashing five-column ad on the cover. Lots of ad budgets won't be able to embrace this large display, but those that will should be well repaid when box-office receipts are counted up. A word description of the layout would not do it full justice, but you will see it for yourself. The other layouts, of various sizes, are just as effective, as are their catchlines: "Murderer Blasts a Trail of Vengeance."—"Suspense That Makes Your Nerves Scream Out" (ain't that a beaut?)—"Caught by a Killer Who Murders Without Mercy."—"The Most Amazing Kidnap in Crime History." You've got plenty to work with here. The posters and lobby displays are also of the seat-selling kind and should be used liberally.

* * *

Looking over the newspaper ads in the MGM press book on "Adam's Rib," one finds that clever catchlines are combined with illustrations of the two stars, Spencer Tracy and Katharine Hepburn. It's a combination that should sell tickets. Here are some of the catchlines: "MGM's Rib-roarious Battle of the Sexes."—"It's the Hilarious Answer to Who Wears the Pants."—"Funniest Picture in 10 Years." Incidentally, the ads vary widely in size and are therefore adaptable to all situations. There are two pages of promotions, stunts and tieups to keep the manager or his exploitation and advertising man happily busy.

'Living Trailer'

Manager Gene Pleshette and Publicity Manager Henry Spiegel of the Brooklyn Paramount Theatre, borrowed Rique Fernandez and JoAnn Giles from the local Fred Astaire Dance Studio to herald the showing of the reissue, "Holiday Inn." For two weeks in advance of playdate the couple demonstrated ballroom dancing technique in the Paramount lobby as large groups of people looked on. The stunt was a "living trailer" for the picture.



'HEIRESS' BALLYHOO MAKES A BIG SPLASH. This mammoth 24-sheet motorized ballyhoo was used by Jim Eshelman in Buffalo, N. Y., as one of the features of his campaign on Paramount's "The Heiress." The float was pulled by a jeep all over western New York. It made a big splash for the opening of the film at the Center Theatre.

'Heiress for a Day' Promotion Tops Campaign on 'Heiress' in Buffalo

"The Heiress" was introduced to Buffalo at the Center theatre, with an exceptionally fine advance exploitation campaign, directed by James H. Eshelman, Paramount Theatres district manager in the Queen City of the Lakes.

The top stunt, from an exploitation viewpoint, was the "Heiress For a Day" promotion tied in with WEBR, through which feminine radio listeners were asked to write in and tell why they "should be an Heiress For a Day." Many prizes were promoted for the winner, who turned out to be Mrs. Donald Essex of Sloan, N. Y. The stunt was widely promoted on WEBR ten days in advance.

Movie Review Contest

Another outstanding stunt was the tie-in with the local Kaiser-Frazer car dealers in the national "Heiress" movie review contest. Special heralds were printed and distributed in all dealer stores. Special posters were made up and used in dealer windows. All dealer cars carried these same posters pasted on bodies or in windows. Patrons were asked to write reviews of "The Heiress" and send them in. The best review was submitted to the national contest judges. On opening day the Kaiser-Frazer dealers put on a parade, headed by a big A-Board truck. It went to all parts of the city with the "Heiress" review message as well as the story on the opening of the picture.

A special cutout display, mammoth in size, was built on the top of each side of the Center marquee, which could be seen for miles up and down Main Street. An attractive valance was made up for use under the sides of the marquee. A big ballyhoo truck with a 24-sheet on each side and dates at the rear and along the bottom (*see cut*), was drawn through the city a week in advance. At night it was used in the various shopping communities and attracted much attention. A beautiful lobby display was used a month in advance.

Trailers were used in all the Paramount community theatres in Buffalo as well as in the Center and the Paramount, the company's other big downtown first-run.

The advance advertising campaign was an unusually large one. Fifty-line teasers were used starting two weeks in advance of the showing and there was a three-day-in-advance build up with large space. Many weeks in advance special stories and art were planted in the local newspapers as well as in some 30 out-of-town publications. A saturation advance radio campaign was used, so that every time one turned on the radio, out came something on "The Heiress."

There was a full-page roto section pictorial preview in the Sunday *Courier-Express* three weeks in advance and a half-page splash in pictures and cutlines in *Everybody's Daily*, the local Polish newspaper. A 200-line "Thank You, Buffalo" display was used a day after the opening of the picture, thanking the town for its splendid reception. The picture went over with a bang the first week and a big holdover newspaper ad campaign was used.

Those assisting in the campaign were Edward Miller, manager of the Center; C. B. Taylor, ad-publicity chief; Edward J. Wall, Paramount field representative and Al Fowler, special publicity representative for Paramount.—BUF.

Dandy School Tieup

Here's a workable idea for communities in need of more school facilities. Manager Thor Hauschild of the Piqua Theatre, Piqua, O., found it a valuable publicity-getter and goodwill builder. The city of Piqua was soon to vote on a school tax, a popular issue certain of passing, but to help the good work along, Hauschild booked the March of Time issue, "Fight for Better Schools." Informed of this the superintendent of schools said he would give the booking a big play in the local newspapers, announce it on all school bulletin boards, have announcements made in all class rooms and prepare a special note for all school children to take home to their parents informing them it was their duty to see the short subject. Theatre and playdate were carried in all of the superintendent's publicity for the film.

Winners Tell Why Movies AreBest

R. E. Agle, Sr., district manager of the Appalachian Theatre, Boone, N. C., Spartan Theatre, Sparta, N. C., and the Parkway, West Jefferson, N. C., has announced two winning entries in a recent contest for the best statement of 25 words or less completing the sentence "You can't beat motion pictures for year 'round entertainment because . . ."

A 12-year-old boy submitted the best entry from Boone. He wrote: ". . . movies transport one out of the everydayness of her own life into the magic of faraway places—a low-cost trip to the land of romance and adventure."

From Sparta the best entry was completed in this way: ". . . convenient as a deep freeze, available as the corner grocer, and as economical as doing your own wash, hometown movies make every day an exciting adventure."

A one-month pass was the prize for each of the winners.

Ties In Rogers Film to Sears-Roebuck 'Corral'

When Sears-Roebuck recently opened "The Roy Rogers Corral" in its store in Oneonta, N. Y., Manager Don Lee of the Palace Theatre made a tieup with the mail order house that netted him a sure attendance from the youngsters of that city at his showing of the Roy Rogers film, "Down Dakota Way." The Roy Rogers Corral, now installed in all Sears-Roebuck retail outlets, is devoted to children's wear named after the cowboy star.

Sears-Roebuck took a half-page ad in the local newspaper announcing the opening of the "corral," and right in the middle of it placed a large inset ad for the theatre and picture, announcing that it would give every child attending the Saturday showing a glossy photo of the cowboy star and his horse. Manager Lee sold the store's local head into putting two one-sheets on the picture in the "corral," and then sold him on another idea—the purchase of 100 children's admission tickets. The tieup should prove easy to duplicate in all cities where Sears-Roebuck has retail outlets.



LOOKS INVITING. If you're tired of winter already, this beach display at the Park Theatre, an Aldon house, of Roselle Park, N. J., ought to have you looking forward to next summer. Manager Harry A. McCormack (above) set it up to ballyhoo the showing of Warner Bros.' "The Girl from Jones Beach." The beach chair is "reserved for 'The Girl from Jones Beach.'" She can have ours—if she's Virginia Mayo.

Live 'Gambling' Lobby Display for 'Sinner'

A gambling outfit so realistic that it called out the police of Asbury Park, N. Y., to see that no gambling took place, was the novel and attention-pulling stunt that Manager Herb Gordon and Reade City Manager Guy Hevia constructed in the lobby of the St. James in that Jersey beach resort for "The Great Sinner." Gordon dug up gambling tables, an old roulette wheel, bird cage and dice tables. Back of the tables he placed a "barker" in beaver hat, Prince Albert coat, striped trousers and sporting a huge "diamond" stickpin in his Ascot tie who combined card tricks with his spiel for the picture. He collected great crowds every evening to hear his "barking" powers and to see the gambling devices.



LUCKY CONTESTANTS TO SEE 'SAMSON' PREVIEW. Through a tieup with the White Rock Bottling Co. and radio station WNEW's Martin Block, well-known disc jockey, 800 metropolitan New York radio listeners will be the lucky guests of Paramount at a special "Samson and Delilah" preview to be held at the Normandie Theatre on Dec. 17. Contest calls for contestants to identify a tune and tell why they prefer White Rock soda. Besides Block's radio plugs, the soft drink manufacturer is distributing 12,000 window displays and counter cards (see above), plus 500,000 package inserts to grocery and delicatessen stores. First announcement of the contest alone brought 3,000 entries.

I.M.P.S. Member Report

Guess Sand Weight Stunt for 'Sword'

I.M.P.S. Member Harold Grott, who manages the Rome circuit's Rialto Theatre in Baltimore, took his cue for an exploitation stunt for "Sword in the Desert" from the film's title, the word "desert" always suggesting sand. He tied-up a prominent drug store in the theatre's area for a window display containing a large glass bowl half-filled with sand, with a pearl-handled dagger sticking in the center of the bowl. Through the upper part of the bowl could be read the film's title, while topping the bowl was the rest of the mounted one-sheet containing the names of the leading cast members and stills. Beneath the bowl was a sign offering 50 double passes to the Rialto Theatre to those who came closest to guessing the weight of the sand. Stills were also placed around the window and a ballot box was set up inside the store into which entrants placed their guess, name and address. Brother Grott found this idea paid off handsomely in publicity.

Because "Sword' deals with the founding of the Israeli nation, the I.M.P.S. member next wrote a personal letter of recommendation of the film to Rabbis, various synagogues and Jewish centers in the vicinity of the Rialto.

Front page of the theatre program carried a reproduction of an ad for the film.

I.M.P.S. Member Report

Prytz Gets NCCJ Aid For 'Lost Boundaries'

(*Continued from Page* 17)

written to him by Heaney after witnessing the picture. The letter congratulated Prytz on booking this "outstanding film [which] brings out clearly one of American's most important lessons. It is a picture no one should miss. . . . The spontaneous applause at the end of the picture was wonderful.

And that, fellow I.M.P.S. members and other exhibitors, is cooperation worth going after, in the opinion of STR. Getting it adds a waving plume to Member Prytz' chapeau.

At the time of making his report, the Granada manager was working far in advance on "She Wore a Yellow Ribbon" and had distributed sheet music of the film's title song to 10 night spots and radio stations which were plugging it, and had started a yellow ribbon teaser stunt in the form of a card, with a length of yellow ribbon pinned to it, which read: "Wear your yellow ribbon on Superior Street Tuesday . . ." with the rest of the sentence revealed by lifting the loose end of the ribbon ". . . the mystery man may reward you!"

'Red Stallion' Contest Winners Are Named

Winners of Eagle Lion's $1,000 cash award exploitation contest on "Red Stallion in the Rockies" were announced this week following judging by a committee of trade paper representatives in New York. The contest was under the direction of Eagle Lion Exploitation Director Lige Brien.

First prize of $500 went to Willis Shaffer, manager of the Fox Atchison Theatre, Atchison, Kans. Walter Tremor of the Pheil Theatre, St. Petersburg, Fla., took second prize of $300, while third prize of $200 was awarded Mrs. W. W. Yong, Cary Theatre, Cary, N. C.

THE UPPER LEVEL OF SCREEN ENTERTAINMENT

Motion Picture Herald



COLUMBIA PICTURES presents

James MASON
Joan BENNETT
in
The Reckless Moment

with GERALDINE BROOKS • Screen Play by Henry Garson • Based upon a Ladies' Home Journal • Directed by MAX OPHÜLS • Produced by WALTER WANGER



Waiting for the "Gravy Train"?

You're wasting your time, mister! The lush, plush, easy-to-ride "Gravy Train" made its last trip some time ago—and there's no telling *when* it will be along again!

But there *is* a clear track ahead for honest-to-goodness salesmanship and showmanship . . . with NSS Trailers and Accessories pointing the way to steadily increasing Boxoffice receipts! They're your *least* expensive, *most* expressive selling aids! Use them every day, in every way, to bring patrons in—and bring them back *again!* That's the inside track to PROFITS!

IT'S EASIER TO SELL SEATS WITH TRAILERS AND ACCESSORIES!



NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Racing Men Go to Bat for 'Dan Patch' At Amsterdam, N.Y

A racing picture must have something out of the ordinary for a racetrack to take a strong hand in promoting its engagement—and when that engagement is in a different town, it makes newsworthy copy for local newspapers and film trade journals. The Saratoga raceway went to great lengths in exploiting the showing of "The Great Dan Patch" at the Mohawk Theatre in Amsterdam, N. Y., which was sponsored by Amsterdam radio station WPTR. The promotion was so outstanding that Mohawk Manager Joe Burns found himself being addressed as "Dan Patch" at every turn, and if you think that made Burns mad, think again.

Station WPTR, aside from its own barrage of spot announcements before the racing broadcasts direct from the track, also arranged for a broadcast direct from the Raceway which, coming at the peak of the trotting season, won the interest of racing fans listening in as well as those at the track. The Raceway furnished drivers' silks, sulkies and trophies for theatre and window display. It also furnished a brand new sulky, with driver dressed in silks, drawn by an ex-pacing horse up and down Amsterdam's Main Street at noon and for two hours in the evenings when the stores were open. The horse wore a blanket plugging the picture. An usher wearing racing silks frequented streets and stores and a specially-bannered sound truck traversed the city streets.

Bus Is Bannered

For a week in advance and during the engagement a bus carrying a two by 12-inch "Dan Patch" oilcloth banner on each side, took people to Saratoga for the races, being parked for an hour on Main Street in Saratoga at noon and then in front of the Raceway's main gate while the races were on.

The Sanford Studs Farms office on Amsterdam's Main Street, gave the film a window display that was a crowd-stopper. The Stud Farms office will seldom let its window be used for any promotion of the sort.

Included in the radio campaign was a contest in which listeners were invited to guess the amount of money earned by the real racer, Dan Patch. First prize was a chest of Rogers Bros. silverware for eight.

Bob Cox Promotes 'War Bride' Search

Bob Cox of the Lexington, Lexington, Ky., got a series of gags over the air for "I Was a Male War Bride," through a tieup with a local disc jockey, who announced a search for a local male war bride with guests tickets as the award.

Cox also made a tieup for 20 spots on the "Want to know how Grant took Sheridan?" angle. He also spotted the theatre, rest rooms, mirrors, etc., with the "Have you seen Florence?" angle.

Radio Drive for 'Irma'

Manager Jack O'Rear of the Colonial, Harrisburg, Pa., centered his campaign for "My Friend Irma" on the radio, purchasing all available spots on the city's four stations and the Lemoyne station, carrying Marie Wilson's voice to the entier listening audience. He believes the campaign paid off at the box-office. —HRB.

Money Dates for January

With flattened pocketbooks after their holiday spending, moviegoers will be more choosy than usual about their motion picture fare, and exhibitors will be forced to use their ingenuity in exploitation campaigns to lure the public to the box-office. Primary lure is to book the best product obtainable and to maintain institutional activities. There are a number of occasions falling in January which afford excellent tieup opportunities.

NEW YEAR'S DAY AND NIGHT (see December Money Dates for suggestions for New Year's Eve). Celebrated on Monday, Jan. 2, as the First falls on Sunday. Children are home from school, eager for entertainment; give them a morning matinee with shorts, cartoons and an action feature. With special rates and promoted prizes it should be easy to get them to parade to the theatre. Adults, out for a good time at restaurants and night clubs, will prolong their evening at a theatre midnight show if a corking comedy is the offering, and it is well advertised and promoted. "Live acts" and screen shorts and cartoons will add drawing power. Don't sell more tickets than there are seats in the theatre, otherwise ill-feeling will be aroused on the part of turnaways or standees. Before the public schools close for the holidays, try for contest among pupils on when the new year starts among various nations and creeds and the name by which it is called; promote prizes and add guest tickets which are to be honored before or after New Year's Day. Seek a Western Union tieup for mention of theatre, film and playdate on all telegrams in return for trailer and lobby admonition to the public to send holiday greetings by wire. For a ballyhoo, have kids or theatre help erect snowmen. A horsedrawn sleigh, with jingling bells, if there is snow on the ground, is always an attention-getter in these days of automobiles.

JAN. 1: EMANCIPATION PROCLAMATION, 1863. Arrange two weeks in advance with school superintendent or principal for a contest among elocution pupils to select the best reader to read the proclamation from the stage, with promoted chief prizes and guest tickets (good later in the week). Post the proclamation in the lobby. A brief address, or school essay contest, on the progress made by Negroes since the proclamation would be a good publicity-getter.

JAN. 3: POSTAL SAVINGS BANK'S 37th anniversary. Most post offices have postal bank departments. Arrange with postmaster for special rates for parties of postal bank employes (or all postal employes). Newspapers would give it mention.

JAN. 7: FIRST NATIONAL ELECTION in America, 1789. Good for a newspaper-school tieup on the origin and spread of free elections, the Australian ballot, voting machines, early franchise restrictions and how they were lifted, right up to the granting of the franchise to women here and abroad. Women's clubs and civic organizations should publicize, if not sponsor, such an essay contest if prizes are worth while.

JAN. 7: FIRST REGULARLY ESTABLISHED BANK in the U. S., Philadelphia, 1782. Banks should be interested in some observance of the occasion. Urge them to sponsor a public school essay contest on the establishment of this bank, the Bank of America, Savings Banks, etc., and to donate chief prizes; others could be guest tickets. Newspaper editor might sponsor it.

JAN. 9: FIRST PHOTOGRAPHS (Daguerreotypes), 1839. Arrange with photographers and/or individuals for lobby display of photographs, starting with daguerreotypes, tintypes, etc., up to modern photos, giving credit to those loaning the portraits. Photographers should carry cards mentioning theatre's feature and playdate.

JAN. 13: FIRST SUNDAY SCHOOL in America, founded by Quakers in Philadelphia, 1791. Try Sunday School superintendents and ministers for a contest among Sunday School pupils on the origin and spread of Sunday Schools, with a fine Bible or biblical concordance as awards, plus guest tickets for writers of other essays considered worthy of prizes.

JAN. 13: MODERN PRINTERS' INK first used in Philadelphia by Jacob Johnston in 1804. Newspapers and publishing firms should ballyhoo this as a plug for their own business. Newspapers should be asked to supply old copies containing stories of historical or spectacular interest for a lobby display.

JAN. 15-22: PRINTING EDUCATION WEEK. Contact libraries and newspapers for material on printing for a lobby display, such as illustrations showing how woodcuts, half-tones, zinc etchings, etc., are made. Inform school pupils of such a display; they will flock to it. If there is a miniature printing press in the community ask for a loan of it for a lobby display. A newspaper might be induced to set up a linotype machine in the lobby on which a compositor could type the names of visitors, or the title of the feature picture, and give the lead slugs containing the name or title as souvenirs. This would get all the kids to talking and bringing in their playmates and many of their elders.

JAN. 15: FIRST LOCOMOTIVE built in America, 1831. In railroad towns or those having a locomotive building or assembling center, offer special rates for parties of employes. Urge shop heads to purchase tickets at special rates for their employes. Worthwhile prizes should induce school officials to allow drawing class pupils to enter a contest for the drawing of an early or present-day locomotive (both steam and electric).

JAN. 16-31: MARCH OF DIMES. Cooperate with all bodies observing the occasion as a builder of goodwill in the community. Allow collections for sufferers of polio to be taken in the theatre.

JAN. 17-23: NATIONAL THRIFT WEEK. Plan well in advance for merchant cooperation; contact principal stores for tieups on their "early bird" reduced price sales through co-op ads, window and interior displays with theatre credits in return for theatre plugging their "specials" on trailer and in lobby. Offer them blocks of tickets at reduced price which they can give to customers spending a specified amount (or more) at their stores on any specified day or days. Contact banks for "start-a-savings-account" tieup; offer them reduced-price tickets which they can give to persons opening new accounts at a specified minimum deposit or over.

JAN. 21-29: NATIONAL CROCHET WEEK. Try women's clubs and dealers in crocheting materials for a co-op ad. A crochet fair in the lobby, with individuals entering samples of their work for promoted prizes and tickets would get a lot of publicity.

JAN. 23-28: NATIONAL HOBBY WEEK. Get up a newspaper-sponsored contest on the value of having a hobby, or to seek out the most unusual hobby in town, with cash and ticket prizes. Arrange for a hobby display in the lobby (stamps, coins, etc.). A school contest on hobbies of famous persons, or "Why I like—for a hobby" is worth trying for.

JAN. 24: SAMUEL F. B. MORSE FIRST EXHIBITED THE TELEGRAPH in 1838. Ask Western Union to loan transmission and receiving equipment for a lobby display, with film and playdate message on telegram blanks, cards in their windows and on messengers bikes. If contest can be arranged for essays on Morse's perfecting of the telegraph, or biographical sketch of his life and other activities, it will ensure much additional publicity, with a free telegram to any point in the U. S. as first and second prizes.

JAN. 25: OPENING OF TRANSCONTINENTAL TELEPHONE SERVICE, 1915. Offer the telephone company reduced rates for parties of its employes, or reduced tickets for it to give employes as evidence of its interest in their welfare and entertainment. Urge the officials to sponsor a school essay contest on the most modern methods of telephonic development—ship-to-ship, land-to-ship, station-to-train, etc.

JAN. 27: THOMAS A. EDISON PATENTED THE INCANDESCENT LAMP, 1880. Approach electric light and power company for a sponsored school contest on Edison's life, his many inventions, or, on the development of lighting through the ages. The light company might offer a first prize of a month's free lighting service. Theatre and feature should get mention in the company's light bills.

JAN. 29-FEB. 5: YOUTH WEEK. While but three days of this period falls in January exhibitors should lay the groundwork for cooperative tieups long in advance for carrying through into February. Women's clubs, civic organizations, Parent-Teacher Associations, veterans' organizations, Police Departments, political clubs, public and parochial schools are all interested in the education of children, preparing them for adult life, lessening juvenile delinquency, supplying them with wholesome entertainment and recreation, and will actively cooperate with any theatre activity dealing with youth betterment. Stage a special matinee on Saturday for youngsters; utilizing educational subjects and cartoons with an action feature. A stage show in which local children participate will bring out their families and friends. Arrange for some prominent individual—mayor, police chief, school head or other—to give a brief talk on obeying the laws, respecting the property rights of others and the like. An early evening performance at midweek in which Boy and Girl Scouts, school dramatic and glee clubs participate with drills, songs, instrumental selections and dances, will bring in extra cash, for their families and friends will turn out to see them perform.

Sectional Observances, Anniversaries.

Jan. 1—Paul Revere, born, 1735.
Jan. 2—Georgia joined the union, 1788.
Jan. 4—Utah became a state, 1896.
Jan. 6—New Mexico granted statehood, 1912.
Jan. 7—President Millard Fillmore, born, 1800.
Jan. 9—Connecticut admitted into the union, 1788.
Jan. 11—Alexander Hamilton born, 1757.
Jan. 17—Benjamin Franklin born, 1706.
Jan. 18—Daniel Webster born, 1782.
Jan. 25—General Douglas MacArthur born, 1880.
Jan. 26—Michigan joined the union, 1837.
Jan. 29—President William McKinley born, 1843.
Jan. 29—Kansas became a state, 1861.
Jan. 30—President Franklin D. Roosevelt born, 1882.

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



Show Sense

Jack Jackson

Public Relations—What, How & Why

Just about a month ago I sat in an audience listening to a number of orations on public relations as the high point of industry problems, by such notables as TOA's Gael Sullivan and Herman Levy, MPAA's Francis Harmon, Paramount's Louis Novens, MGM's H. M. Richey, RKO's Leon Bamberger, 20th-Fox's Al Lichtman and many, many others of equal and lesser prominence. They were all on hand for the Memphis meeting of the Tri-State exhibitor's clan.

From the multiple recounting of the Chicago meeting and the TOA Los Angeles convention proceedings, I got the impression that the germination of the industry public relations program and its embryo, which is still aborning, was accompanied by labor pains of distressing severity, and that the most vociferous applause from the rank and file was puny recompense for the effort.

While I'm in the forefront of the cheering section and willing to take the biggest megaphone on the lot and blast my lungs out for what's been accomplished, I still can't help harking back to an interview of some two years ago with Maurice Barr, who does the public relations job for the exciting Paramount-Richards New Orleans office.

When I asked for details about the duties of his job, Maurice replied: 'Well, as I see it, public relations is just determining the common-sense thing to do and doing it."

I'm inordinately happy that all three branches of this industry have finally determined that the common-sense thing to do is to inject ourselves and our business into the inner family circles of our customer groups and assume an unselfish, even altruistic, attitude in the performance of deeds pointed toward the public needs and welfare of our communities. If louder cheering is the power needed to make the public relations program move faster and impregnate the industry more thoroughly, let's all do a "Fog Horn Clancy."

Explains How to Determine Your Public Relations I.Q.

One thing I noticed was that it remained for an inconspicuous fellow—not as to his physical proportions but as being important to the convention—to be the only speaker that didn't assume that everybody present had already taken a post-graduate course in the fundamentals of public relations. It remained for another New Orleanian, A. E. Chadick, executive vice-president of Motion Picture Advertising Service, to explain how to determine your P.R. "IQ," why good public relations was essential to long-range success, how it differed from publicity, and the reward to be expected from its proper application to theatre operation. Chad conducted the primer class needed by so many present, and then went on to take the listeners through grade school and fit them for the advanced discussions of the others. It was unfortunate that only a handful of exhibitors were present at Chadick's early morning session. I'm sure that, had they heard his rudimentary remarks first, they'd have gotten considerably more from the professorial oratory that followed during succeeding days.

Before embarking on the what-is-it and how-to-go-about-it explanations of Chadick, let me give you a bit of the fellow's background, because he's had more opportunity than most to intelligently study and observe from both the objective and abstract position. Way back in 1922 I first met Chad when he was manager of the Strand Theatre in New Orleans for the old Saenger Circuit. Later he major-domoed the opening of the Saenger when that theatre was rated as the fourth most beautiful in the world and became city manager of Saenger's New Orleans holdings. He joined the late Bill Johnson of MPA as a salesman and worked his way to his present position. He travels all 48 states, meeting with individual and group theatremen and individual and group merchants promoting interest in screen advertising. With such experience you must admit he possesses every qualification to speak authoritatively, since his comments represent a combination practical experience in the theatre and the studied observation of a vitally interested spectator.

What follows is a combination of quotation, paraphrasing, summary and personal interpretation of Chadick's remarks.

To begin with, public relations is not, as most seem to believe, an imperceptible something

(*Continued on Page 29*)

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FOR BRIGHTER SHOWS

Pointers on Projection and Sound

Maintaining immaculate cleanliness in the projection room is the first requirement toward doing a good job of projection. Dust on optical elements wastes expensive light. Dirt in sensitive sound switches or contacts leads to noisy sound. Dirt in the aperture scratches the film, putting noise in the sound and streaks in the picture. Oil out of place rots rubber insulation and leads to breakdown. If projectionists have time to keep their equipment in perfectly clean condition and fail to do it, they are not doing their job; if they do not have the time, management should allot it to them.

●

Failure to keep projection room spare parts up to generous inventory requirements is the falsest kind of false economy. Surplus parts won't be wasted; they'll be used sometime. And they are not expensive. Investment in them is merely an insurance premium against the risk of having to refund a theatre-full of admissions because some $2 part is not at hand.

●

Similarly, when some component of the projection equipment shows signs of wear, indicating that bye and bye it will need to be replaced, it is very false economy to wait until the thing is almost worn out before ordering a new one. Should there be some delay in delivery, the part might wear through completely before the new one arrives. There's no harm in having the replacement in the theatre for a while before it will be needed. Projectionists can insure their show by placing such orders in good time; managers can insure the show by okaying those orders immediately.

●

No manager can tell what any item of projection equipment cost his theatre merely by looking up the record of the price paid for it. The original price will not reveal how much the item cost to maintain during its useful life. Shrewd and well-informed buying becomes very difficult unless the theatre keeps complete maintenance cost records in addition to purchase-price records.

●

When you see a friend after a period of absence, you may observe that he has changed, or grown older, etc., but such changes are seldom noticed in a person one sees every day. You see your picture and hear your sound every day. Have they changed for the worse so gradually that you haven't noticed it? Both projectionists and managers will benefit by occasional visits to a competing theatre; preferably one that offers Grade A picture and sound, and then returning as quickly as possible to their own theatre. The patrons, shopping about from theatre to theatre, have constant occasion to make comparison, and if theatre personnel never does, patrons may become strongly conscious of defects that manager and staff never noticed.

●

First-rate theatre sound is of far higher quality than anything the average patron is ever likely to hear over a radio, through a phonograph or from a juke box. It is therefore an asset to the theatre (as something the average patron cannot secure elsewhere) and as an asset well worth maintaining in topnotch condition.

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AARON NADELL
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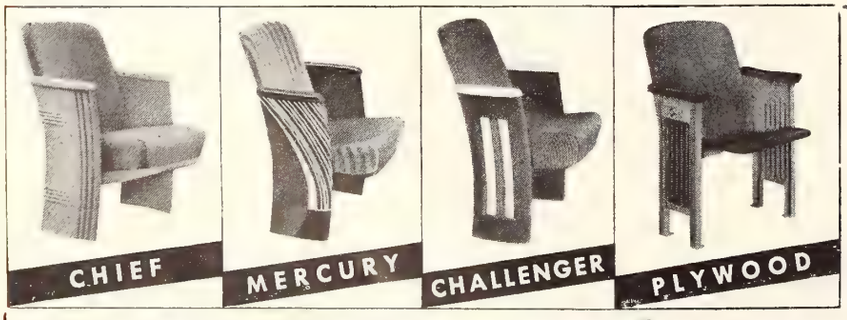
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Today's Carpet Patterns Are Bolder, Designs Larger, Colors Brighter

Today's theatre carpets are bolder in design, the patterns are larger and the colors more brilliant, a survey of current products of leading manufacturers reveals. Further, the larger-scale patterns have definitely established acceptance and "can no longer be considered merely a trend," according to one prominent maker—Karagheusian.

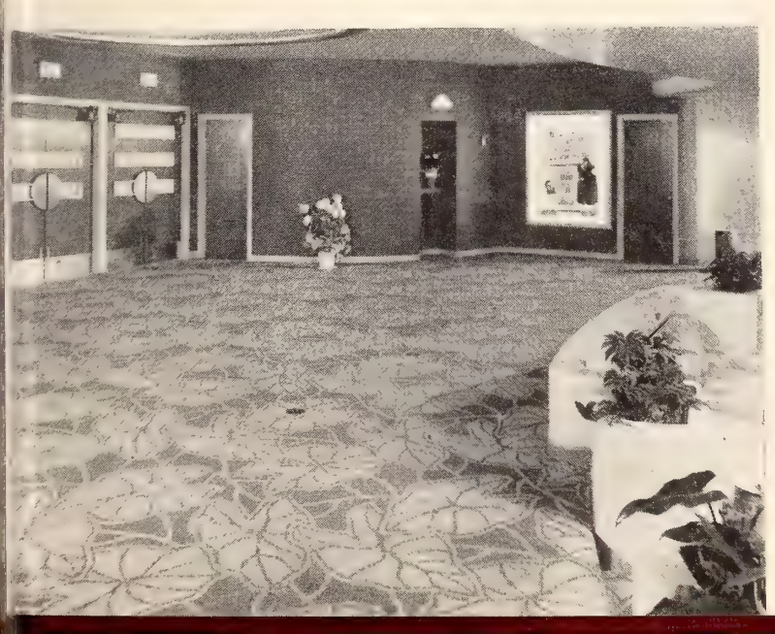
Other developments stressed by that manufacturer, but noted equally in the products and statements of Alexander Smith and Sons and of Bigelow-Sanford, are in the direction of tropical motifs on the one hand; and of large patterns incorporating only one color appearing in two tones, on the other.

Karagheusian explains: "What carpet is best for any theatre depends a great deal on its location and on the type of patronage the management wants to build. Large-scale patterns lend added spaciousness and color to the interior. Tropical motifs such as birds and palm leaves bring gayety and brightness into the theatre. In heavy-textured floor coverings, using only two tones of the same color, luxury and elegance are no longer simulated but actual reality. This form of carpeting is specially favored by theatres that try to create a homelike and intimate atmosphere. Generally, great advances are currently being made in theatre carpet with the accent on contemporary motifs that lend character and movement to the decor."

Goodall Fabrics, Inc., currently stresses theatre carpeting in one pure, single color, for richer appearance and for the eye-impact of an unbroken expanse in one brilliant hue.

As to carpet prices, they won't come down because they can't—on this all leading makers seem agreed. They are also pretty well agreed as to the reason; namely, the change in the cost of imported wool. Domestic wool, it is said, is not well suited to high quality heavy-traffic carpeting of the type needed by theatres. Imported wool is used, but one major source of supply, China, is now no longer exporting. Removal of the competition of Chinese wool from the world market resulted in a partial shortage that enabled other foreign suppliers to charge materially higher prices. No one expects the price of imported wool to decline. As a substitute fibre, nylon is said to be excellent, and some is now being used, along with wool; but nylon of carpet quality is also high in cost.

TOP OF PAGE, left: large-pattern "bird-of-paradise" design by Karagheusian in Laurel Theatre, San Carlos, Calif.; right: large-scale tropical pattern by Bigelow-Sanford in Crest Theatre, Baltimore. BELOW, left: large-scale tropical motif in two tones of same color by Karagheusian in Stam Theatre, Antioch, Calif., and, right, Bigelow pattern in New York's Martin Beck theatre.





FORUM REPORT

How to Plan New Theatre Floors For Best Results in Carpeting

Architects advise recessing floor areas to be carpeted to depth of carpet plus underlay, on all level and sloping floors and in aisles, but not on stairs. Nailing strips, rather than plugs, should be embedded in the concrete, and should run with, not across, aisles and ramps. For concrete stairs, strips should be embedded where tread meets riser.

By a majority vote of more than 90 per cent, the Architects Advisory Council is agreed that new concrete floors which are to be carpeted should be prepared for it by incorporating of suitable nailing material in the concrete at the time it is poured. A majority of nearly two-thirds of the members participating consider that this material should take the form of nailing strips, rather than plugs. An equally large majority considers wood, of one kind or another (many of the members have specific preferences) as the proper material to receive and hold the carpet nails.

A majority vote of 90 per cent holds that nailing strips should run parallel with, and not across, aisles and ramps; with, however, a considerable minority opinion that additional strips should be placed across the aisle or ramp at each end so the carpet can be nailed on all four sides.

On concrete stairs, such strips should be embedded where the step meets the riser leading upward to the next step. There is a small minority sentiment for an additional nailing strip on the nose of each step.

Where floors are not to be carpeted from wall to wall the area that is to be covered with carpet should be recessed for it. More than 90 per cent of the Architects recommend this procedure for level floors; nearly 90 per cent for aisles, and more than 60 per cent for sloping floors or ramps other than aisles. A close majority is opposed to recessing steps for carpeting.

Embedding Wood in Concrete

"It is very imperative to provide wood nailing strips in concrete floors and stairs, which are to receive carpet, when the concrete is poured. Continuous nailing strips are much to be preferred to plugs. If strips are not installed in concrete as it is poured, and the floor is drilled later to anchor them, there is a possibility that they will not hold, and in many cases the concrete will be badly chipped."

"Definitely, new construction should have nailing strips."

But of what material? The Architects are well agreed on wood, but not on the kind of wood. Some of their suggestions are: plywood; fir; treated fir; pine; treated open-grain wood.

One Architect adds: "Reasonably hard, rot-resistant wood such as cypress. Redwood is too soft to hold tacks. Or else white pine tox-i-sealed against rot with Dow's Penta."

And on the question of how these wood strips are to be held in place the members again have their individual preferences. They can be cemented by rubber or mastic; or held in by being bevelled, or both beveled and anchored; or nailed.

However, other methods of fastening carpet, that do not involve use of nailing strips at all, are also suggested. One member, who himself favors nailing strips, nevertheless lists several alternatives:

"In areas where carpet is to be laid use Nailcrete or other types of concrete that permit nailing. Or use tempered steel nails that can attach carpet to ordinary concrete. Or use the new type of carpet with sponge rubber backing that can be cemented to the floor in sections."

Still another alternative is brought forward by another Architect, who notes that: "In portions of the theatre where there is very little traffic the Robertson tackless carpet strip, but I would not recommend it for general use."

For stairs, as noted, the Council in general recommends nailing strips embedded where the tread meets the riser. Here also, strips are preferred to plugs; and one member of the majority adds:

"I would not cast plugs in the slab. If it is not possible to build in strips, let the carpet installers drill for plugs later."

A majority favors adding a nailing strip, or plugs, at or just under the nose of each step, as well as between tread and riser, to shape the carpet to the rounded overhang of the step. But as to this, a member of the majority suggests: "Yes, if the carpet is to be shaped to the nosing of a conventional tread, then another strip should be built in just below this nosing. But we prefer sloping the whole riser to form an overhang, and in that case one nailing strip is enough."

Still further with respect to nailing strips on floors in general: while the large majority, as noted, favor running these parallel with and not across aisles and ramps, a substantial number among that majority add that nailing strips should run around "all the edges of the carpet"—"around the perimeter"—"be continuous"—"placed at all edges and ends of carpet."

Architects Advisory Council

Roger Allen, Grand Rapids, Mich.
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Drew Eberson, John & Drew Eberson, New York, N. Y.
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Harold Spitznagel, Sioux Falls, S. Dak.
Robert Law Weed, Miami, Fla.
William W. Wolf, Sacramento, Calif.

Recessing Floors for Carpet

Except where carpet is to run from wall to wall, all floors (whether level or sloping) should be recessed to receive the carpet and its underlay, the Council believes. Stairs are the single exception; there the advocates of recessing are in the minority.

There is, however, no clear agreement as to how deep such recesses must be; estimates of different members run between a minimum of ⅜" to an extreme maximum of 1¾".

"That depends on the thickness of the carpet."

"And of the matting."

"Whatever depth is necessary to acommodate the thickness of carpet plus underlay. In general, approximately half an inch."

"I should say, at least five-eighths inch to receive both padding and carpet."

Recessing stairs to receive carpeting is, as noted, disfavored by a small majority; and one Architect comments:

"Stairs should be carpeted from wall to wall if carpet is used at all. This will cost no more, and look better than forming a recess on the steps to save a little carpet. Where a stair thus carpeted ends at an upper floor that is not carpeted, a recess the same width as the stairs should be located to receive the carpeting at the head of the flight."

And as a kind of pendant to the meeting one Architect added:

"All these matters may be and are important, but most important of all is to have the carpet laid by labor that is really skilled in that job."

How to Select Carpet Quality, Weave, Colors and Underlay

Carpet quality is best judged by specifications as to type of wool, pile height, strands per inch, density of wool per cubic inch, etc., and direct examination to see that it conforms to specifications. Velvet is the best weave for theatres; red and gold best colors, with gray next. Carpet underlay is indispensable everywhere.

Manufacturer's specification for his carpeting, checked by examination, remains the best method of judging and comparing carpet quality, in the opinion of the Theatre Advisory Council. Only a minority vote among the members participating in the discussion approves laboratory tests or actual wear tests in the theatre.

Velvet is the preferred weave (as it was nearly four years ago when the Council considered that same question) and Wilton is still second choice. Axminster weave is not favored for theatre use.

In the matter of colors (where the general decorative scheme allows freedom of choice) red and gold are preferred, and then gray. Blue and yellow, and all light tones and shades, are disapproved as too prone to show dirt.

The majority feel that the same pattern should "usually" be used throughout the theatre, subject to exception in certain types of theatres.

And by unanimous vote, the Councilors are agreed that underlay is needed under all carpeting; that there is no area in the theatre where it can be omitted.

Quality and Weave

Some of the majority comment on selecting carpet for quality:

"Check type of wool used, number of tufts of wool per square inch, and tightness of weaving. Or, in general terms, the actual specifications of materials and fabricating determine the final choice."

"Check pile height, number of strands of yarn, and count per inch."

"Or on the basis of density of wool per cubic inch."

Such checks would apply in comparing two or more carpets woven the same way, but is there any one type of weave that is best for theatres? On July 20, 1946, on Page E-21, STR reported the opinion of the Council as of that time: "Velvet was the preferred weave, with Wilton next." In December, 1949, the Council still says the same. Some majority comment:

"We prefer the Velvet type carpet because it is generally woven closer than either the Wilton or the Axminster; and because all the wool that is woven into the carpet is wearable surface, whereas in the Wilton part of the wool is woven into the back. So, actually you receive more wear out of Velvet as compared with Wilton or Axminster. Wilton carpets, however, are woven much closer than the Axminster."

"Wilton or Velvet are best, due to their wearing qualities. Axminster will not give proper service."

"Velvet is best for wear per dollar cost. Wilton will look better longer, but our experience shows that Wilton costs about $1.00 more per 27-inch yard than good Velvet having the same life."

Still another Councilor adds:

"As between Velvet and Wilton we have no preferences if both are of good quality, for each have their advantages. Wilton provides sharper color lines and designs; but a good grade of Velvet is satisfactory, reasonable in price, and should cause no dissatisfaction."

Color and Patterns

The problem of soiling is uppermost in the minds of the Councilors in choosing carpet colors but not exclusively so. In the opinion of some members, some colors also show up better after long wear than others, and also are more favorable to the warm tones of lighting used in the theatre and particularly in the auditorium.

The following colors are named as desirable: red, deep red, maroon, gold, gray —and no others.

"Light colors will show dirt quicker than reds and golds."

"We prefer red, gold and gray. Normal theatre lighting of warm tones will compliment these colors."

"We have found that deep reds, maroons and grays hold up better and look better after service than blues or yellows or lighter colors."

The following represents the minority attitude on carpet color:

"We do not prefer any particular color as long as it is in harmony with the architectural type of the building."

In a general way, it can be said that the majority of the Council favors using the same carpet pattern throughout the theatre, but with a number of reservations and exceptions, and conditions.

"We use the same colors and patterns throughout in most theatres. However, certain new patterns of large scale are used in large, flat areas, and the same carpeting with background design only on stairways and in small, confined areas."

"We may change the pattern in large lounges, or in mezzanine lounges."

"It depends on the construction of the theatre. We usually have a different pattern in the ladies' room, and possibly in the aisles."

Theatre Advisory Council

C. B. AKERS, Griffith Theatres.
K. F. ANDERSON, W. S. Butterfield Theatres.
J. H. ELDER, Interstate Circuit.
EMANUEL FRISCH, Randforce Amusement.
MELVIN C. GLATZ, Fox Inter-Mountain.
HARRY J. GLENN, Wm. K. JENKINS Theatres.
R. P. HAASE, Evergreen Theatres.
PAUL HARRINGTON, Ruffin Amusement Co.
HERMAN R. MAIER, Warner Brothers Circuit.
R. H. McCULLOUGH, National Theatres.
HARRY MOSCOWITZ, Loew's Inc.
SAMUEL ROSEN, Fabian Theatres.
FRANK D. RUBEL, Wometco Theatres.
LEONARD SATZ, Century Circuit.
RALPH C. STEVENS, Western Mass. Theatres.
BILL TONEY, Tri-States Theatres Corp.
EDWARD TOPHAM, Jr., T. & D., Jr. Enterprises.
CLAYTON TUNSTILL, Malco Theatres.
R. VAN GETSON, Balaban & Katz Corp.
JULES S. WOLFE, Fam.-Players Canadian.

Carpet Underlay

As noted, the members participating are completely unanimous in holding that there is no place in the theatre where carpet should be put directly on the floor without underlay of some kind.

As to the kind of underlay (whether ozite or rubber) an even half of the Councilors prefer the ozite absolutely, while the others use both ozite and rubber, or are experimenting with use of rubber exclusively.

One Council member sums up the pros and cons of the two materials in this way:

"Generally speaking rubber has a better underfoot feel than ozite or hair pads. However, rubber does have some disadvantages in that it allows the carpet to shift or allows a general movement in the carpet, particularly if the rubber is half-inch thick. It also allows fine silt or sand to lie on top of the rubber, causing wear on the back surface of the carpet. The hair underlays absorb a portion of this material. Generally, rubber has a longer life than ozite. Usually one rubber installation will do many carpet installations, where ozite packs and, as already mentioned, absorbs dirt and sand.

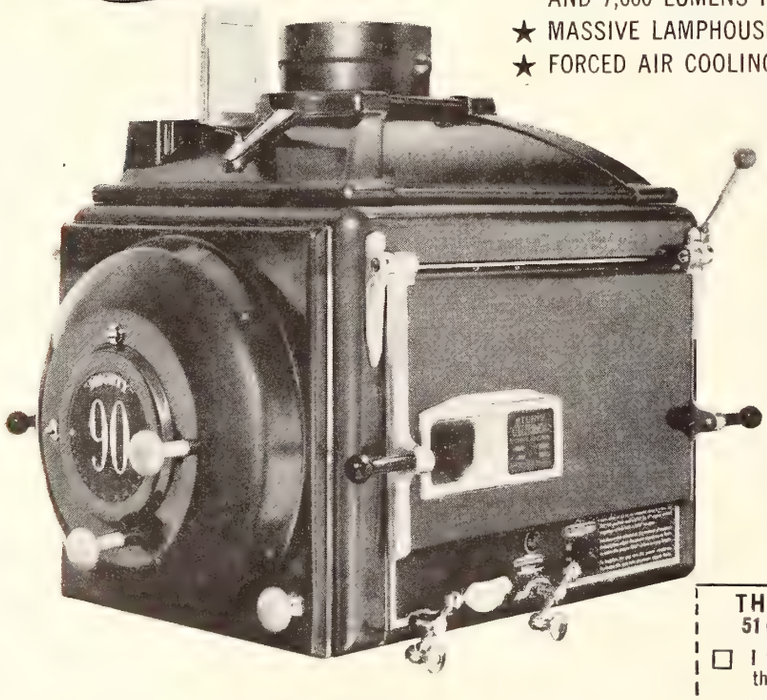
"I do not believe that rubber should be used on ramps or sloping floors, as the carpet at the end of an aisle or at the upper portion of the ramp or aisle cannot be laid securely enough owing to the movement of the carpet. This creates a definite maintenance problem. But rubber is excellent for stairs, as the corners of the stair riser and tread do not cut it in two as they do hair padding."



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★ UNIT CONSTRUCTION PERMITS INSTANT REMOVAL OF MAJOR COMPONENTS

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☐ I would like a demonstration of the Strong Mighty "90" in my theatre, without cost or obligation.

Please send free literature on the ☐ Mighty "90"; ☐ Mogul Lamp; ☐ Utility Lamp; ☐ Strong Arc Spotlamps; ☐ Strong Rectifiers; ☐ Strong Reflectors.

Name.....

Theatre.....

Street.....

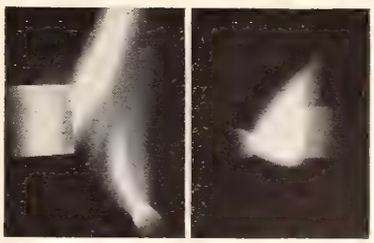
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THEATRE EQUIPMENT GUIDE

Current Information for the Buyers of Theatre Equipment and Accessories

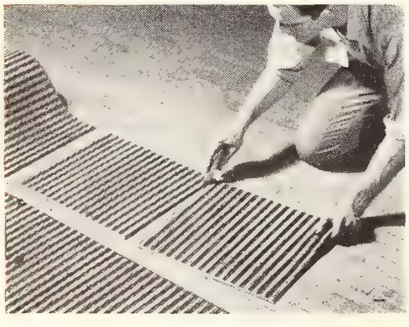
1. Advertising Illusion Compels Attention



All passersby, but children particularly, will be puzzled and attracted by this advertising illusion, here used to represent Santa Claus, which apparently turns its motionless head to "follow" the passing observer. As seen here from the left, the head appears to be looking leftward — seen from in front it would appear to look ahead— and from right to be looking right. Illusion is said to result from the fact that the figure is concave, and to persist through vertical as well as horizontal angles up to 180 degrees. Heads of motion picture stars could be made to behave similarly if a circuit or a producing company wanted enough of them to justify manufacturing a mold; and general ornamental designs such as this Santa Claus are currently in production, according to the manufacturer, Wonder-Art, Inc. Material is a rigid vinylite plastic, pressed to shape and then colored as required. Trade name is Magicast. The invention is patented.

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2. Rubber Matting for Runners and Door Mats



New and said to be exceptionally economical in price, the rubber matting here shown being cut to size as needed comes in rolls for use as runners, and in squares which can be subdivided for use as mats. Trade name is Do-All Matting; manufacturer is D. W. Moor Company. Material is new rubber, reinforced with strong cords, and ¼″ thick. The ribbed construction serves as dirt remover, provides safety, is described as comfortable to walk and stand on, silences footsteps, and prevents water and mud soaking into floor coverings. The material is said to lie flat and hug the floor. Colors currently available are Delft blue, Venetian red, Erin green and a mosaic pattern.

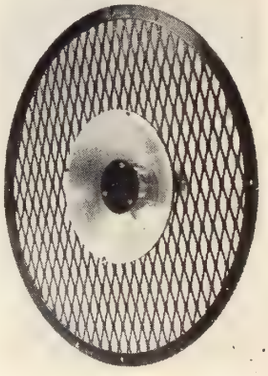
3. Improved Sponge Rubber Carpet Underlay



Made possible by purchase of new machinery, an improvement has been added to this Fremont Supreme Underlay in the form of waffling of both sides, rather than of one side only as was previously the case, according to an announcement by Fremont Rubber Company's Sales Manager, Wallace C. Gilbertson. The double waffling adds increased softness and resilience underfoot and at the same time provides a firmer grip to both floor and carpet. The sponge is ¼″ thick and comes in rolls 36″ wide.

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4. Eight-Watt Tweeter for Better Sound Quality



Theatres that use ordinary cone-type speakers for public address or with their sound systems can obtain improved and more modern sound quality by adding this new tweeter or high-frequency speaker, which is specifically designed to permit simple and inexpensive installation. It is mounted across the face of an existing speaker. The tweeter is supplied with two different screen mountings, for use with either 12″ or 15″ cone speakers. The screen pictured here is mounted across the cone speaker opening. Depth of the tweeter is 2⅝ inches; its diameter less screen is five inches; voice coil impedance five ohms. The manufacturer recommends that the voice coil be connected directly in series with that of the cone speaker where the latter has an impedance of six to eight ohms; for other cone speaker impedances series connection combined with shunting resistors is recommended. Rated frequency impedance of the tweeter is 900 to "beyond 15,000" cycles; rated horizontal and vertical dispersion angles 70 degrees. Price is $24.50 for the 12″ mounting, $26.50 for the 15″ mounting; the maker is Mark Simpson Manufacturing Co., Inc.

5. Combination Soda Fountain-Storage Cabinet



Combination soda fountain and refrigerated storage cabinet here shown, latest development of Sweden Freezer Manufacturing Company, has one draft arm for soda and one for water, and cabinet space with removable wire shelves, and a lift of only a few inches for ease in handling heavy mix cans. Interior is enamel-finished for easier sanitation. Cabinet here shown is supplied either with remote condensing unit, or without it for connection to existing refrigeration systems. The Sweden Company calls this model a "low investment" unit.

6. Aids for Selling Refreshments in Drive-Ins



Refreshment sales equipment for the drive-in is illustrated and described in this two-color, eight-page booklet issued by National Theatre Supply. Vending carts, hot and cold refreshment containers that strap around the itinerant vendor's shoulders, frankfurter grills and steamers, sandwich grill, coffee brewer, French-fryer and hot peanut machine are all pictured and listed; in addition to the more usual theatre refreshment items such as popcorn machine, candy case, cold beverage and cold ice cream merchandising equipment, and popcorn and its seasoning. The pictures are clear and informative; accompanying descriptions are terse but cover all important details except price and offer much practical information in very short reading time.

7. Design and Construction of Drive-Ins



Detailed architects' drawings showing both drive-in ramp layouts, and profiles and viewing angles for drive-in grading; as well as a wealth of information about license, traffic, structural and electrical requirements for outdoor theatres, can all be found in this closely-printed and extremely informative 24-page brochure entitled "The Design, Construction and Equipment of a Drive-In Theatre." It is written by Fred C. Matthews and published by Motiograph, Inc. The booklet, however, is not intended to replace the architect, but stresses that "In building a Drive-In Theatre you really need competent advice from a registered architect and a theatre equipment specialist." Architects as well as theatremen may find the abundant data set forth in this brochure of value, since it is based on wide practical experience. How to select a suitable plot and what considerations to watch out for; and what to do about sanitation, water supply, and refreshment sales, are also set forth in these pages.

8. Drive-In Speaker Cover Saves Winter Removal

Drive-In speakers can now be left on their posts all winter—the cost of disconnecting and removing them in fall and replacing and reconnecting them in spring eliminated entirely. Central States Paper and Bag Company has brought out a protective transparent, water-resistant bag of polyethylene plastic that slips over the speakers, is gathered around the post beneath them, and there tied in place. Only preparation needed the following spring is to slip the knot and lift the bag off. Distributor is National Theatre Supply.

9. Magnetic Recorder for P. A. Announcements

"Plugs" for refreshment sales and coming attractions can now be recorded on a magnetic unit brought out to sell for less than $100 by Ampro Corporation. Record can be played back through the unit's own 4x6" oval loudspeaker, or piped into the theatre's sound system or p. a. system. Tape can be magnetically erased and re-used indefinitely for maximum economy. Threading and operation are said to be exceptionally simple.

How to Use the Guide Service

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If you desire additional information on the products described on these pages, merely fill in the blank at right with the key number, designated by the numeral in the title line of the description, sign your name and mail to this publication.

•

Address All Inquiries to
SHOWMEN'S TRADE REVIEW
1501 Broadway, New York 18, N. Y.

12-10-49

Check Items for Further Information

(Please type or print name and address carefully)

Showmen's Trade Review, 1501 Broadway, New York 18, N. Y.

Send further information on the following items with the understanding that this request implies no obligation on the part of the undersigned.

#1.... #2.... #3.... #4.... #5.... #6.... #7.... #8.... #9....

Name..... Theatre.....

Street Address..... City..... State.....

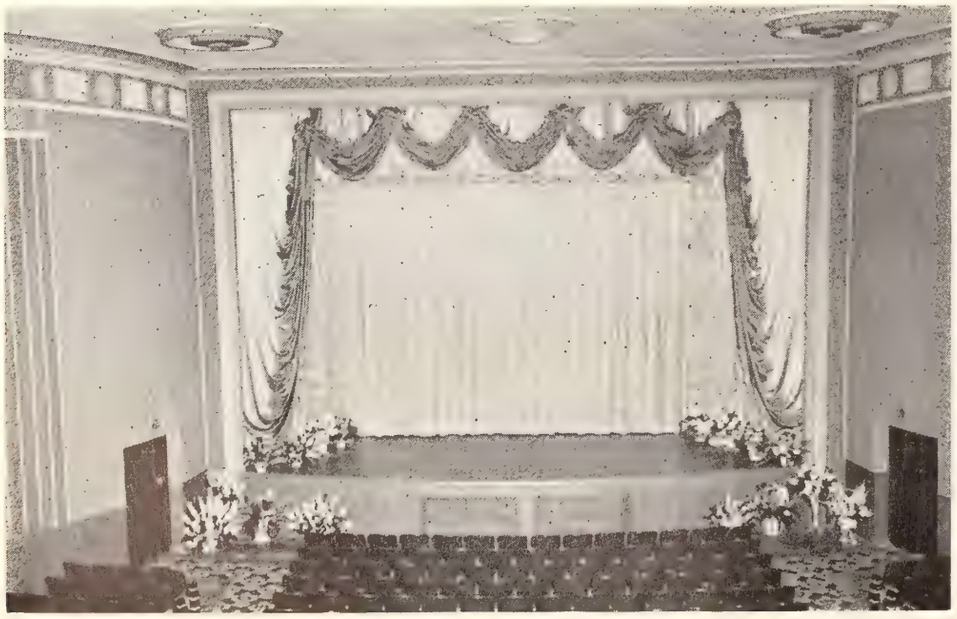
Builds 1,000-Seat Theatre for Town of 4,000

House Has Refrigeration, Contour Curtain, and Top-Notch Projection and Sound





FACADE is buff brick with blue porcelain-steel name panel and "Varsity" in orange trimmed with white. Entrance is finished in buff and maroon porcelain-steel. LOBBY, center, is dominated by candy stand and popcorn machine behind it (not seen in picture). AUDITORIUM, below, has rose-colored contour curtain, screen curtain of gold rayon, and borders of eggshell and aqua.



Serving the town of Martin, Tennessee (population between 3,500 and 4,000) and surrounding countryside, W. F. Ruffin's new Varsity Theatre offers 1,000 seats on two floors, 80 tons of refrigeration in its conditioning system, an ultra-modern facade trimmed with porcelain steel, staggered seating, contour curtain, and the finest equipment for projection and sound.

The theatre is named for the Junior College of the University of Tennessee, which is located in Martin and has 750 students and 50 instructors. The theatre's name sign is in the college colors—orange and white—against a background of blue porcelain steel. Brick on either side of the huge name panel is buff, and the outdoor lobby area under the marquee is finished in buff and maroon porcelain enamel.

The ticket window is built into the buff-colored porcelain wall, at the patron's right as he approaches the theatre. Otherwise most of the wall space under the marquee, including the wall between the twin pairs of entrance doors, carries poster cases advertising present and coming attractions.

As they hand their tickets to the doorkeeper and pass into the circular, terrazzo-floored lobby, patrons find facing them and only a few steps away a large candy stand, with a popcorn machine directly behind it. Most of the rest of the lobby wall space, except as needed for doors, carries poster cases advertising coming attractions.

Auditorium seating is staggered in the orchestra but not in the balcony. On both floors it is arranged on a two-aisle plan. The staggered seating is effected by using chairs of different width in alternate rows.

Most conspicuous feature of the auditorium is the contour curtain, of rose-colored satin, on which a color wheel plays when it is raised or lowered. Side legs and overhead border are of aqua and eggshell damask, while the screen curtain is gold rayon scalloped in a horizontal design. Exit drapes are dark velour. All curtains and draperies are flameproofed.

Press Date Changed for Theatre

Opening of the Varsity Theatre caused the local newspaper, the *Weakley County Press,* to print a day earlier and appear on the streets on Wednesday instead of Thursday. The *Press* also devoted its leading editorial to the new theatre, under the title of: "The Varsity Theatre a Compliment to Martin."

The editorial went on to say that: "The *Weakley County Press* congratulates the Ruffin Amusement Company and feels highly complimented that it should choose our fair city to construct such an elaborate house of entertainment."

Present policy of operation is four shows on weekdays, three on Sundays, and on Saturdays double features and continuous

(*Continued on Page E-19*)

New Theatre Projects Up Very Sharply This Fall

Dramatic upturn in new theatre projects reported by SHOWMEN'S TRADE REVIEW was witnessed this Fall. As compared with the summer average for July, August and September, new projects jumped 44.7 per cent in October, while November showed an even higher score of 55.3 per cent more new projects than the average for the three summer months.

The increase was registered in both drive-in and indoor theatre projects. The improvement in November's figures over October's was caused by an increase in the indoor theatre field, the number of new drive-in projects reported remaining practically constant during the two months.

As against the Summer average of 47 new theatre projects of all types per month, October registered 68 and November 73. New drive-in projects numbered 49 in October and 48 in November, as against the summer average of 32 per month. New indoor projects were 19 in October and 25 in November, as against the summer average of 15 per month.

Drive-Ins Grow Larger

A definite evolution toward larger drive-ins can be seen from these figures: Average drive-in capacity (number of cars): Summer, 645; October, 646; November, 708. Average drive-in cost: Summer, $114,970; October, $128,428; November, $151,545.

The increased cost for drive-ins is closely related to their increased size; in actual cost-per-car there has been a slight decline from the three Summer months' average of $210 per car to $182 in October and $196 in November—these figures being restricted to reports that give both cost and capacity for the same theatre.

More Indoor Projects

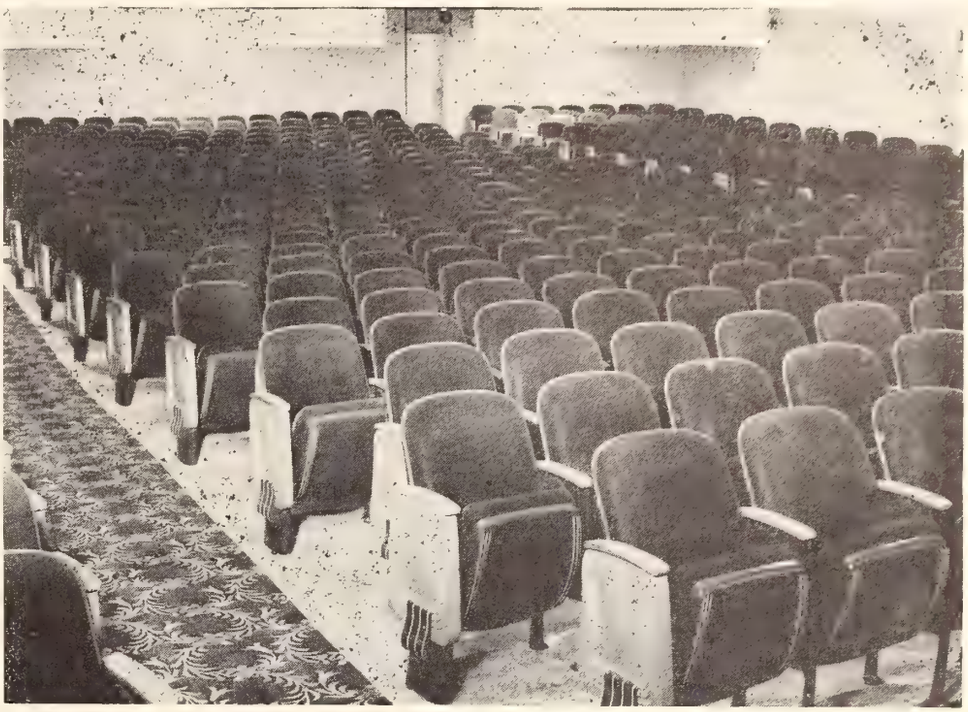
New indoor theatre projects averaged 15 during the three summer months, but totalled 19 in October and 25 in November. Average cost-per-seat (where capacity and cost figures are available for the same theatres) remains moderately constant at $140 in September, $150 in October and $146 in November.

In geographical distribution these new projects were spread over every part of the United States. October's reports have the following distribution: Illinois, 9; California and Wisconsin, 5 each; Kansas, Pennsylvania and Texas, 4 each; Missouri, 3; Arkansas, Georgia, Idaho, Kentucky, Maryland, Minnesota, New Mexico, New York, Oregon and Tennessee, 2 each; and 1 each in Colorado, Connecticut, Delaware, District of Columbia, Florida, Massachusetts, Michigan, Nebraska, New Jersey, Oklahoma, South Dakota, Utah, Washington and Canada.

November's distribution saw 8 new projects each in California and Illinois; 5 in Pennsylvania; 4 each in New Jersey, New York, Tennessee, Texas and Wisconsin; 3 each in Iowa and Louisiana; 2 each in Connecticut, Georgia, Kentucky, Missouri, Nebraska, Oklahoma, Washington and Canada. And 1 each from: Alabama, Arkansas, Delaware, Indiana, Kansas, Massachusetts, Minnesota, New Hampshire, Ohio and Oregon.

Air Conditioning and Retractor Chairs In 850-Seat House Charging 45 Cents

ARKANSAS THEATRE FIRST USER OF LATEST AMERICAN BODIFORM; HAS COMPLETE YEAR-ROUND CONDITIONING INCLUDING HUMIDITY CONTROL





At top, some of the 850 chairs, first of this model to be installed in any theatre anywhere. Right, brick-and-tile facade of the new house, which has all-glass entrance doors and mirror panel above them.

When opening his new Cameo Theatre, in the township of Magnolia, Arkansas, Manager Harold L. Runnels chose three equipment features to advertise in red type in his first program leaflet—Westinghouse air conditioning, Simplex-Voice of the Theatre sound, and American Bodiform Retractor chairs.

The Cameo is of all fireproof construction; has year-round air conditioning including complete humidity control and seats 850 on two floors. Policy is first run, with admissions 45c for adults and 10c for children every day except Saturday, when the adult price is dropped to 35c.

The facade is light-colored brick above the marquee and tile around the all-glass door entrance. Box office is at the patron's left. A sloping mirror is mounted above the glass doors the full width of the entrance-way. At the peak of the V-shaped marquee is an enamel cameo—corresponding to the name of the theatre—which measures 10x10 feet with its frame, and is illuminated with neon in three colors.

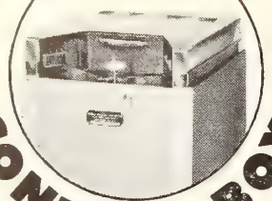
A six-foot oval cameo in white plaster adorns one wall of the carpeted foyer. At one side of this ornament is the entrance to the women's lounge and at the other side the refreshment counter.

Side walls of the auditorium are ornamented to their full height and half their length by enormous mural representations of the magnolia blossoms for which the community is named. Seating in both orchestra and balcony follows a two-aisle plan. The Cameo is the first theatre in the world to install the new Bodiform Retractor chairs, according to their manufacturer. "The reason for choosing American Bodiform Retractor," states Manager Runnels, "was that we have American Bodiform in our Macco Theatre and think they are the best seats money can buy. For our new Cameo we wanted the best and think Bodiform Retractor will provide even better service and movie comfort for our patrons."

Owners of the Cameo (and also operators of the nearby Macco and Sunset Drive-In) are Robb & Rowley United, Inc.; Mrs. W. P. Florence and W. P. Florence, Jr. Radio interviews, broadcast through KVMA, in which patrons were asked to tell what they liked best about the new theatre, featured the Cameo's opening.

Do YOU know why over 2000 theatres now use the AUTOMATICKET

STUB ROD CONTROL BOX*

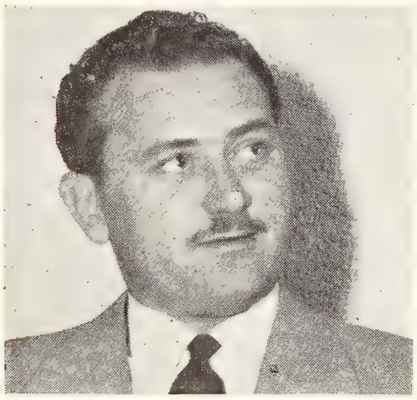


• You should—it's the world's only thoroughly proved TICKET COLLECTION CONTROL SYSTEM Quickly pays for itself in the thefts it halts

For full information write GENERAL REGISTER CORP. LONG ISLAND CITY 1, NEW YORK or your theatre supply dealer.

*Covered by U.S. Patents

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D. L. JOHNSON—Owner, Strand Theatre, San Diego, Calif.—says: "RCA Service is the most inexpensive business insurance I buy. RCA's excellent maintenance program keeps my equipment at maximum efficiency."

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— PLASTIC AND CAST ALUMINUM —

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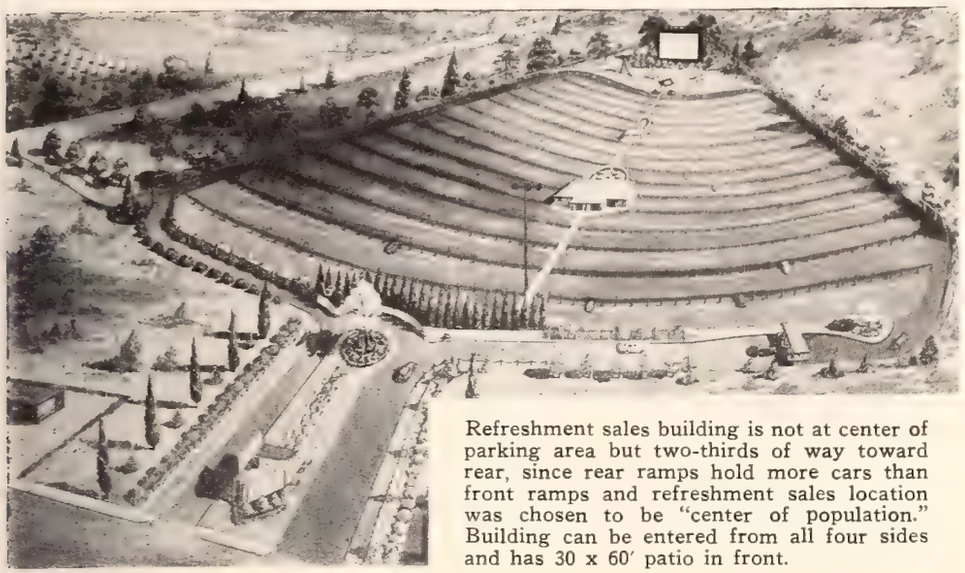
3021 W. 36th St., Chicago · 1451 B'way, N.Y.C.

Maintenance Memos for *Managers*

JANUARY, 1950

1. Does noise of machinery, or talking in the projection room, inconvenience your balcony patrons? If so, consider advisability of glassing in projection room portholes.
2. Is your screen old and no longer able to reflect light efficiently? Consider resurfacing or replacing it to give patrons a brighter screen image and avoid waste of current.
3. Time now to reinspect the roof for signs of any damage or weakening suffered under the strain of winter conditions, and to order any repairs needed to prevent worse trouble.
4. Time also to inspect outdoor painted metal work, such as the marquee, marquee holding bolts and rods, water tank, water tower, name sign, etc., for winter damage.
5. Are your 1950 changes in operating and maintenance routines working as well in practice as you expected they would, or do some of them need still further revision?
6. If candy counter location is too close to radiators, etc., have staff rotate candy between between counter and cold storage place to minimize loss of salability resulting from heat.
7. Do your entrance and lobby impress patrons as clean, comfortable and inviting? Is the cashier neat, pleasant and invariably courteous to every one of your guests?
8. If you are redecorating your auditorium in any way that is likely to change sound absorption, have service man recheck distribution of sound over whole seating area.
9. Do you maintain a regular running inventory of all lamp bulbs and tubes, cleaning compounds, fuses and other supplies? If not set one up as guard against costly "leaks."
10. Do you or does some qualified staff member spend an occasional night with cleaning crew to see they do their work thoroughly and without waste of detergents?
11. Have you set up a regular schedule for periodic inspection and test of whatever emergency lighting installation you have, to make certain it will always be ready for emergency?
12. Time for another inspection of condition of all extension cords, their plugs and electrical connections? Faulty plug and discarded popcorn wrapper could start fire.
13. Are all hearing aid units still in good condition? Have you set up a schedule for their frequent inspection and for prompt repair of faults as soon as discovered?
14. Time for re-inspection of all vending machines. Put coin in each, note whether operation is still quiet, efficient, flawless; have any faults found corrected promptly.
15. Do ushers replace flashlight batteries promptly as needed, and have they a sufficient supply at all times? Do not subject patrons to minor irritations.
16. Are all newly-hired employes thoroughly instructed in your safety procedures, and older hands given refresher instruction in safety at reasonable intervals?
17. Do you authorize projectionists to come in before show time in order to inspect equipment each day and to rewind and examine every new reel of film before projecting it?
18. If you maintain a bulletin board for instructions to staff members do you take care that it is always up to date, that old notices do not remain to obscure new ones?
19. Time for another really thorough check of seating to find small faults before they grow worse and thus avoid possible injury to patrons or damage to their clothing?
20. If you should fall sick and could not come in, or had to leave early, is your organization so geared it could carry on as effectively as if you were present in person?
21. If an employe falls sick and can't come in, or must leave early, will that take you away from your own important duties or is your organization geared for such contingencies?
22. If you have a seldom-used announcing system have you a regular schedule for inspecting it and trying it out to make sure it will always be ready for instant use?
23. Do you have a regular schedule for meeting with the projection staff and talking over with them their problems, condition of equipment, and other details?
24. How often are footlight trough and other curtain-lighting coves cleaned and painted? Are you wasting current by burying lamps and reflecting surfaces under dust?
25. Do you occasionally check adjoining properties for fire hazards that could endanger your theatre? Your neighbors may be less fire-conscious than you are.
26. Time to have all dimmer and flasher banks re-checked for burned, worn or defective contacts or other parts, to prevent development of serious faults?
27. If cleaning staff really needs any new vacuum cleaner, brooms, brushes, mops, etc., don't fail to provide them. Worn-out tools never could produce first-class work.
28. Time again to remove stain or dirt from around heat grilles or radiators, repainting as necessary? Radiators should be cleaned and wire-brushed, at least.
29. Time for re-check of condition of upholstery of all lounge and lobby furniture to assure patron comfort and to catch small faults before they grow into serious ones?
30. How often do you call in an expert to go over your heating plant to make sure it is still functioning at maximum efficency and not wasting expensive fuel?
31. Have you personally examined how well your arrangements for removing snow and ice from in front of and around your theatre are working, and whether they need any improving?

Snack House Placed at "Population Center" In New 950-Car Pennsylvania Drive-In



Refreshment sales building is not at center of parking area but two-thirds of way toward rear, since rear ramps hold more cars than front ramps and refreshment sales location was chosen to be "center of population." Building can be entered from all four sides and has 30 x 60′ patio in front.

Featuring separate buildings for refreshment sales and projection equipment, so each can be located at the point of maximum advantage, David Milgrim's new Boulevard Drive-In at Allentown, Pennsylvania, has the refreshment building located not at the center of the parking area but at the "center of population" in that area.

Since the rear ramps stretch over wider arcs than the front ramps, and therefore accommodate more cars, the "center of population" is not half-way from front to rear of the parking area, but approximately two-thirds of the way toward the rear —in line with the tenth of the fifteen ramps.

This is too far back for best projection results, and accordingly the separate projection building is located two-thirds of the way toward the front—in line with the fifth ramp. Even at that location, the projection distance is 280 feet. Interposition of a large childrens' playground between the front ramp and the screen provides better viewing for patrons parked in the front row, inasmuch as the screen is sixty feet wide and could not be watched with comfort if the front row were too close, but increases projection "throw" accordingly.

Designed by William H. Lee

William H. Lee, Philadelphia theatre architect and member of STR's Architects Advisory Council, designed the new open-air theatre. It is located at the corner of Allentown's Fenwick Street and Union Boulevard (hence its name) and occupies a total of twelve and three-quarters acres including ramps, drives, playground and landscaped areas. Site was bought from the Pennsylvania Railroad at a reputed price of $60,000. The theatre opened so recently that landscaping still has not been completed. Artist's drawing shown above represents, says Mr. Lee, "a faithful delineation of the theatre as it will appear when the planting has been developed."

The entrance drive is wider than the exit drive—50 feet as against 30 feet—and provides a total hold-out area of 850 lineal feet between the highway and the box offices. There are two of these, each serving two lanes. These twin structures are not devoted to ticket booths alone; in addition one contains the manager's office and the other an usher's room.

All ramps and drives are paved with oiled gravel—the drives with oiled 4-inch stone and chips, and ramps with oiled 2-inch stone and chips. Each ramp is 38 feet deep. Wire fencing surrounds the entire area.

Illumination is provided by "moonlight" from the top of a 100-foot pole; by fence lights every 20 feet along both sides of the parking area; by downlights at each speaker post, and by cove lights and neon border lights at the refreshment building. Neon and incandescents are used on the V-shaped attraction sign; and there will be concealed lighting in the shrubbery when planting and landscaping have been completed.

The concession building at the "center of population" can be entered from all four sides; and a 60 by 30 foot patio extends in front of it. Total sales counter length is 75 feet. Additionally, the same building contains men's and women's rooms, a storage room, and transformer vault for the incoming power.

To reach the playground from the refreshment building patrons walk down theatre's center aisle (which divides to make an island of the projection house) and thence through a gate, since the playground is fenced off from the parking area. Maximum depth of the playground is 128 feet from the fence to the screen. Playground equipment installed includes carousel, swings and see-saws.

Moor Heads American Mat Corp.

Succeeding E. M. Belknap, who died recently, Dudley W. Moor, Jr., is now president of American Mat Corporation of Toledo, Ohio. He had formerly been vice-president.





LEON ROSENBLATT—Secretary and Treasurer, Rosenblatt-Welt Corporation, New York, N. Y.—says:

"We are celebrating our 20th year with RCA equipment and service, and find it the best insurance for good sound."

To get the benefits of RCA Service —write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, N. J.

MAKE YOUR THEATRE A

Dream Castle

and you'll sell more dreams at your boxoffice

Send your rough sketches or plans for free estimate & color rendering

Wall Coverings ● Painting ● Ornament Plaques
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To Keep in Touch with
EQUIPMENT PROGRESS
Read the Advertisements in
SHOWMEN'S TRADE REVIEW

Maintenance Memos for *Projectionists*

JANUARY, 1950

1. Are all your projection reels still in good condition? If not, have you asked for new ones? Don't risk having to project from defective reels or shipping reels.
2. Do you use field glasses, or go down into the auditorium now and then, to double-check your screen image for perfection of focus, even illumination, absence of travel ghost?
3. If your equipment includes spare arc rectifiers or motor-generators do you inspect and operate them on periodic schedule to make sure they will always be ready when needed?
4. Is projection room lighting so bright, or so poorly planned, it interferes with your critical observation of the screen? If so, ask to have needed changes made.
5. Are you thoroughly familiar with Underwriters' and your own local safety codes, and do you watch projection room and its fittings constantly for any non-conformance?
6. Do you keep in touch with technical developments through trade papers and otherwise, and recommend helpful improvements that happen not to have come to your manager's attention?
7. Check back-screen speaker connections to make sure that all are tight and uncorroded; check all back-screen speaker fuses for perfectly cool operation.
8. Remove all tubes from their sockets, examine tube prongs and socket contacts for dirt, and for evidence of poor contact or of sparking between contact and prong.
9. Time to make another thorough experimental check of the action of all port safety shutters for reliability and fast response? Adjust them as found necessary.
10. Time for another close examination of the condition of the asbestos-covered leads to ALL lamphouses? If replacements will be needed soon, order them well in advance.
11. Re-check all motors and motor-generators for condition of bearings, brushes, commutators and lubrication; have all indicated repairs and adjustments made promptly.
12. Carefully re-examine the contact blades and contact clips of all power and arc switches. Adjust, clean and burnish them as necessary; order indicated replacements well in advance.
13. Time again to inspect carbon jaws in all lamphouses? If any are in less than perfect condition sand off roughness or make other needed adjustments, or order new ones.
14. Time to re-check the non-synch for quality of sound, signs of wear, need of lubrication? If you have a little-used announcing mike, try it out at the same time.
15. Are you ever forced to mutilate a print to make sure you won't miss a changeover cue? Simple and highly effective cue markers are available at very low cost.
16. If you have a spare mechanism installed for use in emergencies run a reel on it from time to time to assure that it will always be in perfect condition whenever needed.
17. Re-check to make sure projection room still has every type of special wrench and special tool needed. Order replacements at once for any that are found missing.
18. Time again to inspect changeover mechanisms and their switches for signs of wear or imperfect contact? Order any replacements that may be needed soon well in advance.
19. Test the action of the automatic fire shutters in all projector mechanisms to make sure they are still in good condition and completely reliable in action.
20. How long since the accuracy of projection room electrical meters has been tested? Borrow a good test meter, or at least check them against each other.
21. Time for another examination of all circuit-breakers and automatic motor starters for accuracy of action, condition of contacts, and adequate lubrication?
22. Are your 1950 changes in operating and maintenance routines working out in practice as well as you expected they would, or do some of them need still further revision?
23. Are your new 1950 inspection and report forms and records working out in practice as well as they were supposed to, or do some of them need to be revised still further?
24. Do you find any difficulty in starting equipment each day because lubricating oil or grease has stiffened these cold winter nights? Why not re-lubricate for winter?
25. If projection suite has radiators, do they have steeply-sloping covers as Underwriters require so no one can ever by chance place a reel of film on one of them?
26. Time once again to re-examine ALL soldered connections throughout entire sound system? Inspect each one carefully; re-solder any that appear to be even slightly doubtful.
27. If your sound amplifiers have plug-in types of condensers for easier replacement, plug in the spares now and then before show to make sure they will always be ready if needed.
28. Why not try out all spare tubes before or after show to make sure no imperfect one got past inspection but that all are ready for instant use if needed?
29. Go over holding nuts of all transformers and choke coils in all amplifiers and rectifiers, tightening any that have worked even slightly loose. Loose laminations cause hum in sound.
30. If projection room ventilation is kept to minimum this cold season, make certain arc exhaust flues are not partly clogged. They don't sell new lungs.
31. If your lamphouses are relatively old have you checked in detail into what the latest and most efficient models could do to give you a better show or lower operating costs?

• I. A. Notes •

News of the Locals and Men Who Put Shows on the Screen



Cecil Wood

Veteran projectionist Cecil Wood, member of Local No. 306, New York, and senior member of the 25-30 Club, was honored on the fiftieth anniversary of his career as a projectionist when the owners and staff of New York's swank Paris Theatre, where he is currently employed, joined to stage a luncheon in tribute to his fifty years of service to the industry. The luncheon was held in the theatre, at noon of November 10th. Cecil Wood has projected motion pictures since 1899, in theatres all over the world.

The Bridgeport (Conn.) Sunday Post recently printed the following verses, composed by Jerry Conboy, projectionist at the Loew's Poli Majestic Theatre in Bridgeport and member of Local No. 277:

"After the show is over
And the town has gone to bed
Comes another group of show folks
To earn their daily bread.
The patrons never see them.
They work throughout the night
With mops and vacuum cleaners
To keep things clean and bright.
They speak a different language
That's hard to understand;
But regardless of their accent,
I think each one is grand.
At daybreak every morning,
With shawls around their head,
These little old charwomen
Trudge wearily home to bed."

Local No. 163, Louisville, Kentucky, has entered two bowling teams in the A. F. of L. Bowling League, of which the Local's business agent, John Flaherty, is president. He is also captain of one of Local No. 163's two teams, the other being headed by John Dahl. Membership of the teams comprises: A. Ansbach, Sr., and A. Ansbach, Jr.; L. Bevel, Lester Grewell, R. E. Gross, Jesse Hopewell, R. Hulette, Frank Riffle and Irvin, John and Roy Ulmer.

Mayor William O'Dwyer of New York has named James Murphy, Secretary and Business Agent of Local No. 750, (Treasurers and Ticket Sellers) to membership in the advisory committee that will plan improved arrangements for sale of theatre tickets to eliminate undue speculation. The same committee will also consider proposed changes in the New York City building code as it applies to theatre construction.

Judge William A. Frack of Northampton County, Pennsylvania, was presented with a life membership card by Local No. 203, Easton. As a young lawyer Frack gave his services to the local gratis in connection with an injunction case, which he won. He has since served as District Attorney, and now as County Judge, but Local No. 203 has never forgotten the service he rendered in the desperate depression days of 1931.

"Recognizing that television is a new industry which has not been economically stabilized," a statement by Local No. 815 of Los Angeles Television Studio Broadcasting Employes explains, an agreement just concluded between the Local and Station KTLA provides as many basic advantages for employes as possible "without imposing on the new industry conditions which were not economically feasible."

Knights of Labor Local No. 3030, a Massachusetts organization competitive to the I.A., has been absorbed by Local No. 182, Boston, and Local No. 96, Worcester, with similar action expected soon by Lawrence Local No. 256. Fifty former Knights were admitted into the Boston organization at initiation fees of $50 each, $326 less than the standard fee for new members.

A memorial fund, proceeds of which will provide yearly scholarships at two local universities, has been set up by Local No. 277, Bridgeport, Connecticut, in honor of its charter member and late President Emeritus, Peter Benard. Baseball and basketball leagues for children in local public and parochial schools will also be established by the proceeds of the fund.

Adrian A. McCroskey, member of Local No. 446, Astoria, Oregon—who paid his way through college as a working projectionist and is now handling details of multi-million dollar contracts as an electronic engineer in the employ of Glenn L. Martin Co., of Baltimore—retains his I. A. membership. "It is a very good insurance against poverty," he says.

Walter Dunkelberger, member of Local No. 510, Fargo, North Dakota and Moorhead, Minn., and STR's correspondent in Fargo, carried the colors at the latest convention of the North Dakota Fraternal Council of the United Commercial Travelers of America. Dunkelberger had been elected to represent Fargo Council No. 65, UCTA, at the convention.

International President Richard F. Walsh recently told a gathering of I. A. members from Texas and Oklahoma that he had lived in the same community with Gerhart Eisler, alleged escaped Communist agent, and that his conduct had been such that none of the neighbors could have been convinced that the man was a Communist.

Local No. 465, Joplin, Missouri, supplies a projectionist and 16-mm. equipment without charge for weekly entertainment of children at the Joplin Children's Home.

Local No. 154, Seattle, Washington, supplies projectionists free of cost for showings of the city's Community Chest film.





ARTHUR SCHOENSTADT—President, H. Schoenstadt & Sons, Chicago, Illinois—says:

"RCA Service has always been of top quality. It has insured us of the highest caliber of workmanship. It has been a great aid in keeping our theatres at the maximum of efficiency."

To get the benefits of RCA Service—write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, N. J.

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WITH JOLLY TIME POP CORN

Many increase profits 10% to 20% with this big popping, "Volumized" corn. Try it. Guaranteed to please.

COMPLETE SUPPLIES for money-making operation. Marvelous new seasoning, salt, sacks, cartons, oil. Write today for low prices. No obligations.

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JOLLY TIME POP CORN

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

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"The Buildings We Build Build Our Business"

COMPLETE STAGE LIGHTING EQUIPMENT
CAPITOL STAGE LIGHTING CO.
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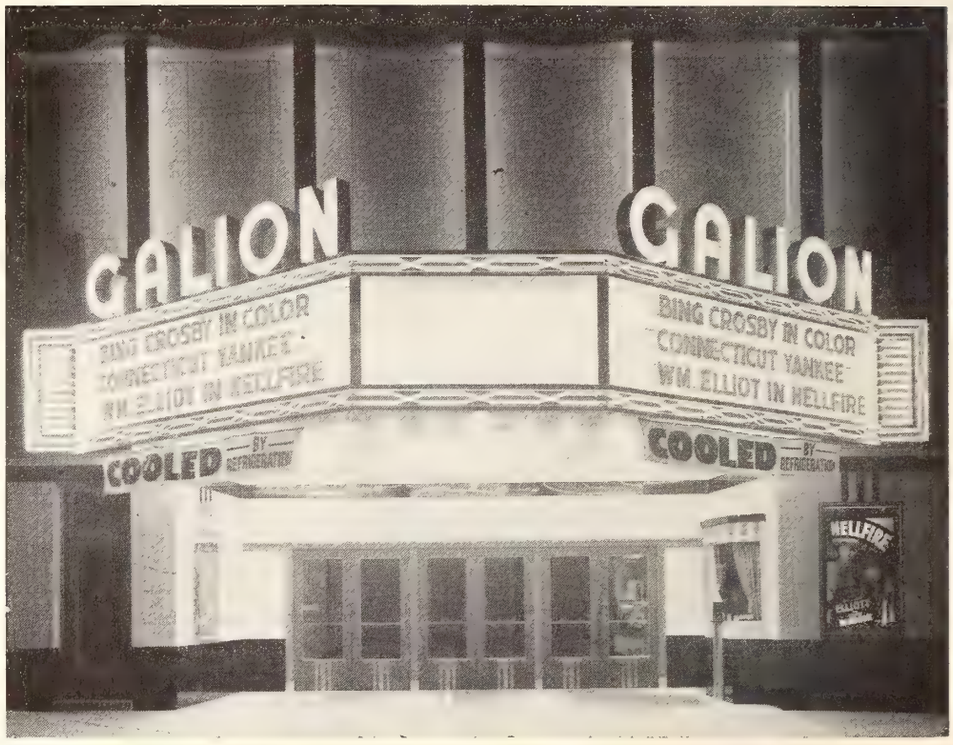
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CENTURY PROJECTOR CORP.
NEW YORK, N.Y.

Luxurious 1,200-Seater For Town of 9,000 Population



Gleaming white enamel adds brilliance to highly-illuminated entrance way.

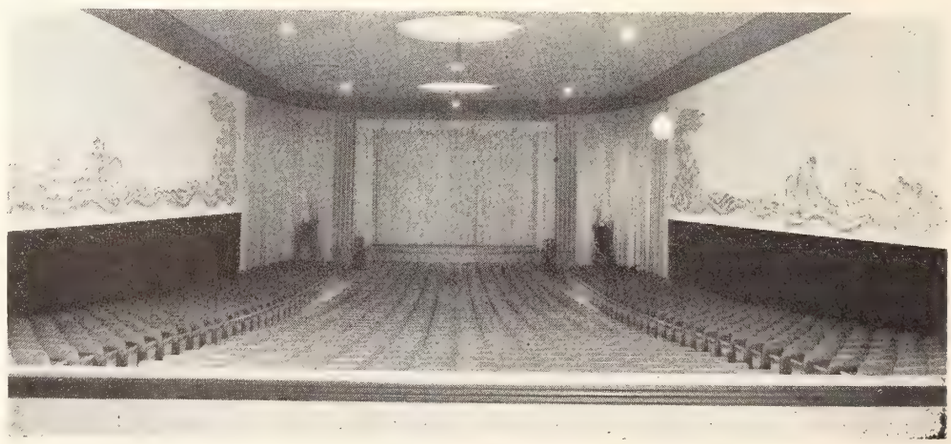
Galion, Ohio's, new Galion Theatre provides 1,200 luxurious leather-and-plush chairs for a town having a population (at latest count) of 8,785. The house is completely air conditioned, has emergency lighting facilities, and is ornamented with the latest structural and decorative materials.

White porcelain features the facade, lighted above the marquee by concealed strips of neon; while below the soffit the white, gleaming material adds brilliance to the entrance way. Box office is at the right as patrons enter, and the refreshment stand is also at the right just a step inside the lobby door.

Flooring of the lobby is terrazzo, recessed to receive rubber matting. Lobby walls are marbleized, ornamented with baroque floral murals painted by Frank Lackner. Lobby ceiling is cerise and white, illuminated by soft white recessed neons.

Color scheme changes abruptly in the auditorium, which features turquoise and green, with screen draperies of green and gold. Chairs are ultra-comfortable models finished in leather and plush, while auditorium side walls carry Lackner murals similar to those in the lobby.

Matzinger and Grosell, of Cleveland, were the architects. Harry Fickensher, local partner and the active manager, inaugurated the Galion and his 41st year of theatre management simultaneously. Charles Alcorn is assistant manager.



Green-and-gold auditorium has complete air conditioning, plush and leather chairs.

Popcorn Now $200,000,000 Business, Convention Told

Over $200,000,000 worth of popcorn is sold in the U. S. annually, more than half of it in theatres and other places of amusement. H. T. McNamara, president of the National Association of Popcorn Manufacturers, told the NAPM's annual convention at Chicago's Palmer Hotel.

McNamara also cited U. S. Department of Agriculture figures to show that a pound of popcorn contains twice as many food energy units as a pound of beefsteak.

Popcorn prices will not change appreciably during the current year, Dr. Iver J. Johnson of the Department of Agronomy of Iowa State College told the convention. The effect of the comparatively small 1949 yield will be offset by the huge carryover from 1948, he points out.

Exhibits included popcorn dyed in all the colors of the rainbow, and tinctured with flavors, including garlic.

In addition to re-electing McNamara as president, the Association named Nat Buchman new vice-president, and re-elected W. W. Hawkins as treasurer and Thomas J. Sullivan as executive secretary.

Resin-Backed Carpet Seamed & Repaired With Tape or Cement

Supplied in 9-foot widths, a new carpet by James Lees and Sons is woven with a resinous backing and seamed and repaired by means of tape or cement. Worn, burnt, or otherwise damaged sections can readily be cut out and matching patches seamed in, and seams thus made are practically invisible, it is said. Special designs or lettering can similarly be tape-seamed into the carpeting at any location. Five colors—jade green, blue spruce green, taupe sheen, dubonnet and pearl gray are available at present.

Jewels Now Contact Film In DeVry 16-mm. Mechanism

Jewel (sapphire) inserts now contact film in the DeVry 16-mm projector. They form the impelling finger of the film shuttle and the side guides in the film channel. Tests show that the sapphire inserts reveal no appreciable wear after serving four to five times as many hours as the former normal life of the parts on which they are used, DeVry declares.

Altec Transformers Sold Via Sun Radio in New York Area

Altec Peerless high quality amplifier transformers are now being sold in the New York metropolitan area through Sun Radio and Electronics Co., Inc., as jobbers. These transformers are manufactured by Peerless Electrical Products Division of Altec Lansing Corporation, and designed to produce high fidelity sound of superior quality.

Liquid Carbonic Promotes Jefford

J. A. Jefford, who has been with Liquid Carbonic Corporation since 1919, has just been promoted to be Central Regional Manager of the Soda Fountain Division. M. L. Finneburgh, General Sales Manager of the Soda Fountain Division, announced the appointment.

Builds 1,000-Seat Theatre For Town of Four Thousand

(*Continued from Page E-12*)

operation beginning 11 A.M. Admissions are 40 cents for adults, 14 cents for children.

The Varsity was designed by Speight and Hibbs, architects, of Clarksville, Tennessee, and was built, furnished and equipped under the direct supervision of Paul Harrington, Ruffin Amusement Company's Service Engineer and member of STR's Projection and Theatre Advisory Councils. The owners, Bill, Sr., Bill, Jr., and Annie Ruffin, publicly "dedicated" the theatre to the people of Martin and Weakley County.

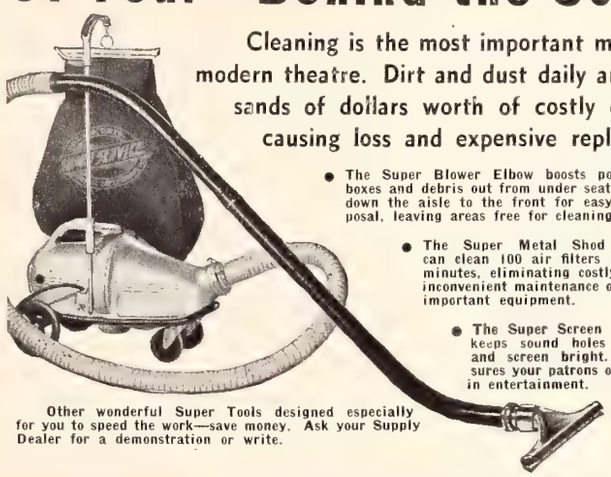
Color Photos by Firelight Is Claim Made for New, Fast Lens

A new 1½-inch telephoto camera lens said to have a speed of f/1.3, and to be capable of taking "perfectly defined color shots" under such minimum illumination as is supplied by firelight or a flashlight, is being marketed by Jen Sales Co. Candid indoor color pictures can be made without special lighting preparation, it is claimed.

Inventor of the new lens, which is known as the Cine Balowstar, is Dr. Frank Back, who also developed the Zoomar lens. A demonstration of the lens was staged recently by Walter Steuer of the Zoomar Corporation at the New York sales room of S. O. S. Cinema Supply Corp. Price is $199.00, tax included.

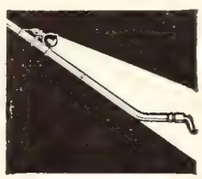
The Most Important Member Of Your "Behind the Scenes" Staff

Cleaning is the most important maintenance operation in the modern theatre. Dirt and dust daily are at work destroying thousands of dollars worth of costly equipment and furnishings, causing loss and expensive replacement and repair.



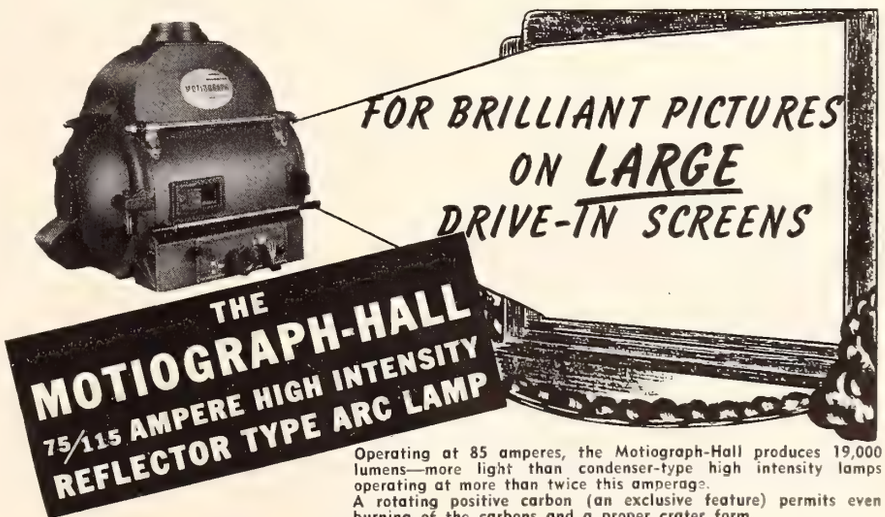
- The Super Blower Elbow boosts popcorn boxes and debris out from under seats and down the aisle to the front for easy disposal, leaving areas free for cleaning.
- The Super Metal Shod Tool can clean 100 air filters in 15 minutes, eliminating costly and inconvenient maintenance of this important equipment.
- The Super Screen Brush keeps sound holes clear and screen bright. Assures your patrons of tops in entertainment.

Other wonderful Super Tools designed especially for you to speed the work—save money. Ask your Supply Dealer for a demonstration or write.



The Super Spotlight shows you where and how to clean. Saves houselights and electric bills.

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Operating at 85 amperes, the Motiograph-Hall produces 19,000 lumens—more light than condenser-type high intensity lamps operating at more than twice this amperage.
A rotating positive carbon (an exclusive feature) permits even burning of the carbons and a proper crater form.
Automatic focus control holds the crater of the positive carbon at the exact focal point of the mirror.
The carbons used cost about one-third that of the larger carbons employed in condenser-type lamps operating in the 140-180 ampere range.
Other Motiograph products: 1 K.W. and 46-ampere high intensity arc lamps, projectors, sound systems, motor-generators, in-car speaker equipment and junction boxes, ramp switching panels for drive-ins, turntables, etc.
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Two Prize-Winning Stands in 40-Theatre Contest





Above, left, is the "Refreshery-of-the-Month" prize-winning theatre stand for August, 1949, and (right) the September prize-winner, in the monthly contest staged by the 40-theatre Walter Reade Circuit. Both have Manley popcorn machines. August winner is at the Savoy Theatre, Asbury Park, New Jersey; September's award went to the Paramount, Plainfield, N. J. Awards are based on sales records, courtesy and interest of attendants, and attractive appearance. Leroy Blumenhein, Director of the circuit's Concession Department, makes the decisions, which carry a cash bonus.

Theatre Popcorn Publicized in Current Issue of Reader's Digest Magazine

Serving again to remind the public of popcorn in theatres, the article "Popcorn Crazy," originally published in the Saturday Evening Post on May 21, 1949, has now been re-printed in condensed form in the November issue of Reader's Digest.

As an eye-catcher above the title, the article carries this italicized advice: *"Find a god popcorn location and build a theatre around it."* Supporting statistics are given in plenty throughout the article.

The author asserts that: "up to 80 per cent of the money taken in for popcorn is usually profit." He tells of "the owners of a chain in the East who had casually given the popcorn concession to their wives. The ladies were soon doing a business approaching $500,000 a year." Another anecdote recounts the experience of a Texas theatre that leased a small space near the entrance at $25 a month to the operator of a popcorn machine. "Finally the theatre took over the business—and grossed $530 the first week."

It is also asserted that 86 per cent of all American motion picture theatres now sell popcorn, although "Theatre men were almost universally anti-popcorn before the 1930's." Depression sales when popcorn "was a luxury that most people could still afford" are credited with helping to change the attitude of theatre operators from rejection to eager acceptance.

Tells History of Manley, Inc.

The article credits the late Charles T. Manley, founder of Manley, Inc., both with inventing the "glass-and-chronium electric machine which has now largely replaced the old-fashioned gasoline-burning popcorn wagon" and with bringing popcorn off the street into the theatre. Manley's strategy for effecting this latter development, the author declares, was to sell popcorn machines to stores near theatres. "Theatre men were greatly influenced by the sight of their customers coming in, during the lean years, with popcorn bought outside." And Manley also enlisted the aid of mid-Western agricultural colleges in developing a hybrid incorporating a yellow South American corn, with the result that today's product pops to at least 28 times its original volume.

The Manley Company, founded in 1922, now not only makes machines but also grows popcorn on 4,000 acres of its own and contracts for the product of some 25,000 other acres, according to the article. Manley is said to sell 200 million bags and boxes a year. The company's livestock—"a herd bought primarily to eat up the cull popcorn rejected by the grading machines"—occupy Misouri's largest range, it is revealed, and in 1948 supplied the market with more than $1,000,000 worth of beef cattle.

More Sales, Less Attendance



"Cafeteria" sales of ice cream in cups and sandwiches, and in packages to take home after the show, increase theatre's refreshment business without increase in number of sales persons. This refrigerated cabinet, product of Savage Arms Corporation, is located adjacent to candy and popcorn counter. Patrons serve themselves and pay counter attendant.

Price of Barbecue Machine Now Cut Thirty Per Cent

The Patty Bar-B-Q, which not only enables drive-ins to offer patrons hot sandwiches of freshly roasted meats or fowl but is attractively designed to stimulate appetite for such fare, has just been reduced in price to $495 from its previous price of $750, the manufacturer, Sweden Freezer Sales Company, announces.

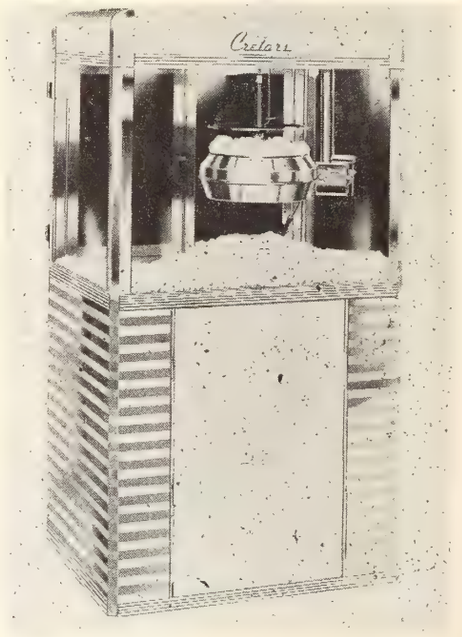
The machine is devised to capitalize on eye-aroma-and-taste appeal. Made of sparkling stainless steel, it is intended to be used in full view of patrons and within aroma-distance of them, with fowl or meat roasts turning visibly on the spits to secure maximum attention.

Operating features include elements that are adjustable to accommodate roasting products of any shape; three heat levels for fast or slower roasting according to demand; stainless steel hood for removal of vapors; silent, ball-bearing drive sprockets; and heavy-duty 115-volt motor with safety coupling. Maximum current consumption, at fastest-heat level, is 8,000 watts. The entire unit carries the Underwriters' seal of approval.

Operation is said to be very simple. Double prongs hold the product firmly on the spits. The double-banked Calrod heating elements are independently controlled. Stainless steel construction throughout facilitates cleaning and thus assures immaculate appearance at all times.

The thirty per cent reduction in price, during the present period of rising prices, has been made possible, the maker asserts, by large-scale consumer acceptance.

Visible Popping Boosts Sales



Appetite is created and sales stimulated when patrons can see the corn popping, C. Cretors & Company discovered, and they have designed this "Hollywood Model 48" to make the popping process enticingly visible. Just released, this latest Cretors model has a capacity of 18 ounces of raw corn per charge, thermostatic popping and warning controls, and ample storage and operating facilities. It is finished in stainless steel trimmed with eye-luring transparencies of sky blue and cherry red.

W. E. Forms New Subsidiary For Hearing Aid Operations

All activities, including servicing and guarantees, of Western Electric Hearing Aid Division have been assigned to a new subsidiary, Audivox, Inc.; and Western Electric Company has dissociated itself from direct operation in the hearing aid and audiometer fields, Vice President F. R. Lack announces. Key engineering and management personnel of Western Electric Hearing Aid Division have been transferred to the new company. President of Audivox is E. S. Gregg, who also remains Vice President of Westrex Corporation, another W. E. subsidiary. Active operating head of the new organization is Vice President and General Manager William E. Snodgrass.

Service Re-Builds All Makes and Models of Drive-In Speakers

In-car speakers of any make or model can now be rebuilt as needed by Autocrat, Inc., that company announces. The process includes stripping off old paint and refinishing the case with baked auto finish; checking all parts including cords and cones and replacing worn or defective ones; and re-assembling and testing the speaker. The rebuilt speakers are returned to the theatre with a guarantee for one full season.

Reynolds New Theatre Blower Made of Rust-Proof Aluminum

Designed for use in all climates and under all atmospheric conditions, a new model theatre blower just developed by Reynolds Manufacturing Company has completely rust-proof aluminum blades, and is said to create more air movement with less horsepower. The new model is the latest addition to the Reynolds line, which includes blowers from 2,500 to 30,000 cfm capacity. Standard model blowers by the same company are equipped with steel blades.

Chemical Melts Snow, Thaws Frozen Pipes

A snow-melting chemical claimed to be 12 times as efficient as salt is on the market, a product of Chem Industrial Company. It is furnished in the form of minute pellets, which are to be sprinkled liberally on the area to be kept clear. The same product, it is asserted, will also thaw frozen pipes, sewers and gutters.

Littlehale Now With Mosler

Edwin H. Mosler, Sr., President of Mosler Safe Company, announces appointment of Langdon R. Littlehale to the posts of Director of Advertising and Assistant Director of Sales for the Mosler Company. Littlehale was formerly account executive for Albert Frank-Guenther Law, Inc., advertising agency.

Dominion Sound Equipment, Ltd., have now occupied their newly-built Toronto district office and warehouse building at 386-88 Victoria Street, in the heart of the film exchange and theatre supply dealer center of that city.

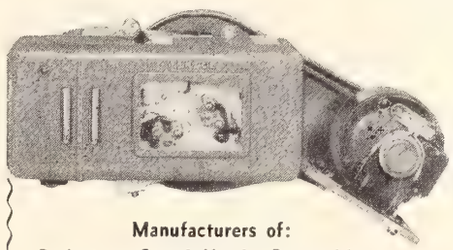
Redecorating Without Closing Down Theatre Facilitated By New Odorless Indoor Paint

Because the theatre need not be closed down on account of paint odors, re-decorating involves no loss of revenue when odorless indoor oil paints recently developed by Keystone Paint and Varnish Company are used.

At a press demonstration in New York, the room in which reporters gathered had one wall draped. After they had been in the room for an hour the drape was pulled aside, revealing that a painter had been at work all that while painting the hidden wall. No one among the pressmen had smelled anything.

If it is applied to theatre surfaces out of contact with the audience, such as upper walls and ceilings, re-decorating can be continued right up to the beginning of the show without subjecting the public to any smell of paint. Surfaces with which patrons may come into contact, such as lower walls, must be painted at least eight hours before the public is admitted, since the paint takes that long to dry. In all other respects it is conventional indoor oil paint, applied in the usual way. Seventeen flat and a few gloss colors are currently available.

Keystone's Technical Director, C. G. Oswald, explains the odorlessness of the new paint as follows: ordinary paint odor has two different sources. One is the thinner, usually turpentine, which evaporates as the paint dries. The other is in the linseed oil, or binder. The oil must be boiled to 600° F. before it compounded into paint; in the boiling 2 or 3 per cent of it breaks down chemically into glycerine and acrolein. The latter is the pungent, acrid substance that is smelled when fat burns; in paint, it evaporates from the wall along with the turpentine and adds its own odor to that of the latter. The new Keystone paint however does not use turpentine or benzine, but a highly refined and odorless thinner developed by the petroleum industry: while the acrolein is removed from the linseed oil after that has been boiled and before it is made into paint. The cost of these refining processes adds about 25c per gallon to the price of the finished product.



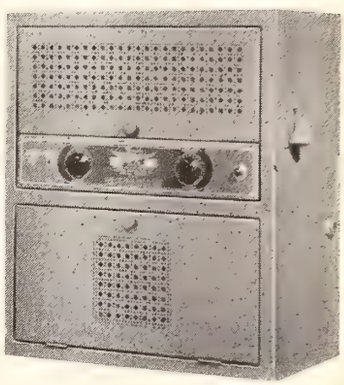
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WX40 → Single Channel Amplifier



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Available on TIME payments—You pay same amount as cash deal plus small carrying charge.
Many other "buys" in Drive-In and Theatre essentials—Tell us your needs.
SPECIAL! Masonite Marquee Letters, 35c up.
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OUTDOOR REFRESHMENT CONCESSIONAIRES FROM COAST TO COAST OVER 1/4 CENTURY
NOW SPECIALIZING IN REFRESHMENT SERVICE FOR DRIVE-IN THEATRES
SPORTSERVICE Corp. JACOBS BROS.
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C. W. SHILKRETT—Owner, Rex Theatre, Joplin, Missouri—says:
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Makers Disagree About Cleaning of Lenses

Important Differences in Recommendations Indicate That Cleaning Procedures Should Be Adapted to Make of Lens

Leading manufacturers of motion picture projection lenses fail to agree about the best way to clean them, according to printed advice on that subject distributed at the recent Tesma-Teda Convention in Chicago. They differ as to whether it is safe to use solvents such as alcohol for cleaning lenses; and whether it is safe to use a soft cloth in place of lens tissue. These differences in recommended procedure appear to be related to variations in the construction of lenses; and would seem to imply that projectionists need to match their maintenance techniques to the make of product. Optical glass, and anti-reflection coatings also, may differ in chemical formula.

Differ on Use of Solvents

Kollmorgen Optical Corporation advises flatly: "Wet sheet of clean 'Lens Tissue' in any good liquid lens cleaner similar to the 'Guild Craft' lens cleaner, grain alcohol or acetone, and wipe the surface gently but thoroughly."

Bausch & Lomb Optical Company's booklet on the same subject says: "The manufacturer just cannot recommend solvents for the cleaning of his lenses; they are too dangerous and harmful, even in the most skillful hands; he is fully justified in refusing responsibility for any damage resulting from their use by anyone but himself."

Cleaning Cloth vs. Lens Tissue

As to cleaning cloths vs. lens tissue, Kollmorgen states: "Cloths of any character are not recommended for cleaning—use LENS TISSUE."

Bausch & Lomb recommends: " . . . a *soft* cloth wrapped about the finger. The cloth must be soft, recently laundered and so scrupulously clean. . . . An alternative choice is lens tissue. . . ."

The Kollmorgen instruction sheet in question is entitled: "Care of Kollmorgen Projection Lenses Coated or Uncoated." The B. & L. pamphlet is titled: "The Care and Nurture of Coated Lenses."

Kollmorgen's Instructions

Following are Kollmorgen's complete instructions:

"1. Remove lens from projector at least once a day for cleaning. 2. Remove all particles of dust or lint with a *clean* camel's hair brush, which should be used only for this purpose. 3. Wet sheet of clean 'Lens Tissue' in any good liquid lens cleaner similar to the 'Guild Craft' lens cleaner, grain alcohol or acetone, and wipe the surfaces gently but thoroughly. 4. Cloths of any character are not recommended for cleaning—use LENS TISSUE. 5. Dry the surface with a clean dry piece of 'Lens Tissue'. 6. Never attempt to open Super or Series II Snaplites since they are factory sealed to eliminate oil seepage."

Bausch & Lomb Recommend

Bausch & Lomb, on Page 9 of their pamphlet, recommend:

"1) A gentle blast of air; 2) a camel's hair brush; 3) a soft cloth properly used; 4) the film of moisture from the breath together with a soft cloth; 5) warm pure or distilled water; 6) most of the common detergents (the commercial 'soapless soaps') such as women use for sheer lingerie; 7) warm water suds of the mildest soaps which are suitable for babies: all these agents to be followed by rinsing in clean pure warm water, and finally 8) the very, *very* sparing use of solvents such as alcohol."

This last recommendation is followed directly by B. & L.'s warning that they cannot be responsible for damage to the lens resulting from use of any solvents in the projection room. And on Page 14 of the same pamphlet (as will be noted below) B. & L. repeats the same warning against solvents.

B. & L. also go into details as to the "proper" use of soft cloth, stating on Page 11 that "The trick is to wipe the surface gently and at the same time to rotate the finger and the cloth so as to pick *up* the dust and remove it from the contact point." And on Page 13 that "By 'rinse' is understood the application of clean water on a nearly dry cloth or cotton wrapped stick or toothpick."

It seems obvious that projection room procedures in this matter cannot be general, but must be adapted to the recommendation of the particular manufacturer whose lens is being cleaned.

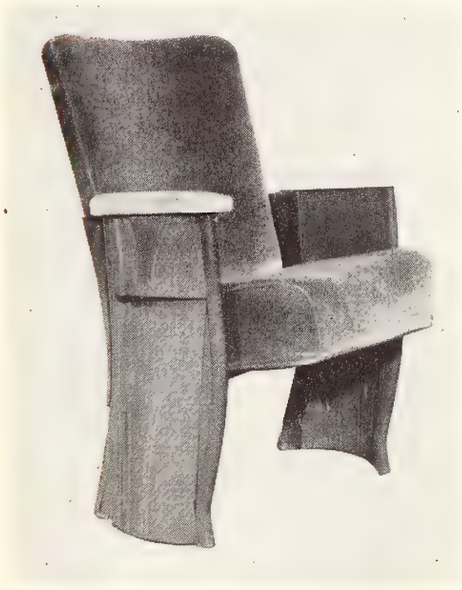
Warning on Guarantee

As to solvents, B. & L. further states—on Page 13 of their pamphlet—that they should be used only in "once-in-a-lifetime events" such as "when a lens has fallen into a barrel of oil, been painted during redecoration, or been splashed with tar or some equally stubborn and improbable substance. . . ." Alcohol, carbon tetrachloride, lighter fluid and "the finest laboratory petroleum distillates" are among the solvents mentioned; but the company's warning against using any solvents at all is repeated on Page 14 with the words: "these heroic measures cannot have the sanction of the manufacturer, and he will assume no responsibility when the evidence of their use appears on a given lens."

"Smitty" All Well Again

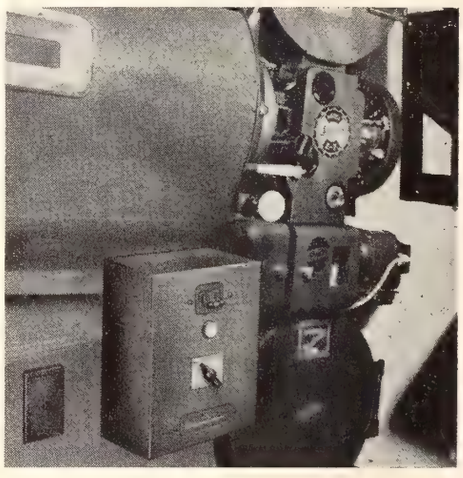
Alan G. Smith, Manager of National Theatre Supply's New York branch, made a rapid recovery from an operation he underwent at Wickersham Hospital, New York, toward the end of October. "Smitty" was back at his office the second week in November.

New Theatre Chair



This new theatre chair, described as "designed especially for the average neighborhood theatre and attractively priced," has just been announced by J. E. Robin, Inc. Seat upholstery is two inches thick, over springs. Features include back adjustable to all angles for comfortable relaxation in any position; and seat cushion which is "locked" in position but can be replaced without difficulty by inexpert help.

Economizing Front Wall Space



Volume control amplifier is mounted at the side of the projector, instead of in its usual position on the projection room front wall, in this Simplex picture and sound installation at the Ben Bolt Theatre, Chillicothe, Mo. Unusual location of the amplifier releases front wall space for an elaborate house lighting control panel, which must be on the front wall so the projectionist can watch the auditorium through his viewing part while he operates the lighting effects.

Multiple-Screen Drive-Ins

Two-screen and four-screen drive-ins, planned to accommodate 2,000 and 1,000 cars respectively, are being planned for the Los Angeles and St. Louis regions. The two-screen, 2,000 car drive-in is projected by S. D. Perkins for erection in the Westchester district of the California metropolis. Screens are to be at opposite ends of the 20-acre plot, with a double projection room at the center. The overall arrangement is to be that of two drive-ins, back to back, with playgrounds, snack bar and projection building between them. The St. Louis project, planned by St. Louis Amusement Co., will have the "auditorium" area laid out as a square, with one drive-in facing each corner, where the four screens will be located. Two hundred and fifty cars are to face each screen. Projection room is to be at the center, with one projector throwing a picture to two screens in manner not yet revealed. Concession stand and rest rooms will adjoin the projection building; playground is to be outside the "auditorium" area.

Sees Increased Theatre Need For Evaporative Condensers

Because last summer's nation-wide hot spell and drought led many communities to place increased restrictions on the use of water for air conditioning, the theatre industry will face a sharply increased need for evaporative condensers next summer, according to President James F. Dailey of Typhoon Air Conditioning Co. Even where water rates are comparatively low the evaporative condenser pays for itself long before it shows any signs of wear, President Dailey explains, but the new restrictions will greatly increase the legal or economical need for that item of air conditioning equipment. His own company has extended its line of evaporative condensers through the 15 and 20-ton capacities in anticipation of next summer's demand.

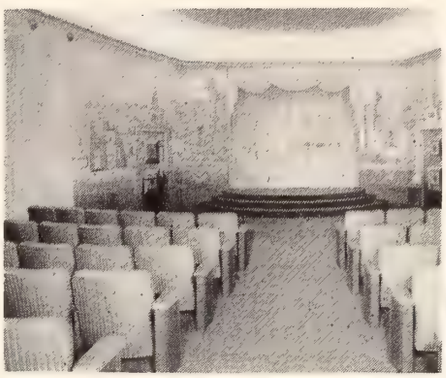
Karagheusian Uses Projection To Help Buyers Select Carpet

Portable, enclosed rear projectors, showing full-color slides, are now used by Karagheusian dealers to display carpet patterns and to show just how a carpet will look in place in a given room or other area. Slides are supplied by the company, and also may be produced from photographs made by the dealer. Showing the appearance of the carpet in a full-color slide eliminates the back-breaking work of displaying the carpets themselves; while pictures of the carpet installed amid suitable surroundings help the customer visualize it in use.

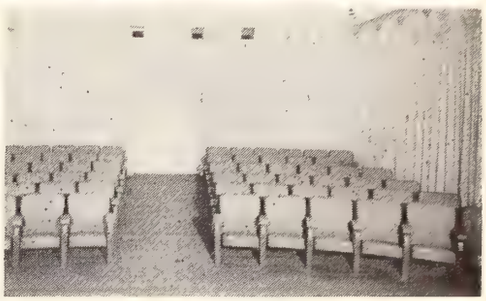
Carbons Cellophane Wrapped

Lorraine projection carbons are now supplied in cellophane packages that protect them against moisture. Ed Lachman, President of Carbons, Inc., has been traveling the mid-west briefing his company's distributors on the new packaging, which is said to have the further advantage of reducing storage problems. Additional distributors are to be appointed in the near future, Carbons, Inc., announces.

71 Ultra-Luxurious Seats







Above, left, Motion Picture Association's new mauve-and-blue auditorium, adorned with neo-classical mural in which ornament of screen curtains is part, and fitted with seventy-one Heywood-Wakefield chairs upholstered in mauve, blue and gold. Chairs (below, right) have individual ash trays, and self-adjusting backs that adapt themselves automatically to changing positions of occupant's body. Above, right, is corner of luxurious and elaborately furnished reception room. President Truman was guest of honor at the opening.

The Motion Picture Association's new 71-seat Academia Theatre in Washington, D. C., was designed and decorated to present the ultimate in comfort and luxury. The entire structure measures only 75 by 50 feet, with entrance through the Association building. Style followed throughout the interior is modern-Grecian.

The theatre consists of a small mirrored foyer, a reception room, and auditorium, with lounges and projection room on an upper level. Predominant color throughout is powder blue, with mauve and off-white for contrast. The front one-third of the auditorium is ornamented with a neo-classical mural design which continues across the face of the screen curtains. Draperies covering the side walls as well as the valance above the screen opening, and the ceiling, are powder blue; the carpet mauve; the Heywood-Wakefield chairs are striped mauve and blue with a thin gold stripe. Projection and sound are Simplex, with Altec speakers.

Candy Counter Replaces 'Many Nations' Panel

Considering candy and coke sales far more important than its "stones from many nations" panel, the New York Paramount Theatre has completely covered over and hidden that once widely publicized display behind the false wall and mirror of this newly completed refreshment stand.

The new stand was made necessary by steady increase in refreshment business. It provides additional facilities. There is another stand in the same lobby, not more than 20 feet from this one. The older stand (which will now be remodeled) faces patrons as they pass the ticket taker. This one is at their left as they enter; and attention is called to it by display signs that face the entering customers, by a trailer on the screen, and by tripods in the lounge.

Merchandise sold includes candy, nuts, cigarettes; and Coca-Cola from a Drincolator dispenser.

The mirror behind the sales girls is ornamented with an eye-catching, many-colored stylized map of New York City that includes symbolized representations of tall buildings, a plane leaving an airport and so forth. Reflected in the mirror, in this picture, is a coming attractions poster on the wall opposite.

The "stones of many nations" panel concealed by this new refreshment installation consisted of bits of native rock from dozens of different countries embedded in an ornate wall. It was one of the features most often mentioned and pictured when the theatre was first opened, 23 years ago.



Robert Shapiro, New York Paramount Thetre Manager, discusses refreshment business with sales girls Margaret Ferrara, left, and Joan Lewis. New stand, designed by Paramount's Architect and Art Director Hal Pereira, sells Coca-Cola from Drincolator machine at center, as well as candy, nuts and cigarettes. Mirror behind stand displays eye-catching, many-colored stylized map of New York City, and reflects a "coming attractions" poster.

Request for Literature

Showmen's Trade Review 12/10/49
1501 Broadway, New York 18, N. Y.

Please send, free and without obligation, information on the following items described in the adjoining column.

1 ☐	4 ☐	7 ☐	10 ☐
2 ☐	5 ☐	8 ☐	11 ☐
3 ☐	6 ☐	9 ☐	12 ☐

I would also like to have free literature on the items of equipment checked below.

DRIVE-IN THEATRES
- ☐ Plans
- ☐ Prefabricated Screens
- ☐ In-Car Speakers
- ☐ Ramp Signs
- ☐ Ramp Lights
- ☐ Admission Systems
- ☐ Mobile Refreshment Vending Devices
- ☐ Car Heaters
- ☐ Car Coolers

STRUCTURAL
- ☐ Theatre Front
- ☐ Interior Wall
- ☐ Roofing
- ☐ Insulating & Acoustic

FURNISHING
- ☐ Floor Covering
- ☐ Rubber Mats
- ☐ Runners
- ☐ Stair Treads
- ☐ Draperies
- ☐ Upholstery
- ☐ Carpet
- ☐ Crowd Controls
- ☐ Chairs
- ☐ Sand Urns

LIGHTING
- ☐ Fluorescent Lamps
- ☐ Ultra-Violet Lamps
- ☐ Spot & Flood Lights
- ☐ Decorative Fixtures

SOUND
- ☐ Soundheads
- ☐ Amplifiers
- ☐ Loudspeakers
- ☐ Sound Systems
- ☐ Hearing Aids
- ☐ Test Reels

STAGE
- ☐ Curtains
- ☐ Curtain Controls
- ☐ Decorative Fabrics
- ☐ Dimmers
- ☐ Footlights
- ☐ Border Lights
- ☐ Spot & Flood Lamps
- ☐ Switchboards
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- ☐ Stage Hardware

MAINTENANCE
- ☐ Vacuum Cleaners
- ☐ Disinfectants
- ☐ Uniforms
- ☐ Detergents

HEATING AND VENTILATING
- ☐ Air Conditioning
- ☐ Air Diffusers
- ☐ Blowers and Fans
- ☐ Unit Coolers
- ☐ Unit Heaters

ADVERTISING
- ☐ Marquee
- ☐ Changeable Letters
- ☐ Name Sign
- ☐ Attraction Boards
- ☐ Poster Cases
- ☐ Plastic Letter Signs

BOX-OFFICE
- ☐ Ticket Registers
- ☐ Change Machines
- ☐ Ticket Boxes
- ☐ Price Signs
- ☐ Box-Office Safes
- ☐ Box-Offices

VENDING
- ☐ Popcorn Machines
- ☐ Popcorn Warmers
- ☐ Peanut Roasters
- ☐ Candy Display Cases
- ☐ Beverage Machines
- ☐ Ice Cream Machines
- ☐ Popcorn
- ☐ Peanuts
- ☐ Beverages
- ☐ Theatre Candy

PROJECTION
- ☐ Arc Lamps
- ☐ Generators
- ☐ Rectifiers
- ☐ Projectors
- ☐ Reflectors
- ☐ Screens
- ☐ Carbons
- ☐ Carbon Savers
- ☐ Cueing Devices
- ☐ Film Splicers
- ☐ Fire Shutters
- ☐ Safety Devices
- ☐ Incandescent Lamps
- ☐ Projector Parts
- ☐ Magazines
- ☐ Pedestals
- ☐ Reels
- ☐ Reel End Alarms
- ☐ Rewinds
- ☐ Port Hole Glass

THEATRE TELEVISION
- ☐ Lounge Television Equipment

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City and State.....

EQUIPMENT LITERATURE

One request brings you any number of items of equipment literature. For booklets described below, check appropriate square in adjoining coupon. For other literature listed in the coupon, check adjacent squares. There is no charge or obligation.

CHAIRS. Two full-color bulletins by American Seating Company enable theatremen to see for themselves the actual appearance of American chairs in full natural color, exactly as they appear in different types of design and different kinds of upholstery. One, a 20-page booklet in semi-stiff covers, is devoted to conventional models; the second, a four-page full-color folder, stresses the new American Bodiform Retractor chair. Pictures are accompanied by identifying descriptive text. Design and constructional features, and advantages claimed for American chairs, are set forth in detail.

DRIVE-IN "PACKAGE." A 16-page, 3-color booklet issued by Ballantyne Company describes in detail the drive-in theatres that organization is prepared to design, build, equip, and deliver as a completed "package" ready to operate. All the purchaser need do is turn the key and start his show, the booklet asserts; and claims that such drive-ins, planned and built on a mass scale, cost the theatre man $10,000 to $25,000 less than any comparable theatre he could build for himself. An extremely complete description is given of the services Ballantyne offers to render and the materials it will supply and install.

IN-CAR HEATER. To help drive-ins operate through the winter season by providing patrons' cars with heat as well as sound is the object of the latest equipment brought out by Theatrecraft Manufacturing Corporation in the form of an in-car heater-speaker combination mounted in a single case; and of a separate in-car heater designed to mount on the same speaker post with a standard in-car speaker. All of this equipment is illustrated and described in a six-page, two-color folder just issued by Theatrecraft. Every theatreman interested in drive-ins and not located in a year-round climate should find this folder of important practical interest to himself.

LENSES AND LENS TABLE. A two-color folder and insert by Projection Optics Company describes and illustrates both lenses themselves and some of the processes of their manufacture. A lens table, showing the size of the screen image at different distances with lenses of different focal length, is included: it covers lenses from 2 to 9 inches e.f., distances from 40 to 200 feet, and picture widths from 6.8 to 48.1 feet.

MARQUEE SAFETY LETTER. Adler Silhouette Letter Company's new plastic "Lok-Lip" letter is featured in a new 4-page, 2-color bulletin issued by that company. The letter, it is stated, cannot blow off or fall off the rails under any conditions of wind or weather because of a new, integral construction that holds it safely, yet permits it to be installed or removed instantly. Aside from describing the new letter, the bulletin pictures seventeen different marquee arrangements for attracting the public.

SOUND TECHNIQUES. A sixteen-page booklet issued by Lafayette Radio contains an illuminating explanation of the elements of sound technology and terminology, written in laymen's language. A glossary explains in simple words the meaning of such terms and abbreviations as decibel, AM, FM, etc.; while a chart shows the relationship between different frequencies of sound and the notes of a piano keyboard. Other pages of the booklet are devoted to a description of Lafayette sound components, which are of types entirely suited to foyer and lounge entertainment, are installed simply by plugging together, and can either be assembled in suitable cabinets or mounted piece by piece in existing furniture, behind doors, etc. The booklet will be of interest to anyone concerned with sound; and it will suggest some fascinating ideas in foyer and lounge entertainment.

UNDERGROUND WIRE FOR DRIVE-INS. Drive-in construction costs are lessened when the speaker posts can be connected with the amplifier by means of wire specifically designed to carry communications through wet earth. Wire manufactured for just such purposes includes Teleseal, a product of the Whitney Blake Company, described and pictured in a one-page, two-color bulletin issued by that company. The copper is coated with lead, the lead in turn with brass, the brass with a moisture-resistant insulation, and the insulation in turn with a neoprene tire-thread type of jacket said to be highly resistant to abrasion, acids, oil and grease. It is supplied in #14 and #16 gauge.

ADVERTISERS' INDEX
Equipment & Maintenance Sec.

Adler Silhouette Letter Co..... E-14
3021 W. 26 St., Chicago 32, Ill.

American Pop Corn Co..... E-18
Sioux City 6, Iowa

American Seating Co..... E-2
9th & B'way, Grand Rapids 2, Mich.

Ballantyne Company E-17
1707 Davenport St., Omaha, Neb.

Capitol Stage Lighting Co..... E-18
527 W. 45 St., N. Y. 19, N. Y.

Century Projector Corp..... E-18
729 7th Ave., N. Y. 19, N. Y.

F & Y Building Service..... E-18
328 E. Town St., Columbus 15, O.

Forest Mfg. Corp..... E-16
9 W. Park St., Newark, N. J.

General Register Corp..... E-14
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Ideal Seating Co..... E-4
517 Ann St., Grand Rapids, Mich.

Int'l Projector Corp.....Back Cover
55 La France Ave., Bloomfield, N. J.

Lorraine Rubber Engineering Co. E-21
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Motiograph Inc..... E-19
4431 W. Lake St., Chicago 24, Ill.

National Carbon Co..... E-9
30 E. 42 St., N. Y. 17, N. Y.

National Super Service Co., Inc. E-19
1951 N. 13 St., Toledo 2, O.

National Theatre Supply.....E-15
92 Gold St., N. Y., N. Y.

Novelty Scenic Studios, Inc..... E-16
32 W. 60 St., N. Y. 23, N. Y.

RCA Service Corp.
E-14, E-16, E-18, E-21
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S.O.S. Cinema Supply Corp..... E-21
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Sportservice, Inc. E-21
703 Main St., Buffalo, N. Y.

Strong Elec. Corp..... E-8
51 City Park Ave., Toledo 2, O.

Wagner Sign Seervice, Inc..... E-3
218 S. Hoyne Ave., Chicago 12, Ill.

Wenzel Projector Co..... E-21
2505-19 S. State St., Chicago 16, Ill.

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'ELECTRIC DAY' PRE-CHRISTMAS BUSINESS BOOSTER. Looking for a pre-Christmas business booster, Assistant Manager William Herman of the Ritz Theatre, Elizabeth, N. J., tied-in with the Jersey State Electric Co. for a "Jersey State Electric Day" on Dec. 16. The merchant has provided $500 worth of electrical appliances, some of which are shown in the lobby display above, which will be given away to patrons on that date. The merchant is also printing 6,000 heralds for distribution, and is running ads in the local newspapers giving full credits to the theatre. Ritz ushers and usherettes are wearing red ribbons announcing the giveaway.

Movie Quiz Sales Formed On Coast

Incorporation of Movie Quiz Sales Company for the distribution of a new theatre audience participation game using film reels was announced in Hollywood last week by Jack Moser, president. Del Lord, veteran producer and director, is listed as vice-president and general manager in charge of production. A. G. Miller is secretary-treasurer and H. E. Moser vice-president in charge of sales. Offices of the company are at 6631 Hollywood Blvd.

Moser said that a national organization for sale of the Movie Quiz reel is being established. The reel was started in 1941 but abandoned because of wartime film restriction. The new product is a complete revision of the original format, with a number of new features added, notably in the prize possibilities. Each patron of a theatre showing Movie Quiz is entitled to participate by marking a card to indicate his answers to questions asked by a narrator. All questions are illustrated with movie scenes.

United Artists Circuit Names Kesner Ad Head

Robert Kesner has been appointed advertising director and head of the United Artists Theatre of California Community Service Department, it was announced in Los Angeles Monday. The Community Service, modeled along that which George P. Skouras, operating head of the circuit, put into effect for his Skouras chain in New York, is intended to enable philanthropic and civic undertakings to work with "the aid of theatre support."

Piccirillo in Agency Tieup for Amateur Acts

A Wednesday evening amateur talent show series has been inaugurated at the Center Theatre, Hartford, Conn., by Manager Mike Piccirillo. He has tied up with Warren Enterprises, a Hartfrod entertainment booking concern, to provide the amateur talent. The weekly show also gives an opportunity for Hartford area high school dramatic aspirants to demonstrate their talents.

Old Becomes the New For Theatre in Arcata

The old became the new for the theatre in Arcata, Calif., when E. A. Patchen, youthful showman, purchased the Arden and restored the name of 35 years ago to the house. Patchen junked the modern marquee, dug the old one out of the basement, and came back with the historic name, the Miner Theatre.

The new owner followed up with an anniversary celebration which included a cake of sufficient size for 1,000 people. Inside the cake was $750 worth of diamonds, making it possible for 35 lucky cake-eaters to obtain precious stones—or damage their bridgework.—SF.

New Theatres

Texarkana, Ark.—K. Lee Williams Theatres, a 475-seater to cost $35,000 and be named the Horatio at Horatio, Ark.; a 750-seater to be named the Logan and to cost $80,000 at Paris, Ark.; and the 250-car Metcalf drive-in to cost $30,000 at Purcell, Okla.

Minneapolis—Gordon Prestabak, a 400-seater at Convick, Minn.

Ft. Worth, Tex.—Boyd Milligan, a 700-seater in Polytechnic.

Ridgelea, Tex.—Inter-State Circuit, a 1,500-seater here.

Wenona, Ill.—Local interests, a theatre here.

Central Islip, L. I.—Prudential Theatres, a 600-seater here.

State College, Pa.—Caledonia Amusement Corp., a drive-in theatre and amusement center here to cost $$75,000.

Oklahoma City—E. A. Patton, a 400-car under-skyer at Russellville, Ark.

Hartford, Conn.—Alfons Bach, a 1,100-seat theatre, The Ridgeway, and shopping center to cost $350,000 or more in Stamford, Conn.

Batavia, N. Y.—Dipson Theatres, 1,400-car drive-in here, to be managed by a new corporation, Pavillion Drive-In Theatres.

Denver—Wolfberg Theatres, has bought land for two more 1,000-car ozoners to cost about $200,000 each; location not disclosed.

St. Louis—Arthur G. Struck is working with the Civic Club of Mason City, Ill., for a new theatre there which he will operate; John H. Leffel and Thomas Baldwin, a 300-car ozoner east of Mt. Vernon, Ill., Tanner Drive-In Theatres Corp., plans under-skyers at Pana and Vandalia, Ill.

Dallas, Tex.—Interstate circuit, a 1,500-seater, the Preston, in suburb of Dallas.

Atlanta—Jim Earnhardt, a drive-in at Edenton, N. C.; Martin Theatres, an ozoner at Leesburg, Fla.

Lancaster, Pa.—Halsmithorn Enterprises, a 1,000-car under-skyer on the Lincoln Highway west and north of Lancaster.

Purchase, N. Y.—An unnamed financial group, an under-roof and an under-sky theatre in the proposed suburban shopping center near the Westchester airport.

Show Business

COAST TO COAST: Theatres continue to extend that helping hand to community relations with Alliance donating the use of its Pantheon at Vincennes to the fire department on Dec. 23 for a show to help fund-raising to buy a new truck. . . . And individually showmen aren't inactive in the civic direction either. In San Francisco L. S. Hamm of the Westside has been selected to serve on the Chamber of Commerce and Ray Cooper, president of the California Theatre Owners Ass'n, has accepted a post on the Crippled Children Guild's board. . . . In Brookville, Ont., Regent Manager Les Mitchell still has the town talking because he arranged a benefit to take care of 100 made homeless by a $1,000,000 fire.

* * *

Chicago Allied Theatres Buying and Booking Department will hold its annual shindig at Chez Paree, Dec. 19. . . . Tulsa's oldest motion picture house, the Strand, has been sold to provide room for an expanded furniture store. . . . The Chicago Telenews has gone "art" house. . . . Sam Raine, owner of the Frolic at Bessemer, Ala., is suffering from hand burns received when gasoline fumes ignited and damaged his theatre for some $2,000. . . . The Princess at Columbia, Tenn., was damaged by fire. . . . There's a new marquee going on the Missouri at St. Louis and a face lifting due for the Olney drive-in at Olney. . . . The Arc, Lafayette, Ind., has been renamed the State. . . . Vincent Trotta's son, Elmer, has had his entry selected for an award and exhibition by the Art Foundation, New York. . . . The Talgar circuit has taken over the Drive-In at Ft. Pierce, Fla. . . . Peter Welman's circuit has sold the Harbor, at Ashatbula Harbor, O., to Ed Brown. . . . Boyd Haufle has taken over the Ritz, DeSmet, N. D. . . . E. Reed Andrews of Baltimore has purchased the D'Lux, at Luck, Wis., from Winslow Kelly. . . . Thompson and Allard have taken over the Pix, Sleepy Eye, Minn., from C. C. Noecker. . . . John Brown, ex-high school athletic coach, has bought the Lyrice at Platte, S. D. from Tom Cahill.

* * *

Weithe Circuit's Louis Wiethe has a broken ankle from falling over a piece of coal Thanksgiving Day. . . . Denna Gabie, secretary to St. Louis Supply's Arch Hoosier is in the Luther Hospital for a balky appendix. . . . Harold G. Beckley, operator of the Greencastle, Ind., Chateau is recuperating from an appendectomy at Putnam County Hospital. . . . Mrs. Pauline Griffith, secretary of the Theatre Owners Ass'n of North and South Carolina is ill. . . .

* * *

MANAGEMENT: Theodore Brattin is now assistant at Leonard C. Utecht's Lake, Chicago. . . . Henry J. Gall has been elected vice-president of the Dayton, O., Ames, succeeding Joy Lee, resigned. . . . Haddon Matthews of Elizabeth, N. J., is the manager of United Artists State, Los Angeles, with Ken Whittemore managing the same circuit's remodeled Egyptian. . . . William Moore of Lockwood and Gordon's Danbury (Conn.) drive-in will act as winter relief manager in the Hartford area. . . . Jack Edwards, manager of Hartford Drive-In, Newington, Conn., is manager of the newly-reopened State, Hartford. . . . Bert Jack has moved up to film booker for Warners Theatres zone office at New Haven, replacing Max Hoffman, resigned, John Liss, manager in Lawrence, Mass., replaces Jacocks in his Worcester, Mass., booking spot for Warners.

Jackson . . .

(*Continued from Page 26*)

elusive of definition and analysis. It is a stable concrete factor that is, and from the first dawning has been, an integral part of the economy of man. It is the most important subject confronting the general conduct of world affairs and, with the world as with the motion picture industry, has been the most misunderstood and neglected. In reality, public relations is a simple formula the principal component of which is our own personal conduct, behavior and attitude toward those who make up our business and social orbit. Its very obviousness in the commonly-trod walks of daily living is what confuses most of us and causes us to let down or quit when we are on the very threshold of achievement.

Basically, public relations means the relating of your business to the general welfare of those whose lives it effects or influences, which means just about everybody so far as motion pictures are concerned. Making it work to best advantage involves comprehensive knowledge as to the need of the community you serve and manifesting a sincere, unselfish desire to direct your business and personal endeavor to spearhead movements promising the greatest progress for the general good. Maximum accomplishment is attainable only to the extent to which you apply three essential requisites: a predominance of pride in yourself, your theatre and its attractions as an instrument of merit; abounding confidence in the unparalleled superiority of your merchandise as a magnet to focus the attention of the multitudes; and faith in yourself, your industry and your associates to judge, plan and execute wisely.

Mandatory

In such an atmosphere the interchange and exchange of ideas is mandatory, and the more you acquaint your conferees—your patrons, preferably, and your social and community leaders, particularly—with the aims, intents, accomplishments and purposes of your industry and your particular role in its affairs, the more amicable understanding and consideration for you and your business will result.

To quote directly from Chadick:

"When we begin to relate our ideas and the intimacies of our business with regard and consideration for those of our fellowmen, we begin to arouse their interest for us, our business and our welfare. Such mutual interest reacts to the benefit of both parties."

In an article of some years past this writer typed an analogy about good public relations acting like pebbles tossed in a placid pool resulting in a series of ever-widening ripples against which no barrier could long remain immune. That statement still goes. Perfect your public relations and you bulwark your business.

But let's get back to the ABC of public relations as laid down by Chadick:

"Public relations is the art of being able to get along with people, particularly our customers, and making impressions on the public mind and consciousness as to what we really stand for—what our business means to them. It means letting them know (1) what kind of an outfit your industry (or your source of supply) is; (2) what kind of an outfit your theatre is; (3) what kind of a fellow you are; (4) what kind of a citizen you are; (5) what kind of a neighbor you are; (6) what kind of a business man you are. If all these accentuate the positive, you have good public relations. If they register negative, then you have no public relations at all."

How to Win Friends for a Theatre

An excellent illustration of how well it pays off for a theatre manager to be on friendly terms with the public schools, Junior Chamber of Commerce and Community civic organizations in general, was relayed to STR by President S. J. Gregory of the Midstate Amusement Corporation of Chicago, which has theatres in Washington State. Al Tribbet is manager of the circuit's Liberty Theatre in Sunnyside, Wash. Among a sheaf of recent letters to him expressing the writers' thanks for courtesies extended them, were two from the Junior Chamber of Commerce for theatre ticket prizes contributed for its swimming carnival and for assistance on the Women's state softball tournament.

Just before opening of the new school year, Manager Tribbet sent a card to each teacher in the public schools just to say "Hello" and wish them a successful year and inviting them to present the card at the box-office and receive two passes for whatever attraction was being screened. Tribbet received letters of thanks from the superintendent of schools, from the principals of the various schools and from individual teachers.

He went on to emphasize the position of the theatre in daily living. He told how the theatre and the industry, while having no physical thing to sell the public and consequently exerting no physical impact on its customers, exerted far greater pressure on human lives because of the tremendous mental impact of the screen.

He knocked the pins all over the alley when he emphasized: "This mental impact can serve you well to bring about a better understanding of tolerance, consideration and a more cooperative spirit in the community in which you operate."

Just about every thinking individual in America is riding that beam today. Get aboard and do yourself no end of good. Analyze your attractions and, when they happen to fit a pattern foremost in the public eye of your vicinity, go after the Mr. and Mrs. Bigs to rally their followers and converge on your box-office.

Chadick commented—and this columnist as well as everybody else in the industry possessing a working noodle agrees—that good public relations is a definite responsibility and function of management. The responsibility mounts in relation to the importance of the position, with the onus on unshiftable and unshirkable burden of ownership and top executives. If the owners and upper-bracket executives fail in this important duty, they are traitors to the cause in which they prospered, unfair and unjust to their subordinates and undeserving of the rewards they have and do enjoy.

Most Severe Test

Let me clear Chadick quick. That last is a personal observation. The degree and sincerity of interest and actions on the part of the higher-ups will determine the degree and extent of permeation of responsibility to managers, cashiers, ushers and other theatre personnel in perfecting and executing good public relations programs. At the "customer contact" level is where any public relations program faces its greatest and most severe test. Unless the management-service personnel stratum is properly imbued with the urgency of the endeavor, there is little hope for its overall success. And the fellows to make the imperativeness of the program understood and obeyed at that level are all owners or have their names in gold letters on the doors of plush offices. As they go, so goes the rank and file. So let's hope they "go big."

Regarding public relations vs. advertising and publicity, Chadick had this to say:

"Your public relations are determined by your acts and not your publicity. It is important to differentiate between the two. Public relations are the human, altruistic, public service, friend-making side of your business. Advertising and publicity are the business-getting, money-making side of your business. Good public relations builds goodwill and good business over the long haul. Good advertising and publicity get the money now."

In other words, choose your goal fellows: remaining in business over the years at a fair profit, or going it "hit and run." Combine the two and you get profit and goodwill, but omit the altruistic endeavor and the profits soon fall by the wayside.

10 Simple Rules

Chadick offers these simple rules as a foundation for good public relations at the local level:

"(1) Courtesy, simple politeness, waiting promptly on the public. (2) Every possible public service or accommodation you can offer. (3) Good housekeeping, cleanliness, maintenance and repairs. (4) Conduct of your show—good programming, convenient schedules, timely bookings to coincide with local events. (5) Community services—membership in civic clubs, participation in civic events, assisting local groups in their programs and activities, being an important part of community life, institutionalizing your theatre. (6) Being business-like—seeing all visitors, being available for complaints and suggestions. (7) Assume responsibility—make the community look up to you as a good citizen, watch your personal conduct and that of your theatre family. (8) Advertise and sell with sincerity—make it clean and honest. (9) Advertise your public relations—take all legitimate opportunities, like anniversaries, etc., to call attention to your theatre as a community institution. (10) Have a good intelligent employe relations program—delegate responsibilities, develop manpower, be firm but patient, critical but tolerant in dealing with subordinates."

That's pretty solid stuff and the kind of ABC's that 'most everybody needs before they can masticate the higher stratagems of the public relations. There it is in the plainest of parlance. Follow Chadick's primary instruction chart and you'll be conforming—yes, maybe surpassing—every determination of the Chicago meeting and the TOA Los Angeles recommendations.

Before closing shop, let me remind you that you and your theatre can only share in welfare and prosperity to the identical extent that welfare and prosperity exist in your community. Lift the community and you lift your theatre.

Parents Free

Manager Fred Sorrelss of the Vogue at Indianapolis is trying one way to overcome the uneasiness of parents regarding letting their children attend Saturday matinees unescorted. He is offering to admit parents who escort their children free of charge.

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

Gilbert Roland announced at Tucson, Arizona where he is appearing in Hal Wallis' "The Furies," that he has just completed a screenplay about the Mexican revolution of 1910 which he intends to make in Mexico next summer as his first independent venture. Titled "The Eagle on the Cactus," the script is by Roland and Ernest Pascal, and the actor expects to play one of the leads in the film as well as coproduce.

* * *

Lippert Productions have set Sig Neufeld to produce and Sam Newfield to direct "Western Pacific Agent," modern railway adventure story to be filmed with the cooperation of the Western Pacific Railroad. Shooting starts the middle of December.

* * *

Signed to direct RKO's "Alias Mike Fury," Ted Tetzlaff leaves for New York shortly with Producer Warren Duff and Star Victor Mature to film scenes on actual locales of the story, which is based on an original by John Oates Bering.

* * *

Producer Robert Welch's option has been taken up for another two years by Paramount. Welch is currently making the Bing Crosby starrer "Mr. Music." During the past three years the producer has made three Bob Hope films and one Crosby film.

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Paul Lukas joins the cast already assigned to MGM's "Kim." This Errol Flynn starrer will be shot on actual sites described in the Kipling adventure story, most of which took place in and around India. Victor Saville will direct with Leon Gordon producing.

* * *

Jon Hall goes to Columbia for three pictures according to the contract just signed. The first will be "The Last of the Buccaneers," in color, which Producer Sam Katzman expects to start in March, 1950.

* * *

Aubrey Schenck, who recently joined the producer ranks at Universal-International, gets "Wyoming Mail" as his first assignment.

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Roy Del Ruth was signed to a long-term contract by Warner Bros., the result of his outstanding directorial chore on the Milton Berle starrer, "Always Leave Them Laughing." No new asignment has been made.

* * *

First picture for the newly-formed Shenandoah Pictures Company, headed by Joe Gottesman is "Proud River," to be made in Technicolor for Eagle Lion release.

* * *

MGM is preparing to film a story about Bulldog Drummond, celebrated detective of the screen and radio. Gerard Fairlee, who took over authorship of the novels when Cyril (Sapper) McNiele died in 1937, has arrived from England to do a screenplay. This will mark the initial producing venture of Hayes Goetz.

* * *

First producer chore for Hugh King under his recently signed pact with Warner Bros. will be "Wait For Me, Darling," from an original by Seelig Lester and Marvin Gerard. The script is being written by Dick Irving Hyland, who shared screenplay credit with King on RKO's "The Threat."

* * *

Philip Ober, New York stage star who makes his screen debut in "Blind Spot" at RKO, has been assigned a top role in the Irene Dunne-Fred MacMurray romantic comedy "Come Share My Love," presently before the cameras. George Marshall directs with Harriet Parsons as producer.

'My Pictures Speak For Me'—Robert Arthur



Robert Arthur

"The most important thing that I can say to the exhibitor is: 'get people in to see pictures,'" declares Robert Arthur, Universal-International producer. "And our big job here," he continues, "is to get back to the type of films that people have liked and gone to see in the past. But the whole industry needs that grass-roots showmanship you exhibitors can use so effectively in selling the picture. Keep it up, will you?

"I am one of the men who make the mass of the yearly quota of product. It seems to me that the producer in my category has three basic approaches to the problem of turning out a number of good, salable features. He can strive for complete audience identification in a familiar situation. In direct opposition to this, he can make the exotic picture, as we did in the Technicolor film 'Bagdad,' which delivers high adventure with gorgeous Maureen O'Hara and a luxurious production. Or he can take the big gamble and make the different picture, and that's what we did in 'Francis,' where the main character is a talking mule. But it is not fantasy."

"Let me give you some early reactions," he went on enthusiastically. "Screened at the Pentagon Building in Washington and at Birmingham Veterans Hospital, officers and enlisted men roared. Francis is an army mule and those soldiers found a hilarious identification, and I don't mean our army is composed of mules. Francis' character is so real that he ceases to be a mule. Sneak previewed, it literally rolled an adult audience in the aisles, and for the kids, of course, it's a natural. 'Francis' and 'Bagdad' are two entirely different types of pictures for you exhibitors to sell. My convictions are in my pictures."

'Customs Agent' Gets Technical Adviser

Melvin L. Hanks, who went into retirement a few months ago after serving more than 33 years in Government service as an ace investigator credited with cracking some of the toughest cases in the history of the United States Customs, has been signed as technical adviser for Columbia's "Customs Agent," which stars William Eythe and Marjorie Reynolds.

Glenn Ford Prepares For 'One Way Out'

Glenn Ford reported to Columbia this week for pre-production preparations for the starring role in "One Way Out" which Producer Jerry Bresler has scheduled to start shortly. Henry Levin will direct the melodrama, which deals with the experiences of a man sent to prison for manslaughter.

Hageman Gets Role In 'Kiss of Fire'

Richard Hegeman, distinguished artist and musical conductor, has been signed by MGM to portray Trellini, Kathryn Grayson's vocal coach and mentor in "Kiss of Fire," in which she stars opposite Mario Lanza. Norman Taurog will direct for Producer Joe Pasternak.

Paramount Acquires Barzmans' 'Nightmare'

Paramount has announced the purchase of an original story, "Nightmare," by Ben and Norma Barzman, which Irving Asher will produce as his first assignment at the studio. The picture is described as "a romantic drama with a strong women's interest."

Andy Devine Signed

Andy Devine has been signed for a top role with Irene Dunne and Fred MacMurray in RKO's "Come Share My Love," which George Marshall will direct and Harriet Parsons produce.

Zero Mostel as Villain

Zero Mostel, night club and television comedian, will portray a villain in 20th Century-Fox's "Port of Entry," which will start Dec. 19 on location in New Orleans. Elia Kazan will direct.

Starting Date Set

"The Police Story," Paul Short's next Audie Murphy starrer at Allied Artists, will go before the cameras Jan. 18.

Fowley in 'Doom'

Douglas Fowley has been signed for a role in Samuel Goldwyn's "Edge of Doom," which RKO Radio will release.

NOW IN PRODUCTION

LEADERS

OF THE

MOTION PICTURE INDUSTRY

The record of the Year's Leading box-office attractions — pictures and stars—designated by motion picture exhibitors in a national poll conducted annually by SHOWMEN'S TRADE REVIEW.



The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

The Romantic Age

(Reviewed in London)

Eagle Lion **Comedy-Drama** **86 mins.**

AUDIENCE SLANT: (Adult) Gay, light-hearted story of a middle-aged schoolmaster's infatuation for a scheming pupil, played for laughs and aimed at popular audiences.

BOX-OFFICE SLANT: Slightly spicy and generally high-spirited, this should fill the bill nicely where a comedy-drama is required.

Cast: Mai Zetterling, Hugh Williams, Margot Grahame, Petula Clark, Carol Marsh, Raymond Lovell, Paul Dupuis, Margaret Barton, Marie Ney, Dorothy Latta, Judith Furse, May Hallatt, Jean Anderson, Viola Johnstone, Colette Melville, June Charlier and others. **Credits:** Adapted from Serge Weber's novel "Lycee de Jeunes Filles" by Edward Dryhurst and Peggy Barwell. Produced by Eric L'Epine Smith. Directed by Edmond Greville. A Pinnacle Production presented by J. Arthur Rank.

Plot: Hugh Williams, approaching middle age, is the first master to be employed at an exclusive girls' finishing school. He attempts to tame Mai Zetterling, a spoiled sophisticated French girl. Piqued by his attitude, she bets the other girls that she will make him fall in love with her. She works many schemes for them to be alone, and Margot Grahame, Williams' wife, watches events with growing misgivings. Eventually she reminds Mai that he is old enough to be her father and that she is only a silly little girl. Infuriated, Mai gets him to agree to leave his family and go to Paris with her. Petula Clark, his daughter, intervenes but finds that Mai was only leading him on and was actually planning to elope with a boy-friend to Rome. With this knowledge, which she keeps to herself, she is able to re-unite her parents.

Comment: On paper, this story of a sophisticated teenager's plan to get even with a rather dreary schoolmaster who belittles her, by making him fall in love with her, may appear too serious a theme to be treated lightly. Director Edmond Greville, however, has handled it skillfully so that no offense is given. While it is often saucy and occasionally a little spicy, it is never unsavory. He has made the most of the situations, and the young minx receives her just deserts. As the spoiled French girl, Mai Zetterling is most effective and brings conviction to a difficult role. Hugh Williams appears as the susceptible schoolmaster who has reached the romantic age, and Margot Grahame is excellent as his understanding wife. Making a successful British screen debut as an American teenager is Dorothy Latta who has appeared in several Hollywood pictures. With Mai Zetterling for the marquee, this piquant comedy should do well at the British box-office, especially when teamed with a drama. It is gay, amusing and easy on the eye.

The Pirates of Capri

Film Classics **Drama** **94 mins.**

AUDIENCE SLANT: (Family) An always interesting, and often exciting, drama of revolutionary intrigue at the Court of Naples in 1799, with some splendid acting and dramatic fights and swordplay.

BOX-OFFICE SLANT: A booking with which all types of theatres should do above average business. For promotion campaigns there are a number of good marquee names and the revolutionary action to intrigue the interest of the public. Patrons will help advertise it.

Cast: Louis Hayward, Binnie Barnes, Alan Curtis, Rudolph Serato, Mariella Lotti, Mikhail Rasumny, Virginia Belmont, Franca Marzi, William Tubbs, Alberto Califano, Mario Auritano, Eric Culton, Michel Sorel. **Credits:** Presented by Rudolph Monter and Victor Pahlen. Produced by Victor Pahlen. Directed by Edgar Ulmer. Original story by G. A. Colonna and George Moser, based on an idea by Victor Pahlen. Photography by Anchise Brizzi. An A.F.A. and I.C.S. Production.

Plot: A foppish Count at the court of Naples in 1799 is in reality Captain Sirocco (Louis Hayward) who plots a popular uprising against the Queen (Binnie Barnes), who fears she may suffer the fate of her sister, Marie Antoinette of France, and Chief of Police (Rudolph Serato) who keeps her in Naples, which is surrounded by French armies, to further his own political ambitions. Sirocco outwits and slays the Police Chief and helps the Queen to escape after he induces her to abdicate and appoint a revolutionary as prime minister. His love for his intended bride (Mariella Lotti) who falls in love with him as Captain Sirocco, forms an integral part of the plot.

Comment: An always interesting, and often exciting, drama of intrigue at the court of Naples between the Police Chief and a foppish Count who is in reality, Captain Sirocco, head of a revolution against the Queen, whom he is desirous of rescuing. The story is credible, swift in action, with scenes and sets often beautiful in themselves; is fluently produced and directed, and has two exciting exhibitions of swordsmanship, the capture of a ship by the Pirates of Capri (in reality members of the revolutionary party) and the attack by the mob on the Queen's palace. Production, direction and photography are in the main excellent and give to the film the illusion of reality. Louis Hayward is contrastingly light-minded as the Count and serious and purposeful as the head of the revolutionaries and acts with intelligence and aplomb. Binnie Barnes makes the Queen a likable person, even in her terror of sharing her sister's fate. Alan Curtis, captain of the ship captured by the revolutionists for its cargo of arms, turns in a very good performance though less colorful than the others. Rudolph Serato, in acting and makeup, conforms to the stage idea of villainy, and the newcomer, Mariella Lotti, as the love interest, is capable and charming.

National Reviewing Committees' Audience Classifications

RENEGADES OF THE SAGE (Col.)
FAMILY—National Board of Review
CLASS A-SEC. 1—National Legion of Decency

ALL THE KING'S MEN (Col.)
MATURE—National Board of Review
CLASS B—National Legion of Decency
Objection: Reflects acceptability of divorce; low moral tone.

SAMSON AND DELILAH (Para.)
FAMILY—National Board of Review
CLASS A-SEC. 2—National Legion of Decency

Master Minds

Monogram **Comedy** **64 mins.**

AUDIENCE SLANT: (Family) Farcical slapstick that should get laughs in most theatres.

BOX-OFFICE SLANT: Typical low-budget comedy that can be spotted satisfactorily on any program where such fare is indicated. Should get usual Bowery Boy reaction.

Cast: Leo Gorcey, Huntz Hall, Billy Benedict, Bennie Bartlett, David Gorcey, Gabriel Dell, Alan Napier, Glenn Strange. **Credits:** Produced by Jan Grippo. Directed by Jean Yarbrough. Photography by Marcel LePicard. Screenplay by Charles R. Marion.

Plot: One of the Bowery Boys goes into a prophetic trance when his tooth aches. Publicity on his strange powers attracts a mad scientist who kidnaps him for use in experiments in mind transference. He is rescued by his pals.

Comment: "Master Minds" follows the usual line of the Bowery boy comedies, but loose scripting and direction that seems a little on the sloppy side rates it under the best of the series. However, there are laughs and the film should prove satisfactory supporting fare. The basic situation is well conceived. Huntz Hall is kidnapped by a mad scientist and his mind transferred to a huge apeman played by Glenn Strange, while Strange's mind is transferred to Hall. The funniest sequence in the film shows the giant Strange speaking in the falsetto voice and walking and gesturing in the almost feminine manner of Hall, while relatively puny Hall roars and breaks the iron bars of his cage. The picture should do the usual Bowery Boy business.

On the Town

(Color by Technicolor)

MGM **Musical** **97 mins.**

AUDIENCE SLANT: (Family) Colorful, entertaining modern musical loaded with song-and-dance numbers, and with six top performers in the specialty entertainment field heading the cast. Excellent offering for general audiences everywhere.

BOX-OFFICE SLANT: A star-studded cast, Technicolor photography and catchy tunes make this a powerful contender for top box-office grosses.

Cast: Gene Kelly, Frank Sinatra, Betty Garrett, Ann Miller, Jules Munshin, Vera-Ellen, Florence Bates, Alice Pearce, George Meader. **Credits:** Directed by Gene Kelly and Stanley Donen. Screenplay by Adolph Green and Betty Comden. Based upon the musical play, "On the Town." Photography, Harold Rossen. Technicolor Color Consultants, Henri Jaffa and James Gooch. Music by Roger Edens. Lyrics by Adolph Green and Betty Comden. Musical Director, Lennie Hayton. Produced by Arthur Freed.

Plot: Three sailors, on twenty-four hour leave, meet three girls and set out to see New York.

Comment: "On the Town" is a succession of modern dancing and singing numbers blended into a flimsy yarn, which makes it more of a revue than the customary story-type of musical familiar to the movie-going public. The picture has a strong name cast,

all of them specialty entertainers, and their work is entertaining, colorful, tuneful and exciting. There are at least a dozen songs, several of which should meet with public favor, and the dancing—as one can well imagine with Gene Kelly and Vera-Ellen in the cast—is worthy of everyone's attention. Any story weaknesses are likely to prove inconsequential to average patrons, for the film is loaded with musical entertainment; but that old bugaboo (where can the orchestra be?) may plague critical spectators as the six stars break into song-and-dance routines atop the Empire State building, in the Museum of Natural History and various other strange and sundry places. Let them wonder they'll be far outnumbered by moviegoers who enjoy being entertained without stopping to analyze technicalities. Kelly, Sinatra, Betty Garrett, Ann Miller, Jules Munshin and Vera-Ellen are all good, and each one registers effectively. Kelly also shared the directorial stint with Stanley Donen, and Arthur Freed produced this Technicolor production, which is based on the Broadway hit of the same name.

The Peddler and the Lady

(Italian Dialog—English Titles)

Continental Motion Pictures **90 mins.**

Comedy

AUDIENCE SLANT: (Adult) Fabrizi's clowning and an unusual baby help a long, loose old film to rate fair for the general foreign film audience. Not much Magnani.

BOX-OFFICE SLANT: Magnani and Fabrizi, of course.

Cast: Anna Magnani, Aldo Fabrizi, Caterina Boratto, Peppino De Filippo, Olga Solbelli, Renzo Morisi, Cristiano Cristiani. **Credits:** Production Cines by Giuseppe Amato. Director of Production, Teofilo Mariani. Director, Mario Bonnard. Subject by Giuseppe Amato.

Plot: A fat fishmonger, prosperous and hankering after beauty and culture, throws himself into the company of a lovely customer. Though never encouraged romantically, he has hopes as long as he is able to help her. That he does by getting her out of jail, where her gambling friends land her, and—until her lover's unexpected return—taking care of her baby.

Comment: Anna Magnani and Aldo Fabrizi, of course, give this one its come-on. Those names are as powerful, perhaps, as any in the foreign-language film, and justly so. Here, however, audiences will find Magnani's part quite small (the picture is several years old). Fabrizi is much in evidence and fortunately, for it is his clowning that holds together a long and loose film. Cristiano Cristiani, an unusual and amusing baby, also helps. "The Peddler and the Lady," on the basis of star value, rates fair for the general foreign film audience.

Shamed

(Italian dialog—English titles)

Westport Int'l **Drama** **85 mins.**

AUDIENCE SLANT: (Adult) A simple, human interest drama that will engage the interest and arouse the sympathy of audiences in the plight of the two Italian lovers.

BOX-OFFICE SLANT: Should serve art and foreign-film houses to good advantage. Not of great value in other situations, for cast names mean next to nothing to American audiences.

Cast: Maria Michi, Vittorio Gassman, Marina Berti, Massimo Girotti, Laura Gazzolo, Claudio Gora, Vira Silenti. **Credits:** Produced by Albatros Films. Released by Arthur H. Canton and Sanford Weiner in association with Westport International Films. Directed by Valentino Bucchi.

Plot: Vittorio Gassman returns from four years in Africa with the Italian army to find his fiancee, Marina Berti, has been keeping company with Massimo Girotti, and he goes back from his native fishing village to Genoa where Kauro Gazzolo has promised him a job, which turns out to be that of selling stolen jewelry. Girotti is denounced as a thief by Mari Michi, out of jealousy because he deserted her for Marina. Gassman escapes the police and is reunited with Marina as the villagers are about to kill her for "not waiting for her man" to come back from the war like the rest of the women.

Comment: A simple, human interest drama that will engage the interest and arouse the sympathy of audiences through the good acting of the four stars of the cast, the troubled love story of the soldier home from the wars and the girl who, while not transgressing the village moral code, had not waited for his return but had been receiving the attentions of the owner of a cutter. While the action is mainly of a subdued nature there is a melodramatic fist fight between the girls two lovers, and the climactic scene in which the villagers, mostly women, pursue the girl, bent upon taking her life. Both scenes are well directed and very effectively acted, accelerating audience interest to a high pitch. While the dialog is in Italian, the English titling makes it quite understandable. The photography, which is reported to have captured the prize at the Locarno festival, is not up to the Hollywood standard of clarity and sharpness. "Shamed" should serve art and foreign-film theatres to good advantage.

Newsreel Synopses

(Released Wednesday, Dec. 7)

ALL AMERICAN (Vol. 8, No. 372)—Party for kids; Negro vicar; Field Artillery; Nashville college buildings; Bill Robinson.

MOVIETONE (Vol. 32, No. 97)—Dallas air crash; Army cargo plane; Trumans in Florida; Priest lost in Arctic; Billiard tricks; New-born colt.

NEWS OF THE DAY (Vol. 21, No. 227)—Monty blasts Reds; Colombia strife; Crash victims fly again; Miss Truman meets press; Billiard tricks; Water-skiing.

PARAMOUNT (No. 30)—Baseball in December—big league stars during the off-season.

TELENEWS (Vol. 3, No. 48B)—Parnell Thomas; Congressmen abroad; Czech military display; John L. Lewis; New ambassador to Yugoslavia; Paris general strike; Electric fishing.

UNIVERSAL-INTERNATIONAL (Vol. 22, No. 305)—Dallas air crash; Colombia strife; Trumans in Florida; Storms, floods in Northwest; Army cargo plane; Paris general strike; Football trophy to Army; Water-skiing.

WARNER PATHE (Vol. 21, No. 32)—Dallas air crash; Trumans in Florida; New Monaco monarch; John L. Lewis; Monty blasts Reds; Wacs bivouac; Mail early for Christmas; Football; Eagles-Steelers; Half Pint Bowl; Lambert trophy to Army.

(Released Saturday, Dec. 10)

MOVIETONE (Vol. 32, No. 98)—Barkleys at party rally; New India constitution; Canada's aluminum bridge; Navy jet; Notre Dame-SMU football; Water-skiing.

NEWS OF THE DAY (Vol. 21, 228)—Barkleys at party rally; Navy jet (ex. Phila.); Christmas toys (ex. Phila.); Canada's aluminum bridge; Notre Dame-SMU football.

PARAMOUNT (No. 31)—British leave Greece; Trumans in Florida; Barkleys at party rally; Monty on U. S.; Fashions; Notre Dame-SMU football.

TELENEWS (Vol. 3, No. 49A)—Water shortage; Wacs bivouac; French air crash; Child crash survivor; Churchill 75; Weizmann 75; Johnson, Bradley return from Paris; Maritime union purges Reds.

UNIVERSAL-INTERNATIONAL (Vol. 22, No. 306)—Water shortage; Navy jet; Churchill 75; French air crash; Football; Eagles-Giants; Notre Dame-SMU.

WARNER PATHE (Vol. 21, No. 33)—Churchill 75; Monty on U. S.; Barkleys at party rally; Wife awaits China prisoner; Navy jet; G.I. gold rush; Bicycle news; Notre Dame-SMU football.

VIEWS ON NEW SHORT SUBJECTS

CLUNKED IN THE CLINK (Col.—1436) All Star Comedy. 16 mins. Madcap mixups follow Vera Vague's story to her husband that she may win a contest prize of a 30-day trip to Honolulu, when actually she seems about to go to jail for 30 days on a traffic violation. Release date, 7/13/49.

WEST POINT TRACK CHAMPIONS (Col.—1810) World of Sports. 9 mins. Some of the country's top athletes, many-time winners in national competitions, demonstrate their techniques in running, jumping and the field events at the military college on the Hudson. Narration is by Bill Stern. Release date, 7/27/49.

AUSTRALIAN SURF MASTERS (RKO—04302) Sportscope. 8 mins. Rescue squads from beach clubs all around Australia demonstrate their skills in an annual meet at Sidney. Among the events—really bruisers—are life saving, water skiing, surf boarding and surf boating. Release date, 10/21/49.

IRON PONIES (RKO—04203) Screenliner. 8 mins. The toy train industry is here revealed as becoming more and more exact in its duplication of the real thing. Showmen, this is a good pre-Christmas item, especially as the leading toy train manufacturer is tied up in the film. Release date, 11/4/49.

SHEEP DOG (RKO—04104) Disney Cartoon. Technicolor. 7 mins. Pluto, the sheep dog, dresses up like a lamb to forestall thieves and gets carted away by the son—he's just learning the lamb-stealing game—of Bent-Tail, the coyote. Release date, Nov. '49.

SLIDE DONALD SLIDE (RKO—04105) Disney Cartoon. Technicolor. 7 mins. Baseball-minded Donald Duck fights over a radio with a music-minded bee. Old webfoot gets shut out again. Release date, Nov. '49.

STROLLING THROUGH THE PARK (Para.—X9-1) Screen Song. Technicolor. 8 mins. This cartoon reel with a Gay Nineties setting and caricatures of such contemporary comics as Abbott and Costello and the Marx Brothers invites audience participation in singing its title song. Release date, 11/4/49.

FUELIN' AROUND (Col.—1408) Three Stooges Comedy. 16 mins. One of the boys is mistaken for a leading atomic scientist and kidnapped to the State of Anemia, where the dictator insists he divulge his formula for a high-high octane atomic fuel. Further situation comedy results when the boys try to bluff their way out of the mess. Release date, 7/7/49.

RUNNING THE KEYS (Para.—R8-10) Grantland Rice Sportlight. 10 mins. A highway covers the 150-mile string of islands from Miami, Fla., to Key West. The camera covers the route, with special emphasis on fishing. Release date, 9/16/49.

MARRIAGE WOWS (Para.—X8-11) Screen Song. 7 mins. Cartoons of an elephant wedding lead into a bouncing-ball conducted audience participation in the song For Me and My Gal. Release date, 9/16/49.

THE BIG FLAME UP (Para.—X8-12) Screen Song. Following a cartoon version of a hot fracas between a group of animal firemen and an organized gang of firebugs, the bouncing ball leads the audience in singing A Hot Time in the Old Town. Release date, 9/30/49.

HONEY HARVESTER (RKO—94,117) Disney Cartoon. 7 mins. Donald Duck craftily steals a bee's honey, is sharply forced to return it. Release date, 8/5/49.

SINGING ALONG (Univ.—4387) Sing and Be Happy. 10 mins. The Darktown Strutters' Ball, Daisy Bell, and Come, Josephine in My Flying Machine are sung by the King's Men with a cartoon that invites audience participation in the choruses. Release date, 8/8/49.



Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	*Company*
Abandoned	U-I
Abbott & Costello Meet the Killers	U-I
Adam and Evelyne	U-I
Adams Rib	MGM
Africa Screams	UA
After Midnight	Para.
After Nighttall	WB
Against the Wind	EL
Air Hostess	Col.
Alias the Champ	Rep.
Alice in Wonderland	EL
Alimony	EL
All Over the Town	U-I
All the King's Men	Col.
Always Leave Them Laughing	WB
Amazing Mr. Beacham, The	EL
Amazon Quest	FC
Ambush	MGM
And Baby Makes Three	Col.
Angels in Disguise	Mono.
Anna Lucasta	Col.
Annie Get Your Gun	MGM
Any Number Can Play	MGM
Apache Chief	Lippert
Arctic Fury	RKO
Arctic Manhunt	U-I
Arson, Inc.	Lippert
Asphalt Jungle	MGM
Astonished Heart, The	U-I
Avengers, The	Rep.

B

Backfire	WB
Bad Man From Big Bend	Astor
Bagdad	U-I
Barbary Pirate	Col.
Barkleys of Broadway	MGM
Baron of Arizona	Lippert
Barricade	WB
Battleground	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Beauty on Parade	Col.
Behind This Mask	Col.
Bed of Roses	RKO
Belle of Old Mexico	Rep.
Bells of Coronado	Rep.
Beware of Blondie	Col.
Beyond the Forest	WB
Beyond the Purple Hills	Col.
Big Cat, The	EL
Big Fall	20th-Fox
Big Jack	MGM
Big Steel, The	RKO
Big Wheel	UA
Black Book, The	EL
Black Hand, The	MGM
Black Magic	UA
Black Midnight	Mono.
Black Rose, The	20th-Fox
Black Shadows	EL
Blind Goddess, The	U-I
Blind Spot	RKO
Blonde Bandit	Rep.
Blonde Dynamite	Mono.
Blondie Hits the Jackpot	Col.
Blondie's Hero	Col.
Blue Grass of Kentucky	Mono.
Blue Lagoon, The	U-I
Blue Lamp, The	EL
Bodyhold	Col.
Bomba and the Lost Volcano	Mono.
Bomba, the Jungle Boy	Mono.
Bomba on Panther Island	Mono.
Bone Is Pointed, The	EL
Border Incident	MGM
Borderline	U-I
Boy from Indiana, The	EL
Boys in Brown	EL
Bride For Sale	RKO
Bride of Vengeance	Para.
Bright Leaf	WB
Brimstone	Rep.
Broken Arrow	20th-Fox
Broken Journey	EL
Buccaneers Girl	U-I

C

"C" Man	FC
Caged	WB
Calamity Jane and Sam Bass	U-I
Calendar, The	EL
Call of the Forest	Lippert
Canadian Pacific	0th-Fox
Canterbury Tale, A	EL
Captain China	Para.
Captive Girl	Col.
Capture, The	RKO
Cardboard Cavalier	U-I
Cargo to Capetown	Col.
Cariboo Trail	20th-Fox
Carriage Entrance	RKO
Caught	MGM
Chain Lightning	WB

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION OF BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus:*T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key*

(B) Biographical	*(C) Comedy*
(D) Drama	*(Doc) Documentary*
(G) Gangster	*(M) Musical*
(H) Horror	*(W) Western*
(My) Mystery	*(Wa) War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

				Time Mins.	Rel. Date	Refer to
9	Massacre River (D)F	G. Madison-R. Calhoun-C. Downes		70	7/20/49	b4/16/49
13	My Brother Jonathan (D)A	M. Denison-D. Gray		105	7/6/49	b3/13/48
14	Stampede (W)F	R. Cameron-G. Storm-J. M. Brown		78	8/28.49	b4/30/49

COMING

	Longhorn, The	R. Cameron				
	Maid for Man	F. Marley				
	Police Story, The	A. Murphy				
16	There's a Girl in My Heart (C-M)F	L. Bowman-E. Knox		82		b11/28/49

ASTOR PICTURES

	Bad Man From Big Bend	C. & W. Shrum		55	10/1/49	
	Jeep Herders	J. Day-J. Carlson		48	10/1/49	
	Trouble at Melody Mesa	B. King-C. Shrum		66	7/1/49	

COLUMBIA

CURRENT

120	Air Hostess (D)F	G. Henry-R. Ford		61	8/25/49	b7/16/49
	And Baby Makes Three (C)F	R. Young-B. Hale		84	Dec. '49	b12/3/49
148	Anna Lucasta (D)A	P. Goddard-B. Crawford-O. Homolka		86	Aug. '49	b7/16/49
212	Barbary Pirate (D)F	D. Woods-T. Marshall		65	11/10/49	b8/6/49
205	Blondie Hits the Jackpot (C)F	P. Singleton-A. Lake		66	10/6/49	b9/3/49
184	Cowboy and the Indians, The	G. Autry-S. Ryan		70	Sept. '49	a4/23/49
109	Crime Doctor's Diary, The (My)F	W. Baxter-S. Dunne		61	6/9/49	b4/23/49
110	Devil's Henchmen, The (D)F	W. Baxter-M. B. Hughes		69	9/15/49	b7/30/49
147	Doolins of Oklahoma, The (W-D)F	R. Scott-G. Macready-L. Albritton		90	July '49	b6/4/49
217	Holiday in Havana	D. Arnaz-M. Hatcher		73	10/13/49	
146	Johnny Allegro (D)F	G. Raft-N. Foch		81	June '49	b6/4/49
102	Kazan (D)F	S. Dunne-L. Maxwell		65	7/14/49	b6/25/49
141	Knock On Any Door (D)A	H. Bogart-J. Derek-S. Perry		100	Apr. '49	b2/26/49
115	Law of the Barbary Coast, The (D)A	S. Dunne-A. Jergens-G. Henry		65	7/21/49	b4/2/49
123	Lone Wolf and His Lady, The (My)F	R. Randell-J. Vincent		60	8/11/49	b3/26/49
144	Lost Tribe, The (Adventure)F	J. Weissmuller-E. Verdugo		72	May 49	b4/30/49
145	Lust for Gold (W)A	G. Ford-I. Lupino		90	June '49	b5/28/49
105	Make Believe Ballroom (M-C)F	R. Warrick-J. Courtland		79	5/26/49	b6/11/49
222	Miss Grant Takes Richmond (C)F	L. Ball-W. Holden		87	Oct. '49	b9/24/49
149	Mr. Soft Touch (C-D)F	G. Ford-E. Keyes		93	Sept. '49	b7/30/49
101	Mutineers, The (D)F	J. Hall-A. Jergens		60	4/22/49	b5/7/49
	Prison Warden (D)A	W. Baxter-A. Lee		62	12/8/49	b10/29/49
223	Reckless Moment, The (D)F	J. Mason-J. Bennett		82	Nov. '49	b10/22/49
250	Riders in the Sky	G. Autry-G. Henry		70	Nov. '49	a9/10/49
183	Riders of the Whistling Pines (W-M)F	G. Autry-J. Lloyd		70	May '49	b3/26/49
186	Rim of the Canyon (W)F	G. Autry-N. Leslie		70	July '49	b10/29/49
112	Rusty Saves a Life (D)F	T. Donaldson-G. Henry		68	4/8/49	b2/12/49
211	Rusty's Birthday (D)F	T. Donaldson-J. Litel		60	11/3/49	b11/12/49
103	Secret of St. Ives, The (D)F	R. Ney-V. Brown		70	6/30/49	b6/11/49
	Tell It to the Judge (C)A	R. Russell-R. Cummings		87	Dec. '49	b11/19/49
224	Tokyo Joe (D)A	H. Bogart-A. Knox		88	Nov. '49	b10/15/49
142	Undercover Man, The (D)A	G. Ford-N. Foch		85	Apr. '49	b3/26/49
143	We Were Strangers (D)A	J. Jones-J. Garfield-P. Armendariz		106	May '49	b4/30/49

COMING

	All the King's Men (D)F	B. Crawford-J. Derek		110		b11/5/49
	Beauty on Parade	R. Hutton-R. Warrick				a11/26/49
	Behind This Mask	H. Bogart-G. Grahame				a11/26/49
	Beware of Blondie	P. Singleton-A. Lake				a10/15/49
	Beyond the Purple Hills	G. Autry				
	Blondie's Hero	A. Lake-P. Singleton-L. Simms				a5/28/49
	Bodyhold	W. Parker-H. Brooke-A. Jenkins				a9/10/49
	Captive Girl	J. Weissmuller-B. Crabbe				a11/5/49
	Cargo to Capetown	B. Crawford-J. Ireland-E. Drew				a7/23/49
	Chinatown at Midnight	H. Hatfield-J. deWit				a6/18/49
	Cow Town	G. Autry-G. Davis				a5/28/49
	Customs Agent	W. Eythe-M. Reynolds				
	Father Is a Bachelor	W. Holden-C. Grey				a10/22/49
	Fortunes of Captain Blood	L. Hayward-P. Medina				
	Girls School	J. Reynolds-R. Ford				a7/30/49
	Good Humor Man, The	J. Carson-L. Albright-J. Wallace				a7/16/49
	Her Wonderful Lie	Janis Carter-Marc Platt				
	Jolson Sings Again *T (C-D-M-)F	Parks-Hale-Demarest-Donath		96		b8/13/49
	Kill the Umpire	W. Bendix-G. Henry				
	Killer That Stalked New York	E. Keyes-C. Korvin				
	Mark of the Gorilla	J. Weissmuller-S. Dalbert				a10/15/49
	Mary Ryan, Detective	M. Hunt-W. Phillips				a7/30/49
	Military Academy	S. Clements-L. Tyler				a10/22/49
	Mule Train	G. Autry-P. Buttram				
	Nevadan, The	R. Scott-D. Malone				a10/1/49
	Night in Havana	D. Arnaz-M. Hatcher				a2/5/49
	No Sad Songs for Me	M. Sullavan-W. Corey-V. Lindfors				a10/29/49
	One Way Out	G. Ford				
	Palomino *T	J. Courtland-B. Tyler				a10/1/49
	Petty Girl, The *T	R. Cummings-J. Caulfield				a10/15/49
	Rogues of Sherwood Forest *T	J. Derek-D. Lynn				a10/8/49
	Sons of New Mexico	G. Autry-G. Davis				a8/6/49
	State Penitentiary	W. Baxter				
	Traveling Saleswoman	J. Davis-A. Devine				a9/24/49
	Tyrant of the Sea	R. Randell-R. Williams				a9/10/49
	Woman of Distinction	R. Russell-R. Milland-J. Carter				a9/3/49

Western

268	Bandits of El Dorado	C. Starrett-S. Burnette		50	10/20/49	
162	Blazing Trail, The	C. Starrett-S. Burnette		56	7/5/49	
	Feudin' Rhythm	E. Arnold-G. Henry		66	Dec. '49	a8/13/49
	Frontier Outpost	C. Starrett-S. Burnette			Dec. '49	
	Hoedown	E. Arnold-J. O'Mahoney				a8/20/49
163	Horsemen of the Sierras	C. Starrett-S. Burnette		56	9/22/49	
	Outcast of Black Mesa	C. Starrett-S. Burnette				
261	Renegades of the Sage	C. Starrett-S. Burnette		56	11/24/49	
164	South of Death Valley	C. Starrett-S. Burnette		54	8/18/49	
	Trail of the Rustler	C. Starrett-S. Burnette				

EAGLE LION

CURRENT

965	Against the Wind (D)A	S. Signoret-R. Beatty-J. Warner	95	Sept. '49		b3/13/48
931	Alimony (D)A	J. Beal-M. Vickers	72	June '49		b7/9/49
928	Big Cat, The *T (D)F	L. McCallister-P. A. Garner-P. Foster	75	May '49		b4/30/49
001	Black Book, The (D)A	R. Cummings-A. Dahl	89	Aug. '49		b5/28/49
002	Black Shadows (Trav.)A	Congo jungles	62	July '49		b10/8/49
916	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	4/6/49		b4/24/48
959	Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90	June '49		b2/5/49
956	Cowboy and the Prizefighter *C	J. Bannon-L. Nova	59	Dec. '49		
	Dedee (French) (D)A	S. Signoret-M. Pagliero	92			b4/23/49
939	Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90	June '49		b1/22/49
962	Easy Money (C-D)F	G. Gynt-D. Price	94	Aug. '49		b3/6/48
955	Fighting Redhead, The *C (W)F	J. Bannon-E. Lynn	55	Oct. '49		b10/15/49
013	Gay Lady, The *T (M-D)A	J. Kent-J. Donald	96	Dec. '49		b8/20/49
012	Glass Mountain, The (D)A	D. Gray-M. Denison-V. Cortesa	97	Nov. '49		b2/12/49
011	Hidden Room, The (D)A	R. Newton-S. Gray	98	Oct. '49		b8/6/49
941	It Always Rains on Sundays (D)A	G. Withers-J. Warner	92	3/23/49		b11/29/47
924	Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	91	July '49		b8/28/48
964	My Brother's Keeper (D)A	J. Warner-J. Hylton	96	July '49		b2/26/49
942	Once Upon a Dream (C)A	G. Withers-G. Jones	87	Sept. '49		b7/9/49
010	Passport to Pimlico (C)F	S. Holloway-H. Baddeley	72	Dec. '49		b6/11/49
961	Place of One's Own, A (D)A	J. Mason-M. Lockwood-B. Mullen	94	Sept. '49		b1/22/49
009	Port of New York (D)F	S. Brady-K. T. Stevens	79	Dec. '49		b11/26/49
993	Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90	July '49		b1/1/49
915	Quartet (D)A	H. Baddeley-D. Bogarde	120	May '49		b12/4/48
917	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133	Special		b7/31/48
921	Saraband *T (D)A	S. Granger-F. Rosay-J. Greenwood	94	May '49		b10/2/48
920	Scott of the Antarctic *T (D)A	J. Mills-D. Bond	111	4/20/49		b12/18/48
930	Shamrock Hill (C-M)F	P. Ryan-J. Litel	71	May '49		b4/30/49
922	Sleeping Car to Trieste (D)A	J. Kent-A. Lieven	95	June '49		b11/6/48
008	Spring in Park Lane (C)F	A. Neagle-M. Wilding	91	Nov. '49		b4/3/48
007	Trapped (Melo.)A	L. Bridges-B. Payton	78	Oct. '49		b10/8/49
927	Tulsa *T (D)F	S. Hayward-R. Preston	90	4/13/49		b3/26/49
940	Waterloo Road (D)A	J. Mills-S. Granger	77	Aug. '49		b1/29/49
914	Weaker Sex, The (C-D)F	U. Jeans-C. Parker	85	Sept. '49		b10/2/48
960	Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93	Aug. '49		b11/15/47
004	Zamba (Jungle Adven.)F	J. Vincent-J. Hall	70	Sept. '49		b10/22/49

COMING

913	Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer				
	Amazing Mr. Beacham, The (C)F	C. Parker-A. E. Matthews	85			b8/27/49
	Bone Is Pointed, The	Australian aborigines				
	Boy from Indiana, The	L. McCallister				
	Blue Lamp, The	J. Warner-J. Hanley				
	Boys in Brown	R. Attenborough-J. Warner				
	Calendar, The (C)A	Greta Gynt-John McCallum	79			b6/5/48
	Destination Moon *T	W. Anderson-J. Archer				
	Diamond City	D. Farrar-D. Dors				
	Doll's House, The	P. Lukas-C. Korvin				
	Don't Ever Leave Me	J. Hanley-P. Clark				
005	Down Memory Lane (C)F	Crosby-Fields-Turpin-Swanson	72			b9/10/49
963	Esther Waters (D)A	K. Ryan-D. Bogarde	108			b10/2/48
	Floodtide (D)A	G. Jackson-R. Anderson	90			b4/16/49
	Give Us This Day (D)A	S. Wanamaker-L. Padovani	120	Jan. '50		b10/22/49
	Golden Gloves Story	J. Dunn-G. Sherwood				
	Golden Salamander	T. Howard-Anouk				
	Huggetts Abroad, The	J. Warner-K. Harrison				
	Kind Hearts and Coronets (C)A	A. Guinness-D. Price-V. Hobson	106			b6/25/49
	Lord Byron (D)A	D. Price-M. Zetterling	85			b4/23/49
	Man Wanted	Anabel Shaw-Robert Lowery				
	Marry Me	D. Bond-S. Shaw				
	Never Fear	S. Forrest-K. Brasselle		Jan. '50		
928	Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116			b7/3/48
	Reluctant Widow, The	J. Kent-G. Rolfe				
	Romantic Age, The	M. Zetterling-H. Williams				
	Rupert	J. Durante-T. Moore				
014	Sarumba	D. Dowling-M. Whalen	64	Jan. '50		
	So Long at the Fair	J. Simmons-D. Bogarde				
	Sundowners, The *T	R. Preston-J. Barrymore, Jr.	90	Jan. '50		
	Sunken Treasure *T					
	They Were Not Divided	All-star documentary				
	Third Man, The (D)A	J. Cotten-Valli-O. Welles	93	Jan. 50		b9/17/49
	Torch, The	P. Goddard-P. Armendariz				

FILM CLASSICS

	Amazon Quest (Adventure)F	T. Neal-C. Mathews-C. Donne	70	3/25/49		b5/14/49
	"C"-Man (D)A	D. Jagger-J. Carradine-H. Landers	75	5/16/49		b4/30/49
	Cry Murder	C. Mathews-J. Lord				
	Daughter of the West *C(D)F	M. Vickers-P. Reed	77	4/1/49		b4/23/49
	Flying Saucers	M. Conrad-V. Hewitt				
	Frustration (Swedish)(D)A	H. Lowenadler-G. Fridh	90	Sept. '49		b9/10/49
	Guilty Bystander	Z. Scott-F. Emerson-M. Boland				
	Lost Boundaries (D)F	B. Pearson-M. Ferrer	97	6/30/49		b7/2/49
	Lovable Cheat, The (C)A	C. Ruggles-P. A. Garner-R. Ney	74	5/11/49		b4/9/49
	Not Wanted (D)A	S. Forrest-K. Brasselle-L. Penn	91	6/24/49		b6/25/49
	Pirates of Capri, The	L. Hayward-B. Barnes	94	12/1/49		
	Project X (D)A	K. Andes-R. Colton	60	10/14/49		b11/19/49
	Search for Danger (My)F	J. Calvert-A Dekker	64	4/8/49		b4/30/49
	Vicious Years, The	T. Cook-S. Merritt				

LIPPERT PRODUCTIONS

4824	Apache Chief (W)F	A. Curtis-T. Neal	60	11/4/49		b10/29/49
4819	Arson, Inc. (D)A	R. Lowery-A. Gwynne	60	6/24/49		b5/7/49
4902	Baron of Arizona	V. Price-E. Drew				a11/12/49
4821	Call of the Forest	R. Lowery-K. Curtis-M. Sherrill		11/18/49		
4925	Colorado Ranger	J. Ellison-Rus. Hayden				
4926	Colorado River	J. Ellison-R. Hayden				
4913	Dalton Gang, The (W)F	D. Barry-R. Lowery	58	10/21/49		b11/19/49
4905	Deputy Marshal (W)F	J. Hall-F. Langford	72	10/28/49		b11/12/49
	Everybody's Dancin'	S. Cooley-R. Lane				
4822	Grand Canyon (Sepia) (C)F	R. Arlen-M. B. Hughes	65	8/10/49		b9/3/49
4916	Hollywood Varieties	R. Alda-Hoosier Hot Shots		12/10/49		
	Hostile Country	J. Ellison-Rus. Hayden				
	Marshal of Heldorado	J. Ellison-Rus. Hayden				
4818	Omoo-Omoo, the Shark God (D)F	R. Randell-D. Burton	58	4/30/49		b7/9/49
4917	Radar Secret Service	J. Howard-T. Neal		12/24/49		
4914	Red Desert	D. Barry-T. Neal		12/3/49		
4817	Rimfire (D)F	J. Millican-M. B. Hughes	61	3/12/49		b4/9/49
4820	Ringside (D)A	D. Barry-T. Brown-S. Ryan	63	7/14/49		b7/23/49
4823	Sky Liner (My)A	R. Travis-P. Blake-R. Hudson	60	7/28/49		b8/6/49
4903	Square Dance Jubilee (M)F	D. Barry-M. B. Hughes	78	11/11/49		b11/19/49
4826	There Is No Escape	S. Thurston-P. Hicks	64	7/29/49		
4918	Tough Assignment (D)F	D. Barry-M. Steele	64	12/17/49		b11/26/49
4909	Treasure of Monte Cristo (My)A	G. Langan-A. Jergens	76	10/14/49		b10/8/49
	West of the Brazos	J. Ellison-Rus. Hayden				

Title	Company
Challenge to Lassie	MGM
Champagne for Caesar	UA
Champion	UA
Cheaper By the Dozen	20th-Fox
Chicago Deadline	Para
Chinatown at Midnight	Col
Christopher Columbus	U-I
Cinderella	RKO
City Across the River	U-I
Colorado Ranger	Lippert
Colorado River	Lippert
Colorado Territory	WB
Colt .45	WB
Comanche Territory	U-I
Come Share My Love	RKO
Come To The Stable	20th-Fox
Concert Magic	UA
Confidential Squad	U-I
Connecticut Yankee, A	Para
Conspirator	MGM
Copper Canyon	Para.
Cowboy and the Indians, The	Col
Cowboy and the Prizefighter	EL
Cow Town	Col.
Crime Doctor's Diary	Col.
Crooked Way, The	UA
Cry Murder	FC
Curtain Call at Cactus Creek	U-I
Customs Agent	Col.

D

D.O.A.	UA
Dakota Lil	20th-Fox
Dalton Gang	Lippert
Dancing in the Dark	20th-Fox
Dangerous Profession	RKO
Daughter of Rosie O'Grady	WB
Daughter of the West	FC
Daybreak	U-I
Deadly Is the Female	UA
Dear Wife	Para.
Death on a Side Street	U-I
Dedee	EL
Deported	U-I
Deputy Marshal	Lippert
Destination Moon	EL
Devil's Doorway	MGM
Devil's Henchmen, The	Col.
Diamond City	EL
Doctor and the Girl, The	MGM
Doll's House, The	EL
Don't Ever Leave Me	EL
Don't Take It to Heart	EL
Doolins of Oklahoma, The	Col
Double Crossbones	U-I
Down Dakota Way	Rep
Down Memory Lane	EL
Drink to Me Only	MGM
Duchess of Idaho	MGM
Duke of Chicago	Rep
Dynamite Trail	RKO

E

Eagle and the Hawk	Para
East Side, West Side	MGM
Easy Living	RKO
Easy Money	EL
Edge of Doom	RKO
Edward, My Son	MGM
El Paso	Para
Escape If You Can	UA
Esperanza	UA
Esther Waters	EL
Everybody Does It	20th-Fox
Everybody's Dancin'	Lippert

F

Fallen Idol, The	SRO
Fan, The	20th-Fox
Fancy Pants	Para
Father Is a Bachelor	Col.
Father Was a Fullback	20th-Fox
Federal Agents at Large	Rep.
Feudin' Rhythm	Col.
Fighting Fools	Mono
Fighting Kentuckian, The	Rep.
Fighting Man of the Plains	20th-Fox
Fighting Redhead, The	EL
File on Thelma Jordon, The	Para
Flame of Youth	Rep
Flaming Fury	Rep
Flamingo Road	WB
Floodtide	EL
Flying Saucers	FC
Follow Me Quietly	RKO
Forbidden Street, The	20th-Fox
Forgotten Women	Mono
Fortunes of Captain Blood	Col.
Fountainhead, The	WB
Francis	U-I
Free for All	U-I
Frustration	FC
Furies, The	Para.

G

Gal Who Took the West	U-I
Gay Lady, The	EL
Girl From Jones Beach	WB
Girl in the Painting, The	U-I
Girl's School	Col
Give Us This Day	EL
Glass Menagerie, The	WB
Glass Mountain, The	EL
Golden Gloves Story	EL
Golden Madonna, The	WB
Golden Salamander	EL
Golden Stallion	Rep.
Gone to Earth	SRO
Good Humor Man	Col
Grand Canyon	Lippert
Great Dan Patch, The	UA
Great Gatsby, The	Para
Great Lover, The	Para
Great Sinner, The	MGM
Guilty Bystander	FC
Gun Fighter	20th-Fox

Title	Company
H	
Hamlet	U-I
Hasty Heart, The	WB
Hawk and the Arrow	WB
Heiress, The	Para
Hellfire	Rep
Henry Does It Again	Mono.
Her Man Gilbey	U-I
Her Wonderful Lie	Col.
Here Lies Love	UA
Hidden Room, The	EL
High Stakes	Mono.
Hoedown	Col.
Hold That Baby	Mono.
Holiday Affair	RKO
Holiday in Havana	Col.
Hollywood Varieties	Lippert
Home of the Brave	UA
Homicide	WB
Hostile Country	Lippert
House Across the Street	WB
House by the River	Rep.
House of Strangers	20th-Fox
Huggetts Abroad, The	EL
I	
I Cheated the Law	20th-Fox
I Married a Communist	RKO
I Was a Male War Bride	20th-Fox
Ichabod and Mr. Toad	RKO
If This Be Sin	UA
Illegal Entry	U-I
Impact	UA
In the Good Old Summertime	MGM
Indian Scout	UA
Inspector General, The	WB
Intruder in the Dust	MGM
Iron Cage, The	UA
Iroquois Trail, The	UA
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
J	
Jeep Herders	Astor
Jiggs and Maggie in Jackpot Jitters	Mono.
Jiggs & Maggie Out West	Mono.
Jigsaw	UA
Joe Palooka in Honeymoon for Five	Mono.
Joe Palooka in the Counterpunch	Mono.
Johnny Allegro	Col.
Johnny Holiday	UA
Johnny One-Eye	UA
Johnny Stool Pigeon	U-I
Jolson Sings Again	Col.
Judge Steps Out, The	RKO
Jungle Stampede	Rep.
K	
Kazan	Col.
Key to the City	MGM
Kid From Cleveland, The	Rep.
Kill the Umpire	Col.
Killer Shark	Mono.
Killer That Stalked New York	Col.
Kind Hearts and Coronets	EL
King Solomon's Mines	MGM
Kiss for Corliss, A	UA
Kiss in the Dark	WB
Knock on Any Door	Col.
L	
Lady Gambles, The	U-I
Lady Takes a Sailor, The	WB
Last Bandit, The	Rep.
Law of the Barbary Coast	Col.
Leave It to Henry	Mono.
Let's Dance	Para.
Lie, The	Para.
Little Women	MGM
Lone Wolf & His Lady	Col.
Longhorn, The	Allied
Look for the Silver Lining	WB
Lord Byron	EL
Lost Boundaries	FC
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Love That Brute	20th-Fox
Lust for Gold	Col.
M	
Ma and Pa Kettle	U-I
Ma and Pa Kettle Go to Town	U-I
MacBeth	Rep.
Mad Wednesday	RKO
Madame Bovary	MGM
Maid for Man	Allied
Make Mine Laughs	RKO
Make-Believe Ballroom	Col.
Malaya	MGM
Manhandled	Para.
Man on the Eiffel Tower	RKO
Man Wanted	EL
Mark of the Gorilla	Col.
Marry Me	EL
Marshal of Heldorado	Lippert
Mary Ryan, Detective	Col.
Masked Raiders	RKO
Massacre River	Allied
Master Minds	Mono.
Men, The	UA
Mighty Joe Young	RKO
Military Academy	Col.
Miniver Story, The	MGM
Miraculous Journey	FC
Miss Grant Takes Richmond	Col.
Mississippi Rhythm	Mono.
Mr. Belvedere Goes to College	20th-Fox
Mr. Music	Para.
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.

METRO-GOLDWYN-MAYER

CURRENT

7	Adam's Rib (C)F	S. Tracy-K. Hepburn	102	Nov. '49		b11/5/49
930	Any Number Can Play (D)A	C. Gable-A. Smith	103	July '49		b6/4/49
925	Barkleys of Broadway, The *T (M)F	F. Astaire-G. Rogers	109	May '49		b4/16/49
	Battleground (Wa-D)A	V. Johnson-J. Hodiak	118	Nov. '49		b10/1/49
924	Big Jack (C-D)F	W. Beery-M. Main	86	Apr. '49		b4/9/49
5	Border Incident (Doc-D)A	G. Murpny-R. Montalban	95	Oct. '49		b8/27/49
918	Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88	Apr. '49		b2/19/49
10	Challenge to Lassie *T (D)F	E. Gwenn-D. Crisp-Lassie	76	Dec. '49		b10/29/49
3	Doctor and the Girl (D)A	G. Ford-J. Leigh-C. Coburn	99	Sept. '49		b9/10/49
926	Edward, My Son (D)A	S. Tracy-D. Kerr	112	June '49		b3/19/49
923	Great Sinner, The (D)A	G. Peck-A. Gardner-W. Huston	110	8/5/49		b7/2/49
932	In the Good Old Summertime *T (M-D)F	J. Garland-V. Johnson	102	July '49		b6/25/49
9	Intruder in the Dust (My-D)A	D. Brian-C. Jarman, Jr.	87	Dec. '49		b10/15/49
922	Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49		b2/26/49
931	Madame Bovary (D)A	Jones-Mason-Jourdan-Heflin	115	Aug. '49		b7/30/49
927	Neptune's Daughter *T (M)F	R. Skelton-E. Williams-R. Montalban	94	June '49		b5/21/49
11	On the Town *T	Kelly-Sinatra-Miller-Vera-Ellen	98	Dec. '49		a9/17/49
4	Red Danube, The (D)A	W. Pidgeon-P. Lawford	118	Oct. '49		b9/24/49
933	Scene of the Crime (D)A	V. Johnson-G. DeHaven-A. Dahl	94	Aug. '49		b6/25/49
2	Secret Garden, The (D)F	M. O'Brien-H. Marshall-D. Stockwell	92	Sept. '49		b4/23/49
929	Stratton Story, The (D)F	J. Stewart-J. Allyson	106	July '49		b4/23/49
921	Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94	Apr. '49		b3/5/49
920	Tale of the Navajos *T(Doc)F	Navajo Indians	58	Regional		b3/5/49
8	Tension (D)F	R. Basehart-A. Totter	95	Nov. '49		b11/19/49
6	That Forsyte Woman *T (D)A	E. Flynn-G. Garson	114	Nov. '49		b10/22/49
1	That Midnight Kiss *T(M)F	K. Grayson-M. Lanza-E. Barrymore	99	Sept. '49		b8/27/49

COMING

Ambush	R. Taylor-J. Hodiak-A. Dahl		Feb. '50	a8/20/49
Annie Get Your Gun T*	B. Hutton-H. Keel-F. Morgan			
Asphalt Jungle	S. Hayden-J. Hagen			
Black Hand, The	G. Kelly-T. Celli		Mar. 50	a9/24/49
Conspirator (D)F	R. Taylor-E. Taylor	87	Mar. '50	b8/6/49
Devil's Doorway	R. Taylor-L. Calhern-P. Raymond			a9/10/49
Drink to Me Only	V. Johnson-E. Taylor			a9/24/49
Duchess of Idaho *T	E. Williams-V. Johnson			
East Side, West Side	B. Stanwyck-J. Mason	108	Jan. '50	a10/1/49
Key to the City	C. Gable-L. Young			a8/6/49
King Solomon's Mines *T	D. Kerr-S. Granger			a10/29/49
Malaya	S. Tracy-J. Stewart-V. Cortesa	98	Jan. '50	a9/17/49
Miniver Story, The	G. Garson-W. Pidgeon			a11/5/49
Mystery Street	R. Montalban-S. Forrest			
Nancy Goes to Rio *T	A. Sothern-J. Powell-L. Calhern		Mar. '50	a8/6/49
Outriders *T	J. McCrea-A. Dahl-B. Sullivan			a9/10/49
Please Believe Me	D. Kerr-R. Walker		Jan. '50	a9/24/49
Reformer and the Redhead	J. Allyson-D. Powell			a11/5/49
Shadow on the Wall, The	A. Sothern-Z. Scott		Feb. '50	a8/20/49
Side Street	F. Granger-C. O'Donnell		Feb. '50	a8/20/49
Skipper Surprises His Wife, The	R. Walker-J. Leslie			
Stars in My Crown	J. McCrea-E. Drew		Mar. '50	a8/13/49
Summer Stock *T	J. Garland-G. Kelly			
Three Little Words *T	F. Astaire-R. Skelton			
Yellow Cab Man	R. Skelton-G. DeHaven		Feb. 50	a11/5/49
You're Only Young Twice *T	D. Stockwell-D. Hickman			a10/29/49

MONOGRAM

CURRENT

4818	Angels in Disguise (D)F	L. Gorcey-Bowery Boys	63	9/25/49		b10/8/49
4805	Black Midnight (D)F	R. McDowall-D. O'Flynn	65	10/2/49		b12/3/49
4806	Bomba, the Jungle Boy (D)F	J. Sheffield-P. A. Garner	71	3/20/49		b3/5/49
4816	Fighting Fools (C)F	L. Gorcey-H. Hall-Bowery Boys	69	4/17/49		b6/11/49
4813	Forgotten Women (D)F	E. Knox-V. A. Borg-T. Lynch	66	7/17/49		b7/9/49
4817	Hold That Baby (C)F	L. Gorcey-H. Hall-A. Shaw	66	6/26/49		b8/6/49
4812	Jiggs & Maggie in Jackpot Jitters (C)F	J. Yule-R. Riano	67	9/11/49		b9/3/49
4808	Joe Palooka in the Counterpunch (C-D)F	J. Kirkwood-L. Errol	70	8/14/49		b9/17/49
4827	Leave It to Henry (C)F	R. Walburn-W. Catlett	57	6/12/49		b6/11/49
4819	Master Minds	L. Gorcey-Bowery Boys	64	11/20/49		a10/22/49
4810	Mississippi Rhythm (M)F	J. Davis-L. White-V. A. Borg	68	5/29/49		b7/23/49
4824	Sky Dragon (My)F	R. Winters-K. Luke	64	5/1/49		b5/14/49
4826	Temptation Harbour (D)A	R. Newton-S. Simon	90	3/27/49		b3/29/47
4820	Trail of the Yukon (D)F	K. Grant-S. Dalbert-B. Edwards	67	7/31/49		b8/13/49
4804	Tuna Clipper (D)F	R. McDowall-E. Verdugo	77	4/10/49		b3/19/49
4821	Wolf Hunters	K. Grant-J. Clayton	70	10/30/49		a11/26/49

COMING

4913	Blonde Dynamite	Bowery Boys		1/29/50		
4901	Blue Grass of Kentucky *C	B. Williams-J. Nigh		1/1/50		
	Bomba and the Lost Volcano	J. Sheffield				
4807	Bomba on Panther Island	J. Sheffield-L. Baron		12/18/49		
4917	Henry Does It Again	R. Walburn		2/19/50		
4914	High Stakes	L. Gorcey-Bowery Boys		4/23/50		
4909	Jiggs & Maggie Out West	J. Yule-R. Riano		3/12/50		
4911	Joe Palooka in Honeymoon for Five	J. Kirkwood-L. Errol	66	2/5/50		a12/3/49
4907	Killer Shark	R. McDowall-D. Fowley		4/9/50		
	Silent Dust (D)A	S. Gray-S. Murray	83			b1/29/49
4919	Smoke Jumpers	K. Grant-D. E. Bona		3/19/50		
4922	Square Dance Katy	J. Davis		12/11/49		
	Typee	R. McDowall				
4902	Young Daniel Boone *C	D. O'Flynn-D. Beddoe		1/15/50		

Westerns

4864	Brand of Fear	J. Wakely-C. Taylor	56	7/10/49		
4946	Fence Riders	W. Wilson-R. Browne		2/12/50		
4834	Haunted Trails	W. Wilson-A. Clyde	60	9/4/49		
4866	Lawless Code	J. Wakely-C. Taylor	58	11/27/49		
4855	Range Justice	J. M. Brown-M. Terhune	57	8/7/49		
4845	Range Land	W. Wilson-R. Browne	56	12/25/49		
4844	Riders of the Dusk	W. Wilson-A. Clyde	57	11/13/49		
4952	Roaring Trails	J. M. Brown		2/26/50		
4865	Roaring Westward	J. Wakely-C. Taylor	55	9/18/49		
4842	Shadows of the West	W. Wilson-A. Clyde	59	7/24/49		
4951	Six-Gun Mesa	J. M. Brown-M. Terhune	57	1/8/50		
4856	Western Renegades	J. M. Brown-M. Terhune	56	10/9/49		

PARAMOUNT

CURRENT

4816	Bride of Vengeance (D)A	P. Goddard-J. Lund-McD. Carey	95	5/6/49		b4/2/49
4905	Chicago Deadline (My)A	A. Ladd-D. Reed-J. Havoc	87	11/11/49		b9/3/49
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49		b2/26/49
4816	El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden	92	4/1/49		b3/5/49
4820	Great Gatsby, The (D)A	A. Ladd-B. Field	91	8/5/49		b4/30/49
4817	Manhandled (My)A	D. Lamour-D. Duryea-S. Hayden	96	6/10/49		b4/16/49

4903	My Friend Irma (C)F	M. Wilson-J. Lund-D. Lynn	102	10/14/49		b8/20/49
4906	Red, Hot and Blue (C-M)F	B. Hutton-V. Mature	84	11/25/49		b7/2/49
4902	Rope of Sand (D)A	B. Lancaster-P. Henreid-C. Calvet	105	9/23/49		b7/2/49
4904	Song of Surrender (D-M)A	C. Rains-W. Hendrix	92	10/28/49		b9/17/49
4818	Sorrowful Jones (C-D)F	B. Hope-L. Ball	88	7/4/49		b4/16/49
4819	Special Agent (D)A	W. Eythe-G. Reeves-L. Elliot	70	7/22/49		b4/30/49
4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49		b2/12/49
4901	Top o' the Morning (My-M)F	B. Crosby-B. Fitzgerald	99	9/5/49		b8/6/49

COMING

	After Midnight	A. Ladd-W. Hendrix				a4/16/49
4911	Captain China (D)F	J. Payne-G. Russell	97	Feb. '50		b11/5/49
	Copper Canyon *T	R. Milland-H. Lamarr-MacD. Carey				a6/4/49
4912	Dear Wife (C)F	W. Holden-J. Caulfield	90	Feb. '50		b11/12/49
	Eagle and the Hawk, The *T	J. Payne-R. Fleming		Apr. '50		a10/29/49
	Fancy Pants *T	B. Hope-L. Ball-J. Kirkland				a8/13/49
4910	File on Thelma Jordon, The (D)A	B. Stanwyck-W. Corey	100	Jan. '50		b11/5/49
	Furies, The	B. Stanwyck-W. Corey-W. Huston				
4909	Great Lover, The (C)F	B. Hope-R. Fleming	80	12/28/49		b9/17/49
	Heiress, The (D)A	O. deHavilland-M. Clift-R. Richardson	120			b9/10/49
	Let's Dance *T	Hutton-Astaire-R. Young-Cowl				a9/3/49
	Lie, The	B. Stanwyck-J. Lund				a7/16/49
	Mr. Music	Bing Crosby-R. Hussey				a12/3/49
	Outrage	MacD. Carey-G. Russell				
	Paid in Full	R. Cummings-L. Scott		Mar. '50		a12/25/48
	Place in the Sun, A	E. Taylor-M. Clift				a11/26/49
	Riding High	B. Crosby-V. Grey		Apr. '50		a5/14/49
	Samson and Delilah *T (D)F	V. Mature-H. Lamarr	128			b10/22/49
	September	J. Fontaine-J. Cotten				a11/26/49
	Sunset Boulevard	W. Holden-G. Swanson-E. von Stroheim				a5/28/49
	United States Mail	A. Ladd-P. Calvert				a9/3/49

RKO RADIO

		CURRENT		Trade Shown		
011	Arctic Fury (D)F	D. Cambre-E. Miller	62	June '49		b7/2/49
001	Big Steal, The (D)F	R. Mitchum-J. Greer-W. Bendix	71	June '49		b6/18/49
068	Bride for Sale (C)F	C. Colbert-R. Young	87	Oct. '49		b10/22/49
014	Dangerous Profession, A (My)A	G. Raft-E. Raines	78	Oct. '49		b10/22/49
003	Easy Living (D)A	Mature-Ball-Scott-Tufts	77	Aug. '49		b8/13/49
006	Follow Me Quietly (D)F	W. Lundigan-J. Corey	60	July '49		b7/9/49
013	Holiday Affair (C-D)F	R. Mitchum-J. Leigh	86	Nov. '49		b11/19/49
008	I Married a Communist (Melo.)A	R. Ryan-L. Day	72	Sept. '49		b9/24/49
093	Ichabod and Mr. Toad *T(C)F	Disney Cartoon-Crosby-Rathbone	68	Aug. '49		b8/27/49
924	Judge Steps Out, The (D)F	A. Knox-A. Sothern	91	May '49		b5/14/49
005	Make Mine Laughs (Vaudeville)F	R. Bolger-G. Lamb-D. Day	64	Aug. '49		b8/13/49
012	Masked Raiders (W)F	T. Holt-R. Martin	60	Sept. '49		b10/8/49
061	Mighty Joe Young, The (D)F	T. Moore-B. Johnson	93	May '49		b5/28/49
052	My Foolish Heart (D)A	D. Andrews-S. Hayward	90	Oct. '49		b10/22/49
007	Mysterious Desperado, The (W)F	T. Holt-R. Martin-E. Norris	60	Aug. '49		b9/10/49
086	Outlaw, The (D)A	J. Russell-W. Huston	115			b3/23/46
016	Riders of the Range (W)F	T. Holt-R. Martin	60	Oct. '49		b11/12/49
051	Roseanna McCoy (D)F	F. Granger-R. Massey-J. Evans	89	Aug. '49		b8/20/49
926	Roughshod (W-D)F	R. Sterling-C. Jarman-G. Grahame	88	May '49		b5/21/49
004	Savage Splendor *T (Doc)F	African Travelog	60	July '49		b7/23/49
067	She Wore a Yellow Ribbon *T (W-D)F	J. Wayne-J. Dru-J. Agar	103	July '49		b7/30/49
010	Strange Bargain (My)A	M. Scott-J. Lynn	68	Sept. '49		b9/24/49
009	They Live By Night (D)A	F. Granger-C. O'Donnell	95	Sept. '49		b6/26/48
015	Threat, The (G-D)A	M. O'Shea-V. Grey	65	Nov. '49		b11/5/49
025	Window, The (D)A	B. Hale-B. Driscoll-A. Kennedy	73	May '49		b5/14/49

COMING

	Bed of Roses	J. Fontaine-R. Ryan-Z. Scott				a10/8/49
	Blind Spot	C. Colbert-R. Ryan				
	Capture, The	T. Wright-L. Ayres				
	Carriage Entrance	R. Mitchum-A. Gardner				
	Cinderella *T	Disney Cartoon				
	Come Share My Love	I. Dunne-F. MacMurray				
	Dynamite Trail	T. Holt-H. Martin-L. Roberts				
	Edge of Doom	D. Andrews-F. Granger-J. Evans				
	It's Only Money	F. Sinatra-J. Russell-G. Marx				a2/12/49
	Mad Wednesday (C)F	H. Lloyd-F. Ramsden-A. Judge	95			b2/22/49
	Man on the Eiffel Tower, The *Ansco	Laughton-Tone-Meredith-Roc				a8/20/49
	Montana Belle *U	J. Russell-G. Brent				a3/19/49
	Our Very Own	F. Granger-A. Blyth				a11/19/49
	Renegade of the West	T. Holt-R. Martin				
	Rider from Tucson	T. Holt-R. Martin				
	Storm Over Wyoming	T. Holt-R. Martin-N. Nash				
	Stromboli	I. Bergman-M. Vitale				
	Tarzan and the Slave Girl	L. Barker-V. Brown-R. Alda				
	Tattooed Stranger, The	J. Mills-P. White				
	Treasure Island *T	R. Newton-B. Sidney				
	Vendetta	H. Brooke-F. Domergue				a5/10/47
	Wagon Master	B. Johnson-J. Dru				
	Weep No More	J. Cotten-Valli				a7/3/48
	White Tower, The *Ansco	G. Ford-Valli				a10/29/49

REPUBLIC

		CURRENT		Rel. Date		
817	Alias the Champ (C)F	Gorgeous George-A. Long	60	11/15/49		b10/29/49
814	Brimstone *U (W-D)F	R. Cameron-W. Brennan-A. Booth	90	8/11/49		b9/10/49
843	Down Dakota Way *U (W)F	R. Rogers-D. Evans	66	9/9/49		b9/3/49
809	Duke of Chicago (D)F	T. Brown-A. Long-G. Withers	59	3/15/49		b4/2/49
4902	Fighting Kentuckian, The (Melo.)F	J. Wayne-V. Ralston	100	11/5/49		b9/17/49
816	Flame of Youth (D)F	B. Fuller-R. McDonald	60	9/22/49		b10/1/49
812	Flaming Fury (D)F	R. Roberts-Geo. Cooper	59	7/28/49		b7/9/49
844	Golden Stallion, The *U (M-W)F	R. Rogers-D. Evans	67	11/15/49		b11/12/49
811	Hellfire *U (W-D)F	W. Elliott-M. Windsor-F. Tucker	90	6/26/49		b6/11/49
4901	Kid from Cleveland, The (D)F	G. Brent-L. Bari-Cleve. Indians	89	9/5/49		b9/10/49
806	Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80	4/25/49		b2/19/49
815	Post Office Investigator (D)F	A. Long-W. Douglas-J. Donnell	59	9/1/49		b8/27/49
830	Red Menace, The (D)A	R. Rockwell-H. Axman	87	8/1/49		b5/28/49
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88	3/28/49		b2/5/49
810	Streets of San Francisco (G-D)F	R. Armstrong-M. Clark	60	4/15/49		b4/30/49
842	Susanna Pass *U (W)F	R. Rogers-D. Evans	67	4/29/49		b5/7/49

COMING

	Avengers, The	J. Carroll-A. Mara				a10/1/49
	Belle of Old Mexico	E. Rodriguez-R. Rockwell				a10/8/49
	Bells of Coronado *U	R. Rogers-D. Evans				a10/1/49
	Blonde Bandit	R. Rockwell-D. Patrick		12/22/49		a10/22/49

SHOWMEN'S TRADE REVIEW

Title	Company
Mrs. Mike	UA
Montana	WB
Montana Belle	RKO
Mother Didn't Tell Me	20th-Fox
[illegible]	Col.
Mutineers, The	Col.
My Blue Heaven	20th-Fox
My Brother Jonathan	Allied
My Dream Is Yours	WB
My Foolish Heart	RKO
My Friend Irma	Para.
Mysterious Desperado, The	RKO
Mystery Street	MGM

N

Nancy Goes to Rio	MGM
Neptune's Daughter	MGM
Nevadan	Col.
Never Fear	EL
Night and the City, The	20th-Fox
Night Beat	WB
Night in Havana	Col.
Night Unto Night	WB
No Sad Songs for Me	Col.
No Way Out	20th-Fox
Not Wanted	FC

O

Oh, You Beautiful Doll	20th-Fox
Oliver Twist	EL
Omoo-Omoo	Lippert
On the Town	MGM
Once More My Darling	U-I
Once Over Lightly	UA
Once Upon a Dream	EL
One Last Fling	WB
One Way Out	Col.
Our Very Own	RKO
Outlaw, The	RKO
Outpost in Morocco	UA
Outrage	Para.
Outriders	MGM
Outside the Wall	U-I

P

Paid in Full	Para.
Palomino	Col.
Passport to Pimlico	EL
Perfect Strangers	WB
Petty Girl	Col.
Pinky	20th-Fox
Pirates of Capri	FC
Place in the Sun, A	Para.
Place of One's Own, A	EL
Please Believe Me	MGM
Police Story, The	Allied
Port of New York	EL
Portrait of Jennie	EL
Post Office Investigator	Rep.
Prince of Foxes	20th-Fox
Prince of the Plains	Rep.
Prison Warden	Col.
Project X	FC

Q

Quartette	EL
Quicksand	UA

R

Radar Secret Service	Lippert
Reckless Moment, The	Col.
Red Canyon	UA
Red Danube, The	MGM
Red Desert	Lippert
Red, Hot & Blue	Para.
Red Light	UA
Red Menace, The	Rep.
Red Pony, The	Rep.
Red Shoes, The	EL
Reformer and the Redhead	MGM
Reluctant Widow, The	EL
Renegade of the West	RKO
Return of the Frontiersman	WB
Rider from Tucson	RKO
Riders in the Sky	Col.
Riders of the Range	RKO
Riders of the Whistling Pines	Col.
Riding High	Para.
Rim of the Canyon	Col.
Rimfire	Lippert
Ringside	Lippert
Rock Bottom	WB
Rock Island Trail	Rep.
Rogues of Sherwood Forest	Col.
Romantic Age, The	EL
Rope of Sand	Para.
Roseanna McCoy	RKO
Roughshod	RKO
Rugged O'Riordans, The	U-I
Rupert	EL
Rusty Saves a Life	Col.
Rusty's Birthday	Col.

S

Samson and Delilah	Para.
Sands of Iwo Jima	Rep.
Saraband	EL
Sarumba	EL
Savage Horde, The	Rep.
Savage Splendor	RKO
Scene of the Crime	MGM
Scott of the Antarctic	EL
Search for Danger	FC
Secret Garden, The	MGM
Secret of Saint Ives	Col.
September	Para.
Shadow on the Wall	MGM
Shamrock Hill	EL
She Wore a Yellow Ribbon	RKO
Shoplifter	U-I
Side Street	MGM
Sierra	U-I
Silent Dust	Mono.
Singing Guns	Rep.
Skipper Surprises His Wife	MGM
Sky Dragon	Mono.
Sky Liner	Lippert
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL

Title	Company
Smoke Jumpers	Mono.
So Long at the Fair	EL
Somewhere in the City	WB
Song of Surrender	Para.
Sons of New Mexico	Col.
Sorrowful Jones	Para.
South of St. Louis	WB
South Sea Sinner	U-I
Special Agent	Para.
Spring in Park Lane	EL
Square Dance Jubilee	Lippert
Square Dance Katy	Mono.
Stage Fright	WB
Stampede	Allied
Stars in My Crown	MGM
State Penitentiary	Col.
Storm Center	WB
Storm Over Wyoming	RKO
Story of Molly X, The	U-I
Story of Seabiscuit	WB
Strange Bargain	RKO
Strange Case of Madeline Smith, The	U-I
Stratton Story, The	MGM
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Stromboli	RKO
Summer Stock	MGM
Sundowners, The	EL
Sunken Treasure	EL
Sunset Boulevard	Para.
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL
T	
Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tarnished	Rep.
Tarzan and the Slave Girl	RKO
Task Force	WB
Tattooed Stranger, The	RKO
Tell It to the Judge	Col.
Temptation Harbour	Mono.
Tension	MGM
That Forsyte Woman	MGM
That Midnight Kiss	MGM
There Is No Escape	Lippert
There's a Girl in My Heart	Allied
They Live By Night	RKO
They Were Not Divided	EL
Thieves' Highway	20th-Fox
Third Man, The	EL
This Side of the Law	WB
Threat, The	RKO
Three Came Home	20th-Fox
Three Little Words	MGM
Ticket to Tomahawk, A	20th-Fox
Tight Little Island	U-I
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Torch, The	EL
Tough Assignment	Lippert
Trail of the Yukon	Mono.
Trapped	EL
Traveling Saleswoman	Col.
Treasure Island	RKO
Treasure of Monte Cristo	Lippert
Trigger, Jr.	Rep.
Trouble at Melody Mesa	Astor
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twelve O'Clock High	20th-Fox
Twilight in the Sierras	Rep.
Two Corridors East	20th-Fox
Typee	Mono.
Tyrant of the Sea	Col.
U	
Under Capricorn	WB
Under the Sun of Rome	UA
Undercover Man	Col.
Undertow	U-I
United States Mail	Para.
Unmasked	Rep.
V	
Vendetta	RKO
Vicious Years, The	FC
Victim, The	WB
W	
Wabash Avenue	20th-Fox
Wagon Master	RKO
Waterloo Road	EL
We Were Strangers	Col.
Weaker Sex, The	EL
Weep No More	RKO
West of the Brazos	Lippert
When Willie Comes Marching Home	20th-Fox
Whip, The	UA
Whirlpool	20th-Fox
White Heat	WB
White Tower	RKO
Will James' Sand	20th-Fox
Window, The	RKO
Without Honor	UA
Wolf Hunters	Mono.
Woman Hater	U-I
Woman in Hiding	U-I
Woman in the Hall, The	EL
Woman of Distinction	Col.
Y	
Yellow Cab Man	MGM
Yes Sir, That's My Baby	U-I
Young Daniel Boone	Mono.
Young Man With a Horn	WB
Younger Brothers, The	WB
You're My Everything	20th-Fox
You're Only Young Twice	MGM
Z	
Zamba	EL

	Federal Agent at Large	K. Taylor-D. Patrick					a12/3/49
	House by the River, The	L. Hayward-J. Wyatt-L. Bowman					
	Jungle Stampede	African native cast					a10/15/49
888	MacBeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107				b10/1/48
	Rock Island Trail *U	F. Tucker-A. Mara					a10/22/49
	Sands of Iwo Jima	J. Wayne-A. Mara-J. Agar					a10/1/49
	Savage Horde, The	W. Elliott-A. Booth-G. Withers					a7/2/49
	Singing Guns *U	V. Monroe-E. Raines					a11/26/49
	Tarnished	A. Franz-D. Patrick					a12/3/49
	Trigger, Jr. *U	R. Rogers-D. Evans					
	Twilight in the Sierras *U	R. Rogers-D. Evans					a11/19/49
	Unmasked	B. Fuller-R. Rockwell					a11/19/49
	Westerns						
	Arizona Cowboy	R. Allen					
867	Bandit King of Texas (W)F	A. Lane-E. Waller	60	8/26/49			b10/8/49
	Code of the Silver Sage	A. Lane-E. Waller	60				
	Gunmen of Abilene	A. Lane-E. Waller					
868	Navajo Trail Raiders (W)F	A. Lane-E. Waller	60	10/15/49			b10/29/49
	Pioneer Marshal	M. Hale-P. Hurst		12/24/49			
4961	Powder River Rustlers	A. Lane-E. Waller	60	11/25/49			
856	Ranger of Cherokee Strip (W)F	M. Hale-P. Hurst	60	11/4/49			b11/26/49
	Redwood Forest Trail	R. Allen					a11/12/49
855	San Antone Ambush (W)F	M. Hale-P. Hurst	60	10/1/49			b10/15/49
854	South of Rio (W)F	M. Hale-P. Hurst	60	7/22/49			
866	Wyoming Bandit, The (W)F	A. Lane-E. Waller	60	7/15/49			b8/6/49

SELZNICK RELEASING ORGANIZATION

	Fallen Idol, The (D)A	R. Richardson-M. Morgan	94	Nov. '49			b8/28/48
	Gone to Earth *T	J. Jones-D. Farrar					

20TH-FOX

CURRENT

916	Beautiful Blonde From Bashful Bend *T (C)F	Grable-Romero-Vallee-San Juan	79	June '49			b5/28/49
908	Canadian Pacific *C (D)F	R. Scott-J. Wyatt	93	Apr. '49			b3/12/49
922	Come to the Stable (D)F	L. Young-C. Holmes	94	Sept. '49			b6/25/49
926	Everybody Does It (C)F	L. Darnell-P. Douglas-C. Holm	98	Nov. '49			b9/3/49
914	Fan, The (D)A	Crain-Carroll-Sanders-Green	79	May '49			b4/2/49
925	Father Was a Fullback (C)F	F. MacMurray-M. O'Hara	84	Oct. '49			b8/20/49
930	Fighting Man of the Plains *C (W-D)F	R. Scott-J. Nigh	94	Dec. '49			b10/15/49
904	Forbidden Street, The (D)A	D. Andrews-M. O'Hara	91	June '49			b3/19/49
919	House of Strangers (D)A	R. Conte-S. Hayward-E. G. Robinson	101	July '49			b6/18/49
905	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49			b1/15/49
923	I Was a Male War Bride (C)F	C. Grant-A. Sheridan	105	Sept. '49			b8/13/49
917	It Happens Every Spring (C)F	R. Milland-P. Douglas-J. Peters	87	June '49			b5/7/49
913	Mr. Belvedere Goes to College (C)F	C. Webb-S. Temple	83	May '49			b4/2/49
927	Oh, You Beautiful Doll *T (M)F	J. Haver-M. Stevens	93	Nov. '49			b9/17/49
931	Pinky (D)A	J. Crain-W. Lundigan	102	Nov. '49			b10/1/49
929	Prince of Foxes (D)F	T. Power-W. Hendrix-O. Welles	107	Dec. '49			b8/27/49
921	Slattery's Hurricane (D)A	R. Widmark-L. Darnell-V. Lake	83	Aug. '49			b8/6/49
924	Thieves' Highway (Melodrama) A	R. Conte-V. Cortesa-L. J. Cobb	95	Oct. '49			b9/3/49
915	Tucson (C)F	J. Lydon-P. Edwards-C. Russell	64	May '49			b5/14/49
918	Will James' Sand *T (D)F	M. Stevens-C. Gray-R. Calhoun	77	July '49			b4/30/49
920	You're My Everything *T (M-C-Romance)F	D. Dailey-A. Baxter	94	Aug. '49			b7/2/49

COMING

	Big Fall, The	J. Garfield-M. Prell					a10/8/49
	Black Rose, The *T	T. Power-C. Aubry					
	Broken Arrow *T	J. Stewart-D. Paget					a7/23/49
	Cariboo Trail *C	R. Scott-K. Booth					
	Cheaper By the Dozen *T	J. Crain-C. Webb-M. Loy					a11/5/49
005	Dakota Lil *C	Cameron-G. Montgomery-Windsor		Feb. '50			
001	Dancing in the Dark *T (M)F	W. Powell-M. Stevens-B. Drake	92	Jan. '50			b11/5/49
	Gun Fighter	G. Peck-H. Westcott					a10/15/49
	Love That Brute	P. Douglas-J. Peters					a9/3/49
006	Mother Didn't Tell Me	D. McGuire-W. Lundigan		Mar. '50			a7/30/49
	My Blue Heaven *T	B. Grable-D. Dailey					
	Night and the City, The	R. Widmark-G. Tierney					
	No Way Out	R. Widmark-L. Darnell					
007	Three Came Home	C. Colbert-P. Knowles	106	Mar. '50			a6/18/49
	Ticket to Tomahawk, A *T	D. Dailey-A. Baxter					a10/1/49
004	Twelve O'Clock High	G. Peck-H. Marlowe		Feb. '50			a6/25/49
	Two Corridors East	M. Clift-P. Douglas					a11/26/49
	Wabash Avenue *T	B. Grable-V. Mature		Mar. 50			a7/16/49
003	When Willie Comes Marching Home	D. Dailey-C. Calvet		Feb. '50			a9/3/49
002	Whirlpool (D)A	Tierney-Conte-J. Ferrer-Bickford	97	Jan. '50			b11/26/49

UNITED ARTISTS

CURRENT

	Africa Screams (C)F	Abbott & Costello-F. Buck	79	June '49			b5/7/49
	Big Wheel, The (D)F	M. Rooney-T. Mitchell	92	11/5/49			b11/12/49
	Black Magic (D)F	O. Welles-N. Guild	105	8/19/49			b8/20/49
	Champion (D)A	K. Douglas-M. Maxwell	99	5/20/49			b3/19/49
	Concert Magic (M)F	Y. Menuhin-Hollywood Symphony	72	Special			b10/23/48
	Crooked Way, The (G-D)A	J. Payne-S. Tufts-E. Drew	90	4/22/49			b4/30/49
	Great Dan Patch, The (D)F	D. O'Keefe-G. Russell	94	7/22/49			b7/16/49
	Home of the Brave (D)A	J. Edwards-J. Corey-S. Brodie	85	June '49			b4/30/49
	Impact (D)A	B. Donlevy-E. Raines-H. Walker	111	4/1/49			b3/19/49
	Jigsaw (My)F	F. Tone-J. Wallace-M. McCormick	72	3/11/49			b3/12/49
	Kiss for Corliss, A (C)F	S. Temple-D. Niven	88	11/25/49			b10/22/49
	Love Happy (C)F	Marx Bros.-I. Massey-Vera-Ellen	82	Aug. '49			b10/15/49
	Outpost in Morocco (D)F	G. Raft-M. Windsor-A. Tamiroff	92	5/6/49			b3/26/49
	Red Light (D)F	G. Raft-V. Mayo	84	9/30/49			b8/20/49
	Too Late for Tears (D)A	L. Scott-D. Duryea-D. DeFore	99	7/8/49			b4/9/49
	Under the Sun of Rome (Italian) (D)A	Non-professional cast	100	Special			b10/15/49
	Without Honor (D)A	L. Day-D. Clark	69	10/10/49			b11/12/49

COMING

	Champagne for Caesar	R. Colman-C. Holm					
	D. O. A.	E. O'Brien-L. Roberts					
	Deadly Is the Female (D)A	P. Cummins-J. Dall	87	Jan. '50			b11/12/49
	Escape If You Can	P. Henreid-C. McLeod					
	Esperanza (Argentine)	J. Ben-Ami					
	Here Lies Love	R. Young-B. Drake					
	If This Be Sin	M. Loy-R. Greene		Feb. '50			
	Indian Scout	G. Montgomery-E. Drew	71	Feb. '50			a8/21/48
	Iron Cage, The	C. Romero-J. Havoc					
	Iroquois Trail, The	G. Montgomery-B. Marshall					
	Johnny Holiday	W. Bendix-H. Carmichael					
	Johnny One-Eye	P. O'Brien-W. Morris-D. Moran					
	Mrs. Mike	D. Powell-E. Keyes	99	12/17/49			a8/27/49
	Men, The	M. Brando-T. Wright					

Once Over Lightly	W. Hendrix-E. O'Brien					
Quicksand	M. Rooney-Jeanne Cagney-P. Lorre			3/15/50		a5/7/49
Whip, The	D. Duryea-G. Storm-H. Marshall					
	Westerns					
Daring Caballero (W)F	D. Renaldo-L. Carrillo-K. Valez		61	6/24/49		b7/9/49
San Lorenzo	D. Renaldo-L. Carrillo					
Satan's Cradle (W)F	D. Renaldo-L. Carrillo		60	10/7/49		b11/10/49

UNIVERSAL-INTERNATIONAL

	CURRENT					
707 Abandoned (D)F	D. O'Keefe-G. Storm		79	Oct. '49		b10/8/49
702 Abbott & Costello Meet the Killer, Boris Karloff (C-My)F	Abbott & Costello-B. Karloff		84	Aug. '49		b8/6/49
695 Arctic Manhunt (D)F	M. Conrad-C. Thurston		69	May '49		b8/27/49
903 Bagdad *T (D)F	M. O'Hara-V. Price		82	Nov. '49		b11/26/49
704 Blue Lagoon, The *T (Romance)A	J. Simmons-D. Houston		101	Aug. '49		b3/12/49
699 Calamity Jane and Sam Bass *T (W-D)F	Y. DeCarlo-H. Duff		85	July '49		b6/4/49
708 Christopher Columbus *T(D)F	F. March-F. Eldridge-F. L. Sullivan		104	Oct. '49		b6/18/49
694 City Across the River (D)F	S. McNally-J. Corey		90	May '49		b2/26/49
901 Free for All (C)F	R. Cummings-A. Blyth		83	Nov. '49		b11/12/49
706 Gal Who Took the West *T (W-C-D)F	Y. DeCarlo-S. Brady		84	Sept. '49		b9/17/49
Hamlet (D)F	L. Olivier-J. Simmons		150	Sept. '49		b5/15/49
698 Illegal Entry (D)A	H. Duff-M. Toren-G. Brent		84	June '49		b6/11/49
700 Johnny Stool Pigeon (D)F	D. Duryea-H. Duff-S. Winters		75	July '49		b7/16/49
693 Lady Gambles, The (D)A	B. Stanwyck-R. Preston-S. McNally		99	May '49		b5/14/49
692 Ma and Pa Kettle (C)F	M. Main-P. Kilbride		75	Apr. '49		b3/26/49
703 Once More, My Darling (C)F	R. Montgomery-A. Blyth-J. Cowl		92	Aug. '49		b7/30/49
697 One Woman's Story (D)A	A. Todd-C. Rains-T. Howard		91	June '49		b2/12/49
691 Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent		82	Apr. '49		b2/5/49
902 Story of Molly X, The (D)A	J. Havoc-John Russell		82	Nov. '49		b11/12/49
709 Sword in the Desert (D)A	M. Toren-D. Andrews		99	Oct. '49		b8/27/49
696 Take One False Step (D)F	W. Powell-S. Winters-J. Gleason		94	June '49		b6/4/49
Undertow (D)A	S. Brady-D. Hart		70	Dec. '49		b12/3/49
701 Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire		69	July '49		b11/13/48
705 Yes Sir, That's My Baby *T (C-M)F	D. O'Connor-G. DeHaven-C. Coburn		81	Sept. '49		b8/13/49
	COMING					
Adam and Evelyne (C-D)A	S. Granger-J. Simmons		92			b5/21/49
All Over the Town (C)F	S. Churchill-N. Wooland		88			b2/26/48
Astonished Heart, The	N. Coward			Mar. '50		
Blind Goddess, The (D)A	E. Portman-M. Denison		88			b9/25/48
Borderline	F. MacMurray-C. Trevor			2/9/50		
Buccaneer's Girl *T	Y. DeCarlo-P. Friend			Mar. '50		a9/3/49
Cardboard Cavalier (C)F	S. Field-M. Lockwood		97			b4/23/49
Comanche Territory *T	M. O'Hara-MacD. Carey					a10/1/49
Confidential Squad	R. Conte-C. Gray					
Curtain Call at Cactus Creek *T	D. O'Connor-G. Storm					a4/9/49
Daybreak (D)A	A. Todd-E. Portman		81			b7/16/49
Death on a Side Street	J. Mason-M. Toren					
Deported	M. Toren-J. Chandler					a12/3/49
Double Crossbones	D. O'Connor-H. Carter					a10/15/49
Francis	D. O'Connor-P. Medina			Feb. '50		a6/11/49
723 Girl in the Painting, The (D)A	M. Zetterling-R. Beatty-G. Rolfe		90			b12/25/48
Her Man Gilbey (C)F	M. Wilding-P. Ward-L. Palmer		77			b6/18/49
Kid from Texas, The *T	A. Murphy-G. Storm			Feb. '50		a7/2/49
Ma and Pa Kettle Go to Town	M. Main-P. Kilbride			Apr. 50		a10/8/49
Outside the Wall	R. Basehart-M. Maxwell			Feb. '50		a10/29/49
Rugged O'Riordans, The	Australian cast		76	Jan. '50		
Shoplifter	S. Brady-M. Freeman			Mar. '50		a12/3/49
Sierra *T	A. Murphy-W. Hendrix			Apr. '50		a10/1/49
903 South Sea Sinner	S. Winters-MacD. Carey		88	Jan. '50		a8/6/49
Strange Case of Madeline Smith, The	A. Todd			Apr. 50		
Tight Little Island (C)A	B. Radford-J. Greenwood		81			b12/3/49
Woman in Hiding	I. Lupino-H. Duff-S. McNally			Jan. '50		a10/8/49

WARNER BROS.

	CURRENT					
908 Always Leave Them Laughing (C)F	M. Berle-V. Mayo		116	11/26/49		b11/26/49
Backfire	V. Lindfors-E. O'Brien-V. Mayo			8/27/49		a1/8/49
906 Beyond the Forest (D)A	B. Davis-J. Cotten		96	10/22/49		b10/22/49
824 Colorado Territory (W)F	J. McCrea-V. Mayo		94	6/11/49		b5/21/49
821 Flamingo Road (D)A	J. Crawford-Z. Scott-S. Greenstreet		94	4/30/49		b4/9/49
827 Fountainhead, The (D)A	G. Cooper-P. Neal-R. Massey		114	7/2/49		b6/25/49
828 Girl From Jones Beach (C)F	V. Mayo-R. Reagan-E. Bracken		78	7/16/49		b6/25/49
Hasty Heart, The (D)F	R. Reagan-P. Neal		99	8/13/49		b9/24/49
817 Homicide (My)A	R. Douglas-H. Westcott-R. Alda		77	4/2/49		b3/12/49
902 House Across the Street (My)A	W. Morris-J. Paige-B. Bennett		69	9/10/49		b8/20/49
831 It's a Great Feeling *T (C-M)F	D. Morgan-D. Day-J. Carson		85	8/20/49		b7/30/49
816 Kiss in the Dark, A (C-M)F	J. Wyman-D. Niven		88	3/26/49		b3/5/49
829 Look for the Silver Lining *T (M-B)F	J. Haver-R. Bolger-G. McRae		106	7/30/49		b6/25/49
Montana *T	E. Flynn-A. Smith-S. Z. Sakall			9/3/49		a12/18/48
820 My Dream Is Yours *T (M)F	Carson-Day-Bowman-Arden		101	4/16/49		b3/19/49
822 Night Unto Night (D)A	R. Reagan-V. Lindfors		84	5/14/49		b4/23/49
830 One Last Fling (C)F	A. Smith-Z. Scott		64	8/6/49		b7/9/49
815 South of St. Louis *T (W-D)F	J. McCrea-A. Smith-Z. Scott		88	3/12/49		b2/19/49
907 Story of Seabiscuit, The *T (D)F	S. Temple-B. Fitzgerald		93	11/12/49		b10/29/49
903 Task Force (part *T) (D)A	G. Cooper-J. Wyatt-W Morris		116	9/24/49		b9/3/49
904 Under Capricorn *T (Hist. Romance)F	I. Bergman-J. Cotten-M. Wilding		117	10/8/49		b9/10/49
901 White Heat (Melodrama)A	J. Cagney-V. Mayo-E. O'Brien		114	9/3/49		b8/27/49
823 Younger Brothers, The *T (W)F	W. Morris-J. Paige-B. Bennett		77	5/28/49		b5/7/49
	COMING					
After Nightfall	D. Brian					
Barricade *T	D. Clark-R. Massey-R. Roman					a7/23/49
Bright Leaf	G. Cooper-L. Bacall-J. Carson					
Caged	E. Parker-A. Moorehead					a12/3/49
905 Chain Lightning	Bogart-Parker-Massey-Whorf			1/28/50		a9/3/49
Colt .45	R. Scott					
Daughter of Rosie O'Grady *T	J. Haver-G. MacRae					a12/3/49
Glass Menagerie, The	J. Wyman-K. Douglas-G. Lawrence					
Golden Madonna, The (C-D)A	P. Calvert-M. Rennie		90			b5/14/49
Hawk & The Arrow	B. Lancaster-V. Mayo					
912 Inspector General, The *T (C-M)F	D. Kaye-B. Bates		102	12/31/49		b11/19/49
911 Lady Takes a Sailor, The (C)F	J. Wyman-D. Morgan		100	12/24/49		b12/3/49
Night Beat	W. Douglas-A. Hale-R. Alda					a8/28/48
Perfect Strangers	G. Rogers-D. Morgan					a8/27/49
Return of the Frontiersman *T	G. McRae-R. Calhoun					a7/9/49
Rock Bottom	E. Parker-P. Neal					
Stage Fright	J. Wyman-M. Dietrich-R. Todd					a11/26/49
Storm Center	G. Rogers-R. Reagan					
This Side of the Law	Lindfors-Smith-Paige-Douglas					a1/22/49
Victim, The	J. Crawford-D. Brian					
Young Man With a Horn	K. Douglas-L. Bacall-D. Day					a9/3/49

ADVANCE DATA
On Forthcoming Product

Fortunes of Captain Blood (Columbia) Principals: Louis Hayward, Patricia Medina, Dona Drake. Director, Gordon Douglas. When several of Blood's men are captured at the Spanish port of La Hacha, the captain goes ashore in disguise and releases them, with the aid of two beautiful women, and at the cost of a long and gory battle ashore and at sea.

Blue Grass of Kentucky (Monogram) Principals: Bill Williams, Jane Nigh, Ralph Morgan. Director, William Beaudine. Two neighboring families are rivals in horse racing. When a horse belonging to the poorer family wins the Kentucky derby, the race is protested. However the difficulty is resolved, and the families are joined when the son of one marries a daughter of the other.

Young Daniel Boone (Monogram) Principals: David Bruce, Kristine Miller, John Mylong. Director, Reginald Le Borg. In 1755, the days of colonial and Indian warfare, two daughters of an army supplier are captured by Indians. Daniel Boone rescues the girls.

Bomba on Panther Island (Monogram) Principals: Johnny Sheffield, Allene Roberts, Lita Baron. Director, Ford Beebe. A young man and his sister in Africa on an agricultural experiment are losing native workers to a black panther. Bomba, the jungle boy, kills the panther.

D.O.A. (UA) Principals: Edmond O'Brien, Pamela Britton, Luther Adler. Director, Rudolph Mate. A poisoner's victim, facing death from a deadly, slow-acting drug, solves a complicated chain of circumstances and tracks down his murderer and shoots him, before he himself dies.

Champagne For Caesar (UA) Principals: Ronald Colman, Celeste Holm, Vincent Price, Barbara Britton, Art Linkletter. Director, Richard F. Whorf. An erudite professor, believing that a giveaway radio program is destroying American culture, sets out to break the sponsor. When the stakes on the next question are $40,000,000, he misses.

No Way Out (20th-Fox) Principals: Richard Widmark, Linda Darnell, Stephen McNally. Director, Joseph Mankiewicz. When two brothers are wounded during a holdup, one of them dies under treatment by a Negro doctor. In order to clear himself of blame, the doctor gives himself up for the murder of the bandit, thus forcing an autopsy which proves the bandit died from brain pressure caused by a tumor. The doctor is cleared.

The Glass Menagerie (Warner Bros.) Principals: Gertrude Lawrence, Jane Wyman, Kirk Douglas, Arthur Kennedy. Director, Irving Rapper. Subjective study of the frustration, of a mother who wants only success for her two children, of the introverted daughter who finds her way to a new confidence, and of the son who seeks escape by going to sea.

PICTURES STARTED LAST WEEK

COLUMBIA. State Penitentiary—Principals: Warner Baxter. Director, Lew Landers.
Beyond the Purple Hills — Principals: Gene Autry. Director, John English.
One Way Out—Principals: Glenn Ford. Director, Henry Levin.

MGM. Three Little Words (Technicolor)—Principals: Fred Astaire, Red Skelton, Vera-Ellen. Director, Richard Thorpe.

MONOGRAM. Roaring Trails — Principals: Johnny Mack Brown. Producer-Director, William Fox.

RKO. Come Share My Love—Principals: Irene Dunne, Fred MacMurray, William Demarest. Director, George Marshall.

LIPPERT PROD. West of the Brazos—Principals: James Ellison, Russell Hayden, Fuzzy Knight. Director, Thomas Carr.
Everybody's Dancin'—Principals: Spade Cooley, Richard Lane, Ginny Jackson. Director, Will Jason.

TITLE CHANGES

"Beloved" (EL) now THE TORCH. "Oh, Doctor" (20th-Fox) now MOTHER DIDN'T TELL ME.

RE-ISSUES (Nationally Released)

			Time Mins.	Rel. Date
ASTOR PICTURES				
	Across the Sierras	"Wild Bill" Elliott	60	5/1/50
	Beyond the Sacramento	"Wild Bill" Elliott	59	11/1/49
	Hands Across the Rockies	"Wild Bill" Elliott	61	8/1/50
	Invisible Ghosts	B. Lugosi	66	9/15/49
	King of Dodge City	"Wild Bill" Elliott	62	9/15/50
	North of the Lone Star	"Wild Bill" Elliott	61	6/15/50
	Prairie Schooners	"Wild Bill" Elliott	60	2/15/50
	Son of Davy Crockett, The	"Wild Bill" Elliott	61	12/15/49
	Spotlight Scandals	B. Gilbert-F. Fay	84	9/15/49
	Wildcat of Tucson, The	"Wild Bill" Elliott	61	3/15/50
COLUMBIA				
	Desperadoes, The	R. Scott-G. Ford	85	Nov. '49
	Renegades	E. Keyes-W. Parker	88	Nov. '49
EAGLE LION				
	Hit the Ice	Abbott & Costello	82	Dec. 49
	I'll Be Seeing You	G. Rogers-J. Cotten	135	Dec. '49
	Letter of Introduction	A. Menjou-A. Leeds		Oct. '49
006	Story of G. I. Joe, The	R. Mitchum-B. Meredith		Oct. '49
FAVORITE FILMS				
	Ghost Camera	I. Lupino	70	Nov. '49
	Naked Man & Beast, Wild Men of Kalahari, and African Big Game	Jungle Combination	145	Oct. '49
	Return of the Ape Man	B. Lugosi	70	12/1/49
	Trouble Chasers	B. Gilbert-M. Rosenbloom	70	1/1/50
FILM CLASSICS				
	Back Street	C Boyer-M. Sullavan	89	Oct. '49
	Scarlet Street	J. Bennett-E. G. Robinson	102	Oct. '49
METRO-GOLDWYN-MAYER				
	Blossoms in the Dust	G. Garson-W. Pidgeon	99	2/16/50
	Johnny Eager	R. Taylor-L. Turner	107	12/22/49
MOTION PICTURE SALES CORP.				
	Tabu	Reri	83	10/1/49
PARAMOUNT				
4907	Holiday Inn	B. Crosby-F. Astaire		12/2/49
4908	Lady Eve	B. Stanwyck-H. Fonda		12/2/49
	So Proudly We Hail	Colbert-Goddard-Lake-Tufts		Mar. '50
	Wake Island	B. Donlevy-W. Bendix		Mar. '50
REALART				
	Frisco Sal	S. Foster-T. Bey	94	Sept. '49
	Fury at Sea	F. Tone-C. Bruce	92	Sept. '49
	Legion of Lost Flyers	W. Lundigan-J. Carson	63	Sept. '49
	Sun Never Sets, The	D. Fairbanks, Jr.-B. Rathbone	96	Sept. '49
	You Can't Cheat an Honest Man	W. C. Fields-E. Bergen	79	Oct. '49
WARNER BROS.				
909	Farewell to Arms, A	H. Hayes-G. Cooper	78	12/10/49
910	Hatchet Man, The	E. G. Robinson-L. Young	74	12/10/49

MISCELLANEOUS FEATURES

U. S.

Concert Magic (Concert Films)	Y. Menuhin	72.	b10/23/48
Lawton Story, The *C (Hallmark) (D)F	G. Prince	101	b4/9/49
Louisiana Story (Lopert)	J. Boudereaux	77	b10/2/48
Prejudice (Motion Picture Sales)	D. Bruce	57	b2/26/49
Quiet One (Mayer-Burstyn)	D. Thompson	67	
Story of Life (Crusades)	J. Crehan	67	b7/10/48
Strange Victory (Target)	V. Richardson	73	b7/24/48
Street Corner (Viro)	M. M. Jones	70.	b12/18/48
Street of Fallen Angels (Motion Pic. Sales)	M. Montez		
Thief of Venice (Motion Picture Sales)	M. Montez		
Wild Weed (Eureka) (Semi-doc-D)A	L. Leeds	80	b9/10/49

ARGENTINA

Ballad of Dolores, The (Lux) (D-M)A	I. Argentina	85.	b11/26/49

BELGIUM

Rubens (Discina) (Doc.)F	Art Works	45	b6/18/49

ENGLAND

Bonnie Prince Charlie *T (D)F	D. Niven	126.	b11/13/48
Brighton Rock	R. Attenborough	92	b1/3/48
Case of Charles Peace (D)A	M Martin-Harvey	89	b4/16/49
Dolwyn (London) (D)F	E. Evans	95	b5/14/49
Elizabeth of Ladymead *T (D)A	A. Neagle	97	b1/8/49
Facts of Love, The (Oxford) (C)A	G. Harker	80.	b12/3/49
Fame Is the Spur (Oxford) (D)A	M. Redgrave	98.	b10/4/47
Fools Rush In (C)A	S. A. Howes	82	b3/12/49
For Them That Trespass (D)A	S. Murray	95	b4/30/49
Ghosts of Berkeley Square	R. Morley	90	b11/1/47
Guinea Pig (Grandi) (D)A	R. Attenborough	98.	b10/30/48
History of Mr. Polly	J. Mills	96	b2/19/49
Interrupted Journey, The (D)A	V. Hobson	80	b8/20/49
Loves of Joanna Godden	G. Withers	85	b6/21/47
Madness of the Heart (D)A	M. Lockwood	105	b7/30/49
Man on the Run (D)A	D. Farr	83	b4/30/49
Mark of Cain	E. Portman	88	b1/17/48
Maytime in Mayfair *T (C-M)F	A. Neagle	95	b6/4/49
Mrs. Fitzherbert	P. Graves	99	b2/14/48
Private Angelo (C-D)A	P. Ustinov	107	b7/2/49
Showtime (English Films)	A. Todd	91	b6/5/48
Small Back Room	D. Farrar	104	b2/12/49
Small Voice	V. Hobson	83.	b11/27/48
That Dangerous Age (D)A	M. Loy	98	b5/14/49
Train of Events (D)A	V. Hobson	95	b8/27/49
Winslow Boy	R. Donat	117	b9/11/48

FRANCE

Chips Are Down (Lopert)	M. Presle	93	b2/12/49
Devil in the Flesh (A.F.E.) (D)A	G. Philipe	112	b5/21/49
Just a Big Simple Girl (Famous) (D)A	M. Sologne	100	b12/3/49
Love Around the Clock (Nayfack) (D)A	Fernandel	90	b9/10/49
Love Story (Cine Classics) (D)A	O. Joyeux	90	b7/9/49
Man to Men (Siritzky)	J.-L. Barrault	100	b2/26/49
Monsieur Vincent (Lopert)	P. Fresnay	102	b1/1/49
Rumeurs (Famous Pictures) (D)A	J. Dumesnil	82	b5/14/49
Secrets of a Ballerina (Distinguished)	P. Blanchar	84	b1/8/49
Strangers in the House (Lopert) (D)F	Raimu	100	b12/3/49
Wench, The (Spalter) (D)A	M. Casares	90	b3/12/49

GERMANY

Affair Blum, The (Central Cinema) (D)A	K. Erhardt	109.	b11/19/49
Germany Year Zero (Superfilm) (Doc-D)A	Non-professional cast	75.	b10/15/49
Somewhere in Berlin (Central Cinema) (D)A	C. Knetschke	77	b9/10/49

GREECE

Voice of the Heart (Rex)	E. Veakis	100	

HUNGARY

It Happened in Europe (Lopert (D)A	M. Gabor	93	b10/8/49

ITALY

Bandit, The (Times Film) (D)A	A. Magnani	77	b6/11/49
Disillusion (C & B) (D)A	R. Ruggeri	90.	b11/26/49
Earth Cries Out, The (Dubbed) (Lux) (Semi-doc-D)A	M. Berti	80	b9/10/49
Flight into France (Lux) (Melodrama)A	F. Lulli	92	b8/6/49
Guaglio (Lux) (D)F	A. Celi	88	b5/14/49
His Young Wife (Armanac) (C-D)A	C. Campanini	98	b4/9/49
Iron Crown, The (Superfilm) (D)F	M. Girotti	100	b6/25/49
Lost Youth (Lux) (D)A	M. Girotti	90.	b11/12/49
Mafia (Lux) (D)A	M. Girotti	100.	b12/3/49
Merchant of Slaves, The (Lux) (Melo.)A	E. Fiermonte	90.	b11/19/49
Outcry (Crest) (D)A	L. Padovani	89	b3/26/49
Peddlin' In Society (Lux) (C)F	A. Magnani	85	b5/14/49
Prelude to Madness (Lux) (D)A	R. Lupi	79.	b12/3/49
Professor, My Son (Lux) (C-D)F	A. Fabrizzi	86	b4/9/49
Return of the Eagle, The (Lux) (Melo.)F	R. Brazzi	113.	b11/26/49
Wandering Jew, The (Globe) (D)A	V. Cortese	90	b4/9/49
Woman Trouble (Lux) (D)F	A. Magnani	85	b6/4/49

POLAND

The Last Stop (Times Film) (D)A	T. Gorecka	110	b4/23/49

SPAIN

Don Quixote de la Mancha (Azteca) (C-D)F	R. Rivelles	138	b6/11/49
Nail, The (Azteca) (D)A	R. Duran	95	b7/23/49

SWEDEN

Incorrigible (Foreign Service) (D)A	S. Jarrel	81	b6/11/49
Interlude (Globe)	V. Lindfors	83	b1/15/49
I Am With You (Dubbed) (Carlson) (Doc)F	N. Dahlgren	75	b3/5/49
Sunshine Follows Rain (Scandia) (D)F	M. Zetterling	100	b10/1/49

SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

No.	Title	Rel. Date	Data
	1948-49		
	COLUMBIA		
	THREE STOOGES COMEDIES (8)		
	Heavenly Daze (16½)....	9/2	9/25
	I'm A Monkey's Uncle (16).	10/7	10/23
	Mummy's Dummies (16)...	11/4	1/22
	Crime on Their Hands (17½)	12/9	3/12
	The Ghost Talks (16).....	2/3	5/7
	Who Done It? (16).....	3/3	5/21
	Hokus Pokus (16).....	5/5	9/3
	Fuelin' Around (16).....	7/7	.....
	CAN YOU TOP THIS? (2)		
	#1 (13)	11/18	.....
	SORTED & ALL-STAR COMEDIES (12)		
1	Billie Gets Her Man (17).	9/9	9/25
2	Go Chase Yourself (17)....	10/14	10/9
3	Parlor, Bedroom and Wrath (16)	12/16	4/2
4	Radio Riot (16).....	2/10	4/2
5	Sunk in the Sink (16).....	3/10	5/21
6	Microspook (16)	6/9	12/3
1	A Pinch in Time (16)....	11/11	.....
2	He's In Again (16½).....	1/13	3/19
3	Miss in a Mess (15½)....	1/20	4/9
4	Trapped by a Blonde (15½)	4/7	9/3
5	Flung by a Fling (16)....	5/12	9/3
6	Clunked in the Clink (16).	7/13	.....
	COMEDY FAVORITES (Reissues) (6)		
1	Pest from the West (18½).	9/30	.....
2	Ay Tank Ay Go (16).....	10/21	.....
3	Static in the Attic (19)...	12/23	.....
4	Nothing But Pleasure (17).	3/31	.....
5	A Rookie's Cookie (17)...	5/19	.....
6	Crazy Like a Fox (18½)....	6/16	.....
	ONE-REEL SPECIAL		
1	Candid Microphone No. 1 (11).....	10/21	.....
2	Candid Microphone No. 2 (10½).....	3/3	5/7
3	Candid Microphone No. 3 ( ).....	8/19	.....
	COLOR RHAPSODIES (8)		
01	Pickled Puss (6½).....	9/2	9/25
02	Lo, The Poor Buffal (6½)..	11/4	1/1
03	Coo-Coo Bird Dog (6).....	2/3	4/30
04	Grape Nutty (6).....	4/14	10/22
05	Cat-Tastrophy (6)	6/30	.....
	COLOR FAVORITES (Reissues) (8)		
01	The Stork Takes a Holiday (8)	9/9	.....
02	Swing Monkey Swing (8)..	10/14	.....
03	The Little Match Girl (8½)	11/25	.....
04	Glee Worms (7½).....	12/16	.....
05	A Boy and His Dog (7)...	1/6	.....
06	Spring Festival (8).....	3/17	.....
07	Indian Serenade (8).....	5/5	.....
08	Two Lazy Crows (7).....	7/13	.....
	FILM NOVELTIES (8)		
01	Rhapsody on Ice (9).....11/23		3/12
02	America's Heritage of Hospitality (10½)	8/25	.....
	FOX AND CROW (8)		
01	Robin Hoodlum (7).....11/23		3/12
02	Magic Fluke (7).....	3/24	5/21
	VERA VAGUE LAFF TOURS (8)		
51	A Lass in Alaska (10½)..10/28		10/9
52	Sitka Sue (10½).....	1/20	4/2
	WORLD OF SPORTS (12)		
01	Diving Champion (9½)...	9/23	10/2
02	Acrobatic Babies (8).....	10/14	10/23
03	Babe Didrickson, Queen of Sports (9).....11/25		2/12
04	Flashing Fins (10).....11/23		3/12
05	Mrs. Golf (8½).....	2/24	4/30
06	Trigger Magic (10).....	3/17	7/30
07	Lady of the Links (8)....	4/28	10/22
08	Racing Greyhounds (9½).	5/26	12/3
09	Rasslin' Riot (8½).....	6/23	12/3
10	West Point Track & Field (9)	7/27	.....
	THRILLS OF MUSIC (12)		
51	Elliot Lawrence & Orch. (10½)	9/23	9/25
52	Ray Eberle & Orch. (10)...11/4		2/12
53	Louis Prima & Orch. (10).12/16		4/2
54	Buddy Rich & Orch. (10)	1/20	4/9
55	Charlie Spivak & Orchestra (10)	3/24	7/30
56	Frankie Carle & Orch. (9).	4/21	9/3
	SCREEN SNAPSHOTS (12)		
51	Hollywood Holiday (9).....	9/2	10/2
52	A Day at C.B.S. (9½)...10/7		1/3
53	Stars to Remember (9½)..11/18		2/12
54	Hollywood Santa Claus Lane (10) 12/23		.....
55	A Rainy Day in Hollywood (10)	1/27	4/30
56	Frank Borzage Golf Tournament (10)	3/3	5/21
57	Medals for Hollywood Stars (9½)	4/14	.....
58	Vacation at Del Mar (10½)	5/12	12/3
59	Hollywood's Happy Homes (9½)	6/16	12/3
60	Howdy Podner (9½).....	7/20	.....
	COMMUNITY SINGS (8)		
1651	Baby Face (9).....	9/16	10/2
1652	My Happiness (10).....	10/21	1/22
1653	It's Magic (9½).....	12/23	4/2
1654	Bouquet of Roses (9½)....	3/10	4/30
1655	June in January (10).....	4/21	10/22
1656	My Blue Heaven (9½)....	7/7	10/29
	SERIALS (4)		
1120	Congo Bill (15 Chapters)..10/28		.....
1140	Bruce Gentry (15 Chapters)	2/10	.....
1160	Great Adventures of Wild Bill Hickok (15 Chapters) (Reissue)	9/8	.....
1180	New Adventures of Batman & Robin (15 Chapters)..	5/26	.....
	METRO-GOLDWYN-MAYER		
	MGM CARTOONS (16)		
W-31	Old Rockin' Chair Tom (7).	9/18	1/15
W-32	Lucky Ducky (8).....	10/9	.....
W-33	Professor Tom (8).....	10/20	3/12
W-34	The Cat That Hated People (7)	11/20	2/26
W-35	Mouse Cleaning (8).....	12/11	3/5
W-36	Goggle Fishing Bear (7)....	1/15	4/30
W-37	Bad Luck Blackie (7).....	1/22	4/9
W-38	Polka Dot Puss (8).....	2/26	6/4
W-39	Senor Droopy (8).....	4/9	7/30
W-40	Hatch Up Your Troubles (8)	5/14	7/30
W-41	Meet King Joe (8).....	5/28	9/17
W-42	The Little Orphan (8).....	4/30	8/6
W-43	House of Tomorrow (7)....	6/11	9/17
W-44	Heavenly Puss (8).....	7/9	.....
W-45	Doggone Tired (8).....	7/30	.....
W-46	Wags to Riches (8).....	8/13	.....
	PETE SMITH SPECIALTIES (10)		
S-51	Why Is It? (7).....	9/11	11/13
S-52	Pigskin Skill (8).....	9/18	10/23
S-53	Ice Aces (8).....	11/6	2/13
S-54	Let's Cogitate (8).....	12/25	2/26
S-55	Super Cue Men (9).....	1/29	4/9
S-56	What I Want Next (10)....	2/12	4/9
S-57	Scientifiquiz (9)	4/2	6/4
S-58	Those Good Old Days (9)....	4/16	7/30
S-59	Fishing for Fun (9).....	4/23	8/6
S-60	Football Thrills (9).....	8/27	.....
	GOLD MEDAL CARTOONS (Reissues) (4)		
W-21	The Little Goldfish (8)....11/20		.....
W-22	Fine Feathered Friends (8)..	1/1	.....
W-23	The Blue Danube (8).....	4/2	.....
W-24	Sufferin' Cats (8).....	6/24	.....
	FITZPATRICK TRAVELTALKS (8)		
T-11	Wandering Through Wales (9) 10/16		2/14
T-12	Night Life in Chicago (9)...11/27		2/26
T-13	Scholastic England (8).....12/18		5/7
T-14	Ontario, Land of Lakes (10).	2/12	6/4
T-15	Calling on Michigan (10)....	3/5	7/23
T-16	Playlands of Michigan (9)....	3/26	7/23
T-17	Quebec in Summertime (10).	4/9	7/30
T-18	Roaming Through Northern Ireland (9)	7/9	.....
	THE PASSING PARADE (6)		
K-71	The City of Little Men (10).11/20		2/12
K-72	Annie Was a Wonder (10)...	1/27	4/9
K-73	Stuff for Stuff (9).....	3/26	7/23
K-74	Mr. Whitney Had a Notion (11)	5/7	7/30
K-75	Clues to Adventure (9).....	6/11	9/24
K-76	Child City ( ).....		.....
	MGM SPECIALS (4)		
A-1	Mighty Manhattan (20).....	7/30	5/28
A-2	Heart to Heart (21).....	5/21	10/22
	PARAMOUNT		
	PACEMAKERS		
K8-1	Appointment With Baby (11).10/8		1/8
K8-2	Mr. Groundling Takes the Air (11) 12/3		1/22
K8-3	Make Mine Monica (11)....	1/14	2/26
K8-4	The MacAdemy Awards (8)..	2/18	4/30
K8-5	I Remember You (11).....	3/18	5/7
K8-6	My Silent Love (11).....	4/22	10/22
K8-7	The Lambertville Story (10).	5/20	9/3
K8-8	Southward Ho Ho! (11).....	6/17	9/17
K8-9	Roller Derby Girl (10).....	7/8	10/15
K8-10	Neighbors in the Night (11)	7/29	10/15
K8-11	The Football Fan (11).....	9/9	.....
K8-12	Strawhat Cinderella (11)..	9/23	.....
	NOVELTOON		
P8-1	The Mite Makes Right (8)..10/		1/15
P8-2	Hector's Hectic Life (7)....11/19		1/8
P8-3	Old Shell Game (7).....12/17		2/19
P8-4	The Little Cut-up (7).....12/17		2/26
P8-5	Hep Cat Symphony (7).....	2/4	4/30
P8-6	The Lost Dream (8).....	3/18	5/21
P8-7	Little Red School Mouse (7).	4/15	7/16
P8-8	A Haunting We Will Go (9)	5/13	10/22
P8-9	A Mutt in a Rut (8).....	5/27	10/22
P8-10	Campus Capers (7).....	7/1	9/17
	SCREEN SONG		
X8-1	Readin' Ritin' and Rhythmetic (7) 10/22		1/15
X8-2	The Funshine State (8).....	1/7	2/26
X8-3	The Emerald Isle (7).....	2/25	4/30
X8-4	Comin' Round Mountain (7).	3/11	5/21
X8-5	The Stork Market (8).....	4/8	7/16
X8-6	Spring Song (7).....	6/3	10/22
X8-7	The Ski's the Limit (8).....	6/24	9/24
X8-8	Toys Will Be Toys (7).....	7/15	10/8
X8-9	Farm Foolery (8).....	8/5	10/8
X8-10	Our Funny Finny Friends (7)	8/26	10/8
X8-11	Marriage Wows (7).....	9/16	.....
X8-12	The Big Flame-up (7).. ..	9/30	.....
	SPEAKING OF ANIMALS		
Y8-1	The Gnu Look (10).....10/29		1/15
Y8-2	Calling All Animals (10)....	1/7	2/26
Y8-3	Meet the Champ (9).....	2/11	4/30
Y8-4	Hocus Focus (10).....	4/22	7/30
Y8-5	Goin' Hollywood (10).....	6/10	9/17
Y8-6	Video Hounds (10).....	8/12	10/15
	G. RICE SPORTLIGHT		
R8-1	Hot Rod Speedsters (10)...11/5		12/16
R8-2	Acrobatic Illini (10).....	1/7	2/19
R8-3	Sno' Time for Learning (10).	1/21	2/26
R8-4	In the Driver's Seat (10)...	3/4	4/30
R8-5	Best of Breed (10).....	4/8	9/3
R8-6	Fairway Champions (10)...	5/6	10/22
R8-7	Top Figure Champs (10)....	6/10	9/17
R8-8	Sporting Spheres (10).....	7/8	10/15
R8-9	Official Business (10).....	8/5	10/15
R8-10	Running the Keys (10)....	9/16	.....
	POPEYE		
E8-1	Robin Hoodwinked (7).....11/18		1/22
E8-2	Symphony in Spinach (7)...12/31		4/30
E8-3	Popeye's Premiere (11)....	3/25	5/7
E8-4	Lumber Jack and Jill (7)...	5/27	10/22
E8-5	Hot Air Aces (7).....	6/24	9/17
E8-6	A Balmy Swami (7).....	7/22	10/15
E8-7	Tar With a Star (7).....	8/12	10/15
E8-8	Silly Hill Billy (7).....	9/9	10/29
	UNUSUAL OCCUPATIONS		
L8-1	The Glass Orchestra (10)....11/26		1/8
L8-2	The Early Bird (10).....	1/28	4/30
L8-3	The Flying Dancers (10)...	3/11	6/4
L8-4	The Fall Guy (11).....	4/15	7/16
L8-5	Flying Grandmother (10)...	6/3	10/22
L8-6	The Sky Rider (11).....	7/15	10/15
	POPULAR SCIENCE		
J8-1	Solar Secrets (10).....12/24		2/19
J8-2	The Stocking Yarn (10)....	2/4	4/30
J8-3	White Magic (11).....	4/1	6/4
J8-4	Air Force Fire Fighters (10).	4/29	8/6
J8-5	Seaweed Science (10).....	6/17	9/17
J8-6	Talking Turkey (11).....	8/19	10/15
	RKO RADIO		
	THIS IS AMERICA (13)		
93101	County Fair (18).....11/12		1/22
93102	Girls in White (17).....12/10		1/22
93103	Berlin Powder Keg (17)..	1/20	4/30
93104	Our Daily Bread (16)....	2/4	4/2
93105	On Watch (16).....	3/4	4/23
93106	Wonder House (16).....	4/1	4/30
93107	Fraud Fighters (15).....	4/29	9/3
93108	Love That Beauty (16)....	5/27	9/3
93109	Kentucky Derby Story (17).	6/24	9/24
93110	Hoodoo (17)	7/22	11/12
93111	Canada Unlimited (15)...	8/19	11/12
	MY PAL (4)		
93201	Pal's Return (20).....11/26		3/5
93202	I Found a Dog (21).....	4/1	7/30
	SPECIAL (2)		
93801	Basketball Headliners of 1949 (17).....	4/22	.....
93901	Football Headliners of 1948 (16) 12/10		.....
94807	Let's Go to the Movies (9).	5/13	1/15
	COMEDY SPECIALS		
93401	Contest Crazy (17).....10/1		12/14
93402	Heart Troubles (16).....	3/11	5/14
93403	The Newlyweds (18).....	8/19	11/12
	LEON ERROL (6)		
93701	Uninvited Blonde (16)....11/12		3/19
93702	Backstage Follies (19)....12/24		2/19
93703	Dad Always Pays (18).....	2/18	5/7
93704	The Cactus Cut-Up (17)...	4/15	6/11
93705	I Can't Remember (16)...	6/10	9/3
93706	Oil's Well That Ends Well (17)	8/5	9/24
	SCREENLINERS (13)		
94201	Jan August & His Piano (8) 10/29		.....
94202	Block Party (8).....11/26		3/5
94203	It Pays to Be Ignorant (8).12/24		3/5
94204	Men of the Shooting Stars (9)	1/21	4/30
94205	Movie Memories (8).....	2/18	5/14
94206	Shake Hands With Success (8)	3/18	6/25
94207	Shush Money (8).....	4/22	7/30
94208	Helicopter Magic (8).....	5/13	9/3
94209	I Like Soap Because (9)....	6/10	9/24
94210	Mellow Dramas (8).....	7/8	10/8
94211	Airline Glamour Girls (9).	8/5	11/12
	WALT DISNEY CARTOONS (18)		
94101	Pluto's Purchase (7).....	7/9	.....
94102	The Trial of Donald Duck (7)	7/30	7/2?
94103	Catnap Pluto (6).....	8/13	9/2?
94104	Inferior Decorator (7)....	8/27	7/2?
94105	Pluto's Fledgling (7).....	9/10	12/18
94106	Soup's On (8).....10/15		.....
94107	Three for Breakfast (8)....11/5		3/12
94108	Mickey and the Seal (7)...12/3		3/12
94109	Tea for Two-Hundred (7)..12/24		3/5
94110	Pueblo Pluto (7).....	1/14	3/19
94111	Donald's Happy Birthday (7)	2/11	5/?
94112	Pluto's Surprise Package (7)	3/4	5/21
94113	Sea Salts (8).....	4/8	6/11
94114	Pluto's Sweater (7).....	4/29	6/11
94115	Winter Storage (7).....	6/3	7/30
94116	Bubble Bee (7).....	6/24	9/3
94117	Honey Harvester (7).....	8/5	9/3
94118	Tennis Racquet (7).....	8/26	9/3
	SPORTSCOPES (13)		
94301	Texas Redhead (8).....	9/24	1/22
94302	Frozen Fun (8).....10/22		3/12
94303	Athletic Stars (8).....11/19		3/12
94304	Fighting Tarpon (8).....12/17		3/19
94305	Game Birds (8).....	1/14	4/30
94306	Waders of the Deep (8)....	2/11	5/7
94307	Canadian Roughriders (8)..	3/11	5/14
94308	Sports' Top Performers (8).	4/8	6/25
94309	Golf Masters (8).....	5/6	9/3
94310	Mighty Marlin (9).....	6/3	9/24
94311	Rolling Thrills (8).....	7/1	10/8
94312	Calument Bluebloods (9)...	7/29	10/8
94313	Ice Kids (8).....	8/26	11/12
	RAY WHITLEY REVIVALS (4)		
93501	Keep Shooting (17).....	9/10	.....
93502	Range Rhythm (18).....	10/15	.....
93503	Cactus Capers (17).....	11/19	.....
93504	California or Bust (18)...12/24		.....
	DISNEY REISSUE SERIES 2 (6)		
94701	Goofy and Wilbur (8).....10/1		....
94702	Wynken, Blynken and Nod (8) 11/19		....
94703	Pluto's Judgment Day (8).	1/28	.....
94704	The Ugly Duckling (9)....	3/18	.....
94705	Country Cousin (9).....	5/20	.....
94706	Ferdinand the Bull (8)....	7/15	.....
	TRUE-LIFE ADVENTURES		
93601	Seal Island (27).....	5/15	5/7
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	SERIALS		
891	Federal Agents vs. Underworld, Inc. (12 Chapters)	1/29	9/3
892	Ghost of Zorro (12 Chapters)	8/6	.....
893	King of the Rocketmen (12 Chapters) 10/29		.....
894	King of the Jungleland (15 Chapters) (Reissue).	4/23	....
	CARTOONS		
881	Beyond Civilization to Texas (8)	3/15	3/13
882	The Three Minnies (8)....	4/15	5/7
883	Romantic Rumbolia (8)...	6/1	9/3
884	Bungle in the Jungle (8)..	6/15	....
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	LANTZ CARTUNES		
	Dog Tax Dodgers (7).....11/19		.....
	Wild & Woody (7).....12/31		.....
	Scrappy Birthday (7).....	2/11	.....
	Drooler's Delight (7).....	3/25	.....
	Bolero (7½)		.....
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	TECHNICOLOR CARTUNES (13)		
	Reissues		
4321	Pantry Panic (7).....11/22		.....
4322	Hollywood Matador (7)....12/13		.....
4323	Mouse Trappers (7).....	1/24	.....
4324	Hams That Couldn't Be Cured (7)	2/21	.....
4325	The Screw Driver (7).....	3/14	.....
4326	Ace in the Hole (7).....	4/4	.....
4327	Goodbye, Mr. Moth (7).....	5/2	.....
4328	Jukebox Jamboree (7).....	5/30	.....
4329	The Loan Stranger (7)...	6/27	.....
4330	Dizzy Acrobat (7).....	7/25	.....
4331	Dizzy Kitty (7).....	8/22	.....
4332	Cow Cow Boogie (7).....	9/19	.....
4333	The Screwball (7).....10/17		.....
	SING AND BE HAPPY (8)		
4381	Choo Choo Swing (10).....11/1		2/19
4382	The Year Around (10).....12/6		....
4383	Songs of Romance (8½)..	1/24	3/12
4384	Clap Your Hands (10).....	3/7	7/2
4385	Moonlight Melodies (8)....	4/25	.....
4386	Minstrel Mania (9).....	6/13	9/17
4387	Singing Along (10).....	8/8	.....
4388	Sailing With a Song (10)..10/3		.....
	VARIETY VIEWS (8)		
4341	Canada Calls (9).....10/1		1/22
4342	They Went That A-Way (10)	1/10	....
4343	Just a Little North (10)....	2/28	7/23
4344	Dynasty of Wonders (10)..	4/4	6/4
4345	Inch by Inch (9).....	5/30	.....
4346	Singing Is Fun (9).....	8/22	.....
4347	Beauty & the Beach (9)..	9/5	.....
4348	You Don't Say! (10).....10/3		.....
	NAME BAND MUSICALS (13)		
4301	Rhythm Masters (15).....12/8		2/19
4302	Lawrence Welk & Orch. (15)	1/5	1/27
4303	Ted Weems & Orch. (15)..	2/2	7/2
4304	Les Brown & Band (15)...	3/2	.....
4305	Duke Ellington & Orch. (15)	3/30	.....

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4306	Ted Fio Rito & Orch. (15)	4/27	9/3
4307	Del Courtney & Orch. (15).	6/1	.....
4308	Gene Krupa & Orch. (15)..	6/29	.....
4309	Spade Cooley & Orch. (15)	7/27	.....
4310	Jack Fina & Orch. (15)...	8/10	.....
4311	Russ Morgan & Orch. (15).	9/7	.....
4312	Skinnay Ennis & Orch. (15)	9/28	.....
4313	Rhythm of the Mambo (15)	10/26	.....

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4201	Cheating in Gambling (17).	2/2	.....
4802	Four Bears Before the Mast (18)	8/31	.....

ONE-REEL SPECIAL

4203	Christmas Dream (11)....	11/12	11/13
4204	Movies Are Adventure (10)	8/22	1/15

MUSICAL WESTERNS (8)

4351	Six Gun Music (24).....	1/6	.....
4352	Cheyenne Cowboy (23)....	2/10	6/4
4353	West of Laramie (26).....	3/24	.....
4354	Prairie Pirates (26).....	5/5	.....
4355	Nevada Trail (27).....	6/16	.....
4356	Silver Butte (27).....	7/28	.....
4357	The Girl from Gunsight (25)	9/15	.....
4358	The Pecos Pistol (26)....	10/27	.....

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TECHNICOLOR SPECIALS (8)

5002	Drums of India (20).....	1/16	.....
5003	Princely India (20).....	12/25	4/2
5004	Heart of Paris (20).....	3/19	5/21
5006	Cradle of the Republic (20).	5/28	9/17

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5001	Sons of Liberty (20).....	11/20	.....
5005	Sunday Roundup (20).....	1/29	.....
5007	Singing Dude (20).....	7/9	.....
5008	Down the Nile (20).....	7/30	.....

JOE McDOAKES COMEDIES (8)

5401	So You Want to Be in Politics (10)	10/23	9/18
5402	So You Want to Be on the Radio (10)	11/6	1/22
5403	So You Want to Be a Baby Sitter (10).....	1/8	4/2
5404	So You Want to Be Popular (10)	3/12	.....
5405	So You Want to Be a Muscle Man (10).....	7/2	.....
5406	So You're Having In-Law Trouble (10)	8/27	.....

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5301	An Itch in Time (7).....	10/30	9/12
5302	Fin'n Catty (7).....	12/11	.....
5303	Bedtime for Sniffles (7)....	1/1	.....
5304	Presto Changeo (7).....	2/5	.....
5305	Swooner Crooner (7).....	2/12	.....
5306	Hop, Skip & Chump (7)...	3/5	.....
5307	He Was Her Man (7).....	4/2	.....
5308	I Wanna Be A Sailor (7)..	4/30	.....
5309	Flop Goes the Weasel (7)..	5/21	.....
5310	Horton Hatches the Egg (7)	6/18	.....
5311	The Egg Collector (7).....	7/16	.....
5312	The Mice Will Play (7)....	8/6	.....
5313	Inki and the Mina Bird (7).	8/20	.....

M. M. TECH. CARTOONS (18)

5701	Awful Orphan (7).....	1/29	.....
5702	Porky Chops	2/12	.....
5703	Paying the Piper (7).....	3/12	5/21
5704	Daffy Duck Hunt (7).....	3/26	5/21
5705	Mouse Wreckers (7).....	4/23	.....
5706	The Bee-Deviled Bruin (7).	5/14	9/17
5707	Curtain Razor (7).....	5/21	10/15
5708	Mouse Mazurka (7).....	6/11	.....
5709	Hen House Henery (7)....	7/2	.....
5710	Bad Ol' Putty Tat (7)....	7/23	.....
5711	Often an Orphan (7).....	8/13	.....
5712	Dough for the Do-Do (7)..	9/3	.....
5713	Fast and Furry-ous (7)....	9/17	.....
5714	Each Dawn I Crow (7)....	9/24	.....
5715	Swallow the Leader (7)....	10/15	.....
5716	Bye Bye Blue Beard (7)...	10/22	.....
5717	For Scent-imental Reasons (7)	11/12	.....
5718	Hippety-Hopper (7).....	11/19	.....

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5719	Long-Haired Hare (7)....	6/25	.....
5720	Knights Must Fall (7)....	7/16	.....
5721	The Grey Hounded Hare (7)	8/6	.....
5722	The Windblown Hare (7)...	8/27	.....
5723	Frigid Hare (7).....	10/8	.....
5724	Which Is Witch (7).....	12/3	.....
5725	Rabbit Hood (7).....	12/24	.....
5726	Hurdy-Gurdy Hare (7)....	1/21	.....

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5501	Jungle Man Killers (10)...	11/6	9/18
5502	Sportsmen of the Far East (10)	12/18	2/17
5503	Royal Duck Shoot (10)....	1/22	3/19
5504	Water Wonderland (10)....	3/5	5/21
5505	Sport of Millions (10)....	3/26	5/21
5506	Cinderella Horse (10).....	4/23	.....
5507	English Outings (10).....	5/14	10/15
5508	Dude Rancheroos (10)....	6/4	.....
5509	Highland Games (10).....	7/2	.....
5510	Daredevils on Wheels (10).	7/23	.....
5511	Water Wizards (10).....	8/6	.....
5512	Sports New and Old (10)..	8/20	.....
5513	Hunting the Fox (10)....	9/3	.....

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5801	Mysterious Ceylon (10)....	9/25	9/19
5802	Bannister's Bantering Babies (10)	12/11	2/12
5803	Circus Town (10).....	1/15	4/7
5804	Camera Angles (10).....	1/16	...
5805	Treachery Rides the Trail (10)	3/19	5/2.
5806	Spring Comes to Niagara (10)	6/18	.....

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5101	Football Magic (20).....	9/11	9/10
5102	Grandfather's Follies (20).	11/10	.....
5103	Pie in the Eye (20).....	1/8	4/2
5104	At the Stroke of Twelve (20)	2/19	...
5105	Perils of the Jungle (20)..	5/7	.....
5106	Over the Wall (20).....	6/25	.....

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5601	Roaring Wheels (10).....	10/8	9/18
5602	Ski Devils (10).....	12/4	2/12
5603	Swim Parade (10).....	4/5	.....
5604	Batter Up (10).....	4/2	.....
5605	They're Off (10).....	6/11	.....
5606	Spills and Chills (10).....	10/1	.....

1949-50

COLUMBIA

THREE STOOGES COMEDIES (8)

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2402	Vagabond Loafers (16)...	10/6	.....
2403	Dunked in the Deep ( )...	11/3	.....

ASSORTED & ALL-STAR COMEDIES (12)

2411	Waiting in the Lurch (15½)	9/8	.....
2412	Let Down Your Aerial (17)	11/17	.....
2421	Super Wolf (16).....	10/13	.....
2422	Wha' Happen? (16½).....	11/10	.....
2423	French Fried Frolic (15)..	12/8	.....

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2432	The Spook Speaks (18)....	10/20	.....
2433	Love in Gloom ( ).....	12/15	.....

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2501	Ragtime Bear (7).....	9/8	.....

ONE-REEL SPECIALS (Series 2) (6)

2551	Candid Microphone No. 1 (9)	10/27	.....
2552	Candid Microphone No. 2 (9)	12/29	.....

COLOR FAVORITES (Reissues) (12)

2601	The Foxy Pup (7).....	9/1	.....
2602	Window Shopping (7½)...	10/6	.....
2603	Happy Tots (7).....	11/3	.....
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2605	Poor Elmer (7).....	12/29	.....

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2651	Cafe Society (11).....	11/17	.....

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2801	Horseshoe Wizardry (9)....	9/22	.....
2802	Winter Capers (9).....	10/27	.....
2803	Hell Drivers ( ).....	11/24	.....
2804	Racing Royalty (10).....	12/22	.....

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2901	Yukon Canada (10).....	12/22	.....

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2952	Miquelitio Valdes & Orches. (10)	9/22	.....

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2851	Spin That Platter (11).....	9/15	.....
2852	Motion Picture Mothers, Inc. (9)	10/13	.....
2853	Hollywood Rodeo (9½)...	11/17	.....
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S-152	How Come? (10).....	/..	../..
S-153	We Can Dream, Can't We? (9)	12/3	.....
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W-134	Jerry's Diary (7).....	10/22	.....
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W-136	Tennis Chumps (7).....	12/10	.....

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T-113	In Old Amsterdam (9)....	11/12	.....

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P9-2	Song of the Birds (8).....	11/18	.....

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POPEYE (8)

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03103	State Trooper (17).....	11/11	.....

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03901	Football Headliners of 1949 ( )	12/9	.....

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9256	Jewel of the Baltic, (8)....	12/	.....
9201	Ahoy, Davy Jones (11)...	10/	12/3
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The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

IN THIS ISSUE

RENTAL PERCENTAGE PLANNED TO FUND PUBLIC RELATIONS

UPS ARC EFFICIENCY BY 40% WITH SIMPLE LENS CHANGE

PREFERRED PLAYING DEMANDS INCREASE, EXHIBITORS CLAIM

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REGULAR FEATURES

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Audience Classifications
Hollywood Newsreel
Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide

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THE EDITORIAL PAGE

Current Observations

The all-industry public relations program advanced to the point of basic organization and a financing plan through the deliberations of the Conference Committee in Washington this week.

The method of financing, based on a percentage of film rentals paid and received by exhibitors and distributors, unquestionably ranks as the most practical and equitable formula available. And meets with complete approval in this corner—as might be expected since the film rental basis was suggested, and urged for consideration by the Committee, in our editorial in the Dec. 3 issue. (So far as we know it was the first enunciation of the idea to raise the money by a flat percentage of film rentals.)

The report of the Conference Committee's findings and the organizational plan drawn is given in only the barest outline by the statement issued at the conclusion of the Washington meetings. The important thing is that there is implementation of the great, and most enthusiastically supported principle by representatives of all branches of the industry that a united effort for intelligent and coordinated public relations should and will be undertaken.

How well the program moves along from this point will depend on the efficiency with which the planned organization is carried out in execution and set-up.

One of the best ways to prepare for the united effort is for each industry organizational unit, and every individual in the business, to become a self-appointed public relations worker in behalf of improved attitudes toward, and better understanding of, the motion picture industry—the services it performs for the public, the problems it faces in reaching its ideals in creating entertainment for the masses, its contributions to the welfare of the communities and the nation. And—most important of all—a constructive attitude toward what the Public Relations Program means to the whole industry, with constructive contribution freely given and mere negative criticism rigidly restrained.

If this Public Relations job measures up, only the industry as a whole will benefit. There can be no place for selfishness in glorifying any one person or group.

▲ ▲ ▲

More PR Stuff

Speaking of Public Relations, did you read Jack Jackson's very intelligent and illuminating article last week? If not, then we suggest you do so right now.

An important part of Jackson's article were the quotes from A. E. Chadick, head of the Motion Picture Advertising Service of New Orleans. We won't repeat them here because if you are really interested you can pick up last week's issue and read the entire article.

Never forget: no Public Relations program can be effective without the local exhibitor and/or manager being an important and integral part of it. They are the men who can reach the local newspapermen and radio stations and their contacts are literally worth their weight in gold when it comes to disseminating the right kind of publicity for public consumption.

Incidentally, Jack Jackson's articles have been attracting a wider audience week after week and again we are getting a large number of requests for reprints. We are not making reprints of this vitally important series available because as soon as we get our desk cleaned from putting Showmanship In Advertising to press we expect to begin preparing a compendium of the Jackson articles for publication in book form.

▲ ▲ ▲

'Sands of Iwo Jima'

Entirely aside from the picture's valuable contribution to the array of product for theatres in these days of necessity for plenty of strong attractions, the appearance on the industry scene of Republic's "Sands of Iwo Jima" is significant in its implications—as well as its obvious indications that the U. S. industry's production branch is far from being in a static state. For when you see "Sands of Iwo Jima" for yourself you will realize that the courage to make a war drama with bold realism and production stature of ambitious scope and scale rests not alone with the old-line studios of Hollywood.

"Sands of Iwo Jima" is forthright war drama and proves more moving and dramatically effective for its courage in coming to grips with the realities of war for the patriotic individuals who have to fight the battles.

Republic here offers exhibitors a picture that rates high in draw values—Star John Wayne is currently as hot as a pistol at the box-office—and one for which the company well deserves not only plaudits, but encouragement. For this is the kind of product our industry cannot afford to dissipate by lack of enthusiasm both in the matter of giving it wide circulation and in selling it well and vigorously right in the area from which the theatres draw their patronage.

—CHICK LEWIS

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WHAT'S NEWS
In the Film Industry This Week

GENERAL

It was one of those strange Chicago days in early September. But stranger even was the mood of the motion picture industry. It was jubilant. Delegates from all branches of the industry — from plush-salaried top executives in distribution to acid-tongued exhibitor leaders — had met in harmony and had agreed to see if they could not establish an all-industry public relations organization and program. Then they went home to the resounding words of a resolution which was an affirmation of what they believed. This week those delegates from this same meeting, who had been appointed to a conference committee, met in Washington, D. C. Monday and Tuesday and formulated a plan for financing and administration. The administration calls for, among other things, a paid executive vice-president, and the financing for all exhibitors who join to pay one tenth of one per cent of their film rentals, while the distributors would match the total amount. The delegates, who have to take the plan home to their organizations for approval, decided also on a name —Council of Motion Picture Organizations. (P. 5)

Washington reported that motion picture corporations' dividends for October were $2,398,000, below the $7,419,000 reported in September but only slightly under the $2,653,000 paid out in October, 1948. And Washington also reported that devaluation of the pound tended to drive India, a vast film-maker, into the arms of the British for supplies and the Russians for raw stock at the expense of the United States.

London reported that Harold Wilson, president of the Board of Trade, speaking in the House of Commons, had rejected a suggestion that British movies be exempted from the entertainment tax, but that he had implied that he would favor a subsidy for production after the British industry "put its house in order" and cut out waste. Wilson took a poke at producers, among whom is J. Arthur Rank, when he spoke of "fantastic extravagance" which he blamed for the wobbly condition of the film-making business on the tight little island.

EXHIBITION

Boston moving picture business was up, both at the box-office and the concession stand, a report at variance with most of the country, especially Columbus, Ohio, where seven neighborhood houses are closing to save expenses during the pre-Christmas week slump. In Dallas, Interstate has reduced night prices for vaudeville from 98 cents to 80 cents with a 60-cent teenage admission and 25 cents for kids.

In Boston, the American Theatres' Pilgrim will use large-screen television for the United Nations broadcast of the Boston Symphony orchestra from Carnegie Hall, New York. In Washington five more exhibitor groups appealed to the Federal Communications Commission to hold hearings on channel allocations for theatre television, bringing the total number of petitions up to 17, but in Los Angeles, television got something of a set-back when Fox West Coast dropped its plans for a wired network of theatres because of the expense.

In San Francisco Fox West Coast is having janitor trouble with the union. In St. Louis the building commissioner is protesting another stay of the new building code as applied to theatres which do not meet it.

Down in Little Rock, the Joy circuit took over the Rex from the Mundos and in Mena, Ark., Mr. and Mrs. L. E. Gwaltney took over the Lyric and the Lil. In Toronto, George W. Peters resigned as Odeon Theatres vice-president and as vice-president of the Motion Picture Association of Toronto to take a non-industry job. The MPTA of Ontario meanwhile was fighting gambling and seeking to have the Lotteries Act applied to wnat they term competition.

And in Baltimore, the Maryland censor was indicating that he would seek to extend his power so that he could compel exhibitors to classify films ("adult," "family," etc.) and could also prohibit "documentaries" which he thought were untrue.

DISTRIBUTION

Eagle Lion will sell its programmers on flat terms but will go after percentage on its top product, Vice-President William Heineman declared this week at the close of a sales meeting. The company which has taken over Jack Wrather's "Guilty of Treason," based on the Cardinal Mindszenty trial, will get it off with a saturation New England premiere in February.

Adolph Schimel has been elected vice-president and general counsel for Universal, replacing Charles D. Prutzman, resigned, and Leon Goldberg, formerly of RKO, has come in as vice-president, treasurer and a director, to succeed Samuel Machnovitch, another resignation.

The King Bros., have signed with United States to distribute four of its next pictures, and Astor has added seven reissues to its roster. Paramount, which will release its shorts at the rate of one a week during the first three months of 1950, made its peace with E. V. Richards in the Gulf states area, which mans the product goes back into its own houses on the Paramount-Richards circuit, and that it may book United Theatres and the buying outfit, Theatre Service, both of which are controlled by Richards. Reports that RKO was talking peace with Richards went unconfirmed, but Universal denied any talk at the present moment.

LITIGATION

The Justice Department investigation of Columbia over exhibitor claims that increased admissions were being asked for "Jolson Sings Again" in violation of the court decree, is still alive, Washington advised. If any evidence is found, the Department will first try to talk Columbia out of it; otherwise, contempt action is probable. Columbia denies any violations.

Warner Bros., meanwhile, has consent decree proposals before the Justice Department, authoritative sources said. And in Charlotte, N. C., the Meiselman interests, which lost their anti-trust suit against the majors and the Wilby-Kincey circuit, entered an appeal in the fourth U. S. Circuit of Appeals.

Alive—and Kicking

The Justice Department's investigation of exhibitor charges that Columbia is demanding raised admissions on "Jolson Sings Again"—a charge which Columbia has repeatedly denied, is definitely alive and being investigated, an informed Washington source said this week.

The source pointed out that the one course open to the Department in event it discovered evidence confirming the exhibitor charges, would be to seek contempt of court proceedings against the company before the New York federal statutory court which has prohibited such practices. However, it was indicated that the Department usually tries to "talk" an offender out of a doubtful practice before seeking a contempt sentence.

Seeks Anti-'Bank Night' Test Case
Iowa Attorney-General To Move in Gaming Crusade

Iowa's Attorney-General Robert L. Larson, currently conducting a state-wide anti-gambling drive, disclosed this week that he planned a test case by which he would seek to have "bank night" declared illegal.

The Attorney-General's action comes despite the fact that Iowa courts have held the game to be legal within the confines of a decision handed down by the state supreme court 10 years ago—provided a ticket is not required for any one to participate and a reasonable time is allowed non-ticket buying winners to enter the theatre and gain the prize.

Larson contends that theatres are following this ruling in some instances by allowing non ticket-buyers to register but "not graciously" and that in other instances non-buyers were given a red pencil to sign the register and buyers a black pencil, presumably to differentiate.

The Attorney General had previously ordered county attorneys to investigate theatres for possible violations.

Warner Bros. Decree Efforts 'Moving Along'

Warner Bros., efforts to procure a consent decree in the Government anti-trust suit is "moving along," Washington reported this week. No comment was made by informed sources however on any progress by 20th Century-Fox towards ending its part in the present Government anti-trust suit through a consent action.

Pilgrim To Telecast Boston Symphony

The Boston Pilgrim will present the United Nations Concert by the Boston Symphony, which takes place at Carnegie Hall, New York, over large-screen television Saturday.

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Exclusive

Lens Change Ups Screen Light By 40 Per Cent

By AARON NADELL

A big step forward in improving screen illumination—one which gives approximately 40 per cent more light without increasing current consumption—is being used in the New York Paramount this week as the successful result of years of experiment by Harry Rubin, projection supervisor for Paramount and a member of STR's Projection Advisory Council.

The improvement is achieved by removing the rear element from the standard lamphouse condenser and substituting a new rear element made to order by Bausch & Lomb from Rubin's specification.

The condenser in a lamphouse consists of two lenses with a space of several inches between them. The first element collects the light from the arc and passes it on to the second lens, which directs its beam to the film thereby causing the illumination which in turn projects the image through a third lens to the screen. Although the new condenser arrangement shows a 40% increase in light, particularly noticeable when the Paramount's shorts, upon which it is now being used, as compared with its feature, which uses the old system, the temperature increase at the aperture shows a rise of only 13 per cent.

Measurements also show that the distribution of the light across the screen is more even with the new arrangement. Although all parts of the screen are more brightly lighted, the gain is less at the center than at the sides, thereby providing a picture that is not only brighter overall, but more uniformly so.

In situations where greater light intensity is not needed, the new condenser arrangement may be used to reduce current drain.

Rental Percentage Is Planned To Finance Public Relations

A plan to finance the proposed all-industry public relations organization by assessing each exhibitor an annual fee equivalent to one tenth of one per cent of his film rental with the total to be matched by distributors was proposed to the conference committee at a two-day meeting for the purpose in Washington, D. C., this week.

The meeting, which closed Tuesday night, adopted the name of the Council of Motion Picture Organizations and also proposed a program as well as a system of organization which would provide for one president, one or more vice-presidents, an executive vice-president to be paid, a secretary and a treasurer.

Back to Organizations

The delegates are to refer the plan to their respective organizations and answers are expected, according to a spokesman for the Motion Picture Association of America, which sponsored the all-industry public relations meeting, "in late February or early March." The unanimous approval of all participating organizations is needed.

The finance plan was evolved after much pre-meeting thinking. Under the contemplated set-up, each exhibitor may join voluntarily but even the exhibitor organizations supporting it at present, will take no part in collecting their fees.

Necessity

This move was thought the result of necessity, in that at least one exhibitor organization felt it did not have the authority to tax its members or act as a collecting agency. The distributors reportedly will act as a unit and will put up their share to mach the exhibitors' total contributions in accordance with a formula they are now said to use in supporting the MPAA and such special activities that organization calls upon them to support.

The total amount which would be collected under such a system, according to unofficial estimates, would be $600,000 annually, based on an anticipated film rental business of $300,000,000 annually, which is said to be actually the business done by the MPAA member companie on features and which does not include the shorts rentals or the revenues of such non-MPAA members as Eagle Lion.

In view of the tendency of the meeting to "stick to the script" of a prepared release answers to several questions which immediately arose were impossible to get officially. One point, whether distributors who do not belong to the MPAA would be allowed to contribute, appeared academic, since the general view of everyone in the move so far has been to get all the industry to do it.

Two Groups

Another was that the system of proposed collections split the organization arbitrarily into exhibitors and distributors and eliminated other branches. While no answer was available here, it was said that at least one participant had considered taxing actors and labor—including employes in the home office—but that this be given up as impractable and it was felt that the arbitrary separation in two groups—exhibitor and distributor—would more easily solve the money-raising question.

However, the question whether the system of asking exhibitors individually and distributors as a group would not tend to keep exhibitors as a divided majority and distributors as a united minority, also arose.

Operation Collection

Exhibitor circles also were seeking to find out just how collections would be made. This point was said not to have been considered by the meeting, which devoted its crowded two days to drafting the broad outlines of the plan.

It was thought, however, that prior to the meeting, it had been intended to ask exchanges to collect from the exhibitor with each film bill, provided the exhibitor had signified his intention to contribute and authorized the collection. This was said to have met with resistance because it might arouse ex-

(*Continued on Page* 8)

Demands for Preferred Playing Time Move Up On Exhibitors' Peeve List

Demands for preferred playing time have taken the lead of major exhibitor complaints against distributor practices, a spot check of the nation showed this week.

The subject, long a sore one with exhibitors, seemed to have gained increasing importance lately because every exchange in all the areas seems to be forcing with all its might to get the largest amount of revenue from its territory and the preferred playing time looms high on the list of ways and means to get it.

An Old One

Distributors reply to the exhibitor complaint that this effort by branch managers to get the week end for whatever picture the exchange has in release during the moment is an old one and that the exhibitor sometimes holds out to dangle preferred time as a bait for lower rentals.

But exhibitors reply that while it is a complaint of long standing, there are times now with business falling off where the judgement of the exchange manager on what is a preferred playing time picture is all wrong and where the exhibitor who knows his house and what it can do, should have the final say-so.

Just Poison

One exhibitor who has a chain of several houses complains that several companies recently have demanded of him that he play their current release on Friday, Saturday and Sunday. He declares that he is perfectly willing to do so in some houses but that in one particular house, experience has proved again that a certain actor or a certain type of a story, no matter how popular they may be elsewhere, are just poison. Yet, he says, despite his willingness to book some picture preferred time in other houses, one exchange is adamant in its demand for this particular house.

Too, Too, True

New York trade circles are still chuckling over the crack Interstate's Bob O'Donnell made to a major distributing company president. "Come over," said Bob," and shake hands with the only exhibitor who isn't suing you."

No Sunday Show; Offers House for Sale

When Paxtang, Pa., voters turned thumbs down on Sunday movies at a recent election, they also wrote "finis" for the operating of the Paxtang under the ownership of Dr. Samuel Goldstein, it was learned this week. Goldstein offered the house for sale, declaring that if the town had approved Sunday movies, he would have continued to operate. The exhibitor, who had recently overhauled the house and who was active in his area, sponsoring Saturday children's matinees and monthly birthday parties for children, had declared he could not operate with his best day taken away from him while his patrons went to nearby areas for their Sunday film fare. Pennsylvania has a law which enables individual communities to prohibit or permit Sunday shows.

Yonkers Showmen Beat Ticket Tax

Exhibitors of Yonkers, N. Y., supported by the Metropolitan Motion Picture Theatre Owners Association and the Independent Theatre Owners of America, this week defeated a proposed five per cent amusement tax which the Common Council of that city above New York planned to slap on the box-office.

The proposed levy was beaten without a single non-political voice lifted in its support, after the exhibitors led by Donald McConville of the Terrace and Charles Burns of Loew's Yonkers, joined in with other business associations opposing the tax.

Used Screens

Th anti-tax campaign itself was highlighted by trailers in all theatres, 40x60 posters, handbills, protest letters and postcards which were prepared for the signature of tax opponents, among whom were theatre employes and unions. Over 10,000 protesting post cards alone were received at the city hall.

Bridgeport Exhibitors Kick Over Films in Auditorium

The Library Board of Bridgeport, Conn., adjourned this weekend without acting upon the vigorous protest filed by motion picture theatre managers that the use of the tax-exempt Klein Memorial Auditorium for films constituted unfair competition against the tax-paying theatres.

At the time of the adjournment, William Boardman, president of the Board, which governs the Auditorium, indicated the protest would be considered at the Jan. 12 meeting.

Speaking for the exhibitors, Matt Saunders of Loew's Poli, told the board the Klein Memorial had been donated to the city "for the purpose of running concerts and similar educational programs."

Attending the meeting with him were James Tobin of Warners, Jack Schwartz of the West End and Black Rock, George Bronson of the Beverly and Hi Way, Ethan Prakas of the Rivoli, Morris Jacobson of the Strand circuit.

Toronto to Get Vaude

Vaudeville is scheduled to return to Toronto on Jan. 9 at Loew's Uptown. The shows will be offered every fourth week.

'The Way . . .'

The Cleveland Motion Picture Exhibitors Association varied that old adage about the way to a man's heart being through his stomach this week as they invited Congresswoman Frances P. Bolton and Congressman - at - large Stephen M. Young to lunch. The reason behind it was more than mere hospitality for an appeal was made to the solons' minds on the unfairness of amusement taxes and marks the first gun fired in the campaign against the federal amusement tax in this area. Among the facts presented to the legislators were that movie business is down from 30 to 50 per cent and that movies are a necessity, not a luxury. Earlier P. J. Wood, secretary of Allied's Independent Theatre Owners of Ohio, had urged exhibitors to get in touch with their Congressmen during the Christmas holidays to present a sales tax reduction or elimination plea.

Christmas Party

A children's Christmas party was sponsored by the Omaha Parents Council for Cerebral Palsy, with Opal Woodson of United Artists exchange heading the affair. To help with the purchasing of presents for the youngsters Miss Woodson set up a container in the UA exchange and received a fine contribution from film row personnel and from exhibitors.

Commissioner Protests 3rd Building Code Extension

St. Louis Building Commissioner A. H. Baum this week protested to Mayor Joseph M. Darst over the proposed extension of a deadline by which theatres would have to comply with the city building code. Baum's protest came as the extension, which would be the third, passed the Board of Alderman and now awaits the Mayor's signature.

"In our frank opinion," he wrote, "these leaders and picture show operators have had ample time to comply with the provisions of the building code and unless a definite step is taken to discourage procedures of this nature, these popular places of public assembly will never be required to conform.

Mack Jackson Heads Alabama Exhibitors

Mack Jackson this week was elected president of the Alabama Theatres Association succeeding R. W. Griffin. Other officers are Vice-President Richard Kennedy, Secretary-Treasurer T. E. Watson. Directors are: Chairman Griffin, P. A. Engler, W. S. Thornton, Louis Rosenbaum, Lester Neely, Jr., John Miller, R. E. Hook, E. W. Woodall, Lacke Boland, R. C. Cobb, Cecil Grimes, Col. T. E. Orr, Frank Merritt, E. D. Martin.

Canadians Would Invoke Lottery Act on Gambling

The Motion Picture Theatres Association of Ontario this week took action against games of chance which have been spreading in the area and are competing with theatres.

Main line of action is an exhibitor-supported drive for prohibition of certain types of money games under the Lotteries Act and a survey made to determine the number of alleged gambling games which have been recently adopted by radio sponsors.

Paramount to Release One Short a Week

Paramount will release shorts at the rate of one week during the first three months of 1950, Short Subject General Sales Manager Oscar Morgan announced this week.

Films Dividends Show Decrease

Publicly reported cash dividends by motion picture corporations in October amounted to $2,398,000, well below the $7,419,000 reported in September, but only slightly under the $2,653,000 paid out in October, 1948. Dividends for the three-month period which ended in October aggregated $10,328,000 against $17,559,000 for the corresponding quarter in 1948.

250,000 Tickets Sold for Alliance Merchants' Tie-in

Merchants in Illinois, Indiana, Wisconsin and Washington have pledged themselves to purchase at least a quarter of a million tickets as "gifts" to their customers for special Christmas shows which the circuit will put on in the cities where it operates, Pete Panagos, Alliance promotion manager declared in Chicago this week.

On the day of the special shows, approximately 80 houses will be turned over for the use of these special ticket holders alone. The merchants will presumably give them to regular customers or use them as premiums on purchases. Last year Alliance tried the plan in its Washington division and 150,000 tickets were sold.

Edwards Names Committee For St. Louis Area Group

Tom Edwards, president of the Motion Picture Theatre Owners of St. Louis, eastern Missouri and southern Illinois, (TOA), this week appointed the following committees:

Membership and Executive—Mrs. Bessie Schulter, chairman; Paul Krueger, Art Kalbfed, Christ Efthim, Charles Weeks, Dean Davis, Bob Marchbank, Frank Plumlee, Tom Bloomer, Carson Rodgers, Sam Pirtle, Ivy Weinsheink.

Legislation—Lou Ansell, Frank Speros, Tommy Hames, Lester Kropp, Russell Armentrout, Sen. Edward V. Long, L. J. Williams, T. D. Medley, Loren Cluster, Ed Fellis, Johnnie Meinardi, George Kerasotes, William Griffin.

Theatre Openings

A. V. Luttrell's new Star, Russell Springs, Ky., on Dec. 25. . . . J. W. Crew, Jr.'s 486-seat Carver, Roanoke Rapids, N. C. . . . Dixie Drive-In Theatres' 700-carrer at Winter Park, Fla. . . . The Cal Pac under-skyer, Los Angeles, the first of the year. . . . Los Felix Drive-In Corp.'s new Riverside ozoner, Los Angeles, Dec. 28. . . . Joe Tershy's closed Pablo, San Pablo, Calif. . . . Bill Thalheimer's Jenkins, Jenkins, Ky., about Christmas. . . . M. G. Fernandez's repossessed Kiva, Los Angeles. . . . The Calapatria, Calapatria, Calif., the first of the year.

Incorporations

Midway Amusement Corp. Jasper, Ind., constructing a 400-carrer at Jasper.

Alton Starlight Theatre, Alton, Ill. Incorporators, Charles Goldman, Joseph Goldfarb and Harry H. Beck.

Merger

Standard Regal Theatres Co., Standard Outdoor Theatre, Inc., Bay Theatre of Green Bay, Inc., Mid City Outdoor, Inc., and Standard Theatres, Inc., all of Milwaukee, have been merged under the name of Standard Theatres, Inc., with authorized stock of 2855 shares of no par value.

Theatre Closings

Earl Strede's Crestline, Crestline, Calif., for the winter. . . . Mrs. R. L. Harned's Theatair Twin Drive-In, Jeffersonville, Ind. . . . The Midtown, Buffalo, closed indefinitely for reconstruction and enlargement.

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—AS THE SINGIN', DANCIN' 'BOJANGLES'
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← LIFE MAG.



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There's No Business Like 20th CENTURY-FOX Business!

Submit Public Relations Plan

(*Continued from Page* 5)

hibitor suspicion and would add to exchange operations.

By what means the collections will be made, and whether it will be feasible to collect from extremely small accounts, remained unanswered. At present the one-tenth levy is being spoken of in the trade around New York as a 10 cents levy on each $100 of film rental.

Talk Salary

Also said to have been discussed at the meeting without any final action being taken, was the salary for the executive vice-president, with a mention made of around $40,000 a year. There seemed to be some support for Francis Harmon, who now reportedly receives over $40,000 a year as an MPAA vice-president, for the paid executive vice-presidency of the proposed organization.

The actual program which delegates will bring home to their organizations according to an official release: covers 1) Liaison for consultation between exhibitor and producer; 2) "Arrangements to celebrate the 20th anniversary of the industry's ad and production code" which takes place in March 1950; 3) Development of plans to get more customers to the box-office; 4) "Dissemination of information relative to the civic contributions of the motion picture industry to the American community . . . " 5) Establishment of an Industry Library of Information.

Up to Them

The organizations which will have to pass unanimously on the finance phase of the plan are: National Allied, Theatre Owners of America, Independent Theatre Owners Association, Metropolitan Motion Picture Theatres Association, Pacific Coast Conference of Independent Motion Picture Owners, the Motion Picture Association of America. In addition to these, the following, who have no say-so on finance because they will not be contributors, will pass on the program and organization phases: Variety Clubs International, Motion Picture Industry Council, Trade Press Publishers Committee.

Among Those Present

Those said to have been present at the two-day conference are: Allied—William Ainsworth, Abram F. Myers; ITOA—Max Cohen, Harry Brandt; MMPTA—Leo Brecher, Oscar Doob; MPAA—Ned Depinet (chairman), William Rodgers, Henderson Richey, Leon Bamberger, Francis Harmon; MPIC—Ray Brewer, Art Arthur; PCCITO—H. V. (Rotus) Harvey, William Graeper; SIMPP—Ellis Arnall, Robert J. Rubin; TOA—Gael Sullivan, Walter Reade, Jr.; Variety Clubs—R. J. O'Donnell, Marc Wolf; Canadian Motion Picture Industry Council—J. J. Fitzgibbons; Trade Press—Abel Green, Martin Quigley, Sr.

Sweet Youth

Manager Billy L. Murphy of the Benson in Omaha is glad that he has a habit of patroling the premises of his theatre, especially on a recent Sunday when he found a trio of teenagers who had earlier been ejected from the theatre for rowdyism, about to toss a box of lighted matches into a basket of waste paper. The trio told the police that they were seeking revenge.

NEWSREEL CLIPS

Big Ones—and How!

The difference between "took over" and "gave up" gave STR quite a run around in the Dec. 3 issue. Story said Fox West Coast took over Loew's Warfield at San Francisco when it should have read "gave up" Loew's Warfield, which Loew's now operates. FWC has taken over the 352-seat Newsreel next door to the Warfield. The Newsreel is now playing action revivals on dual bills.

The Roar with a Smile

MGM's Leo has done his roaring and "smiling" at least once on every theatre screen in the United States that was operating up through Aug. 31, Vice-President and General Sales Manager William F. Rodgers declared this week. Rodgers said that this record applied to regularly operated theatres, under-skyers included, a record for which "MGM thanks the industry. . . . " Rodgers added "with humility and gratitude."

Variety Club Notes

Directors for the Dallas tent in 1950 are Don Douglas, John Rowley, Clyde Rembert, Al Reynolds, C. A. Dolson, Meyer Rechofsky, F. W. Allen, Charles E. Darden, R. E. Davis, Len Stocker. . . . Frank Ferneau is the new chief of the Columbus Club with Andre Correale, first assistant; Sany Hallock, second assistant; Ralph Shiflet, treasurer; Chuck Selby, secretary. Directors are Mike Tatem, Jimmy Rawlins, James Naulty, Frank Busch, George Horvath, John Murphy. Over 150 attended the Los Angeles tent's benefit luncheon sponsored by Howard Stubbins for the benefit of its boys' club. Speakers at the fund-raising event, which supports the institution at the coast of approximately $60,000 yearly, were Actor Chill Wills, Variety Tent directors Bud Lollier and Dave Bershon. . . . Noah Shechter is chairman of the Cincinnati tent's New Year's party. Installation of officers will take place at a banquet on Jan. 9.

Don Hicks, manager of the Paramount exchange, was elected chief barker of the Des Moines Variety club, succeeding Nate Sandler. Rudy Faulds was elected first assistant; Carl Olson second assistant; Iles-McKinney treasurer; and Russ Fraser as property master. Hicks was also named to serve as National delegate. Canvassmen elected included Hicks, Faulds, Olson, Iles-McKinney, Fraser, Jim Velde, Milton Feinberg, Max Rosenblatt, Lou Levy, Kermit Carr, and Jack Kennedy. Barney Brotman was named as an honorary canvassman.

Film Row

Hannah Oppie, executive secretary of the Pacific Coast Conference of Independent Theatre Owners, has been elected president of the San Francisco Film Colony Girls Club, succeeding the Golden State circuit's Phyllis Vetterline. Helen Graham of the California Theatre Owners Ass'n is the new secretary with MGM's Bess Huntoon treasurer. The retiring president gave a Christmas party, with a feminine Santa Claus for the members. . . . Harold Zeltner has joined MGM's sales staff in Chicago. . . . Warners Chicago exchange set Dec. 17 for its Christmas party and its Cincinnati branch Dec. 22, while Fox, same city, will hold theirs Dec. 21. . . . Clo Burke is the new cashier at RKO, Cincinnati with Katy Myers, who held the job, moving to Columbia. . . Salt Lake City United Artists Exchange Manager Carroll Trowbridge is due home soon. . . . Cincinnati Screen Guild's Louis Seibert has shifted to the Indianapolis branch. . . . Sick list of the week includes Larry Jacobs, Cincinnati Screen Guild Manager, who had a mild heart attack on the road. . . . Warner Booker Bill Burns is back at the office after being out with a cold. . . . ditto RKO Booker Wilbur Hetherington. Must be the frigid attitude of exhibitors. . . . Joe Mercurio of National Screen went back to work at the Cincinnati branch after a six month's absence due to illness.

Engaged

Rochelle Jewel Gorelick of St. Louis' Eagle Lion staff and daughter of St. Louis Screen Guild exchange partner Herman H. Gorelick, to George Alan Cohn, non-industryite.

Eagle Lion's Omaha Secretary Mary Pahls to Staff Sergt. Harold Shuler stationed at Offut Field, Omaha.

Wedded

National Screen Service Cincinnati Switchboard Operator Marie Marsch to Charles Smith.

Dorene Schine, daughter of the Schine circuit Louis Schine, Dec. 15 to Ross Harold Higier, vice-president of Crescendoe Gloves, at the Waldorf-Astoria, New York.

Born

Fabian Staten Island Booker Bernie Myerson, a 10-pound son, Edward Harvey, on Dec. 5 in New York.

Manager Frank Clements of E. M. Loew's Capitol Theatre, Portland, Me., a daughter.

Eagle Lion Cincinnati City Salesman Harold Hellman, a daughter, Dec. 3.

Imperial Pictures President Bernard Rubin, Cleveland, a daughter.

Dead

MRS. BRYAN E. FOY, wife of the Warner Bros. producer, in Hollywood.

WILLIAM L. JAMISON, 72, industry pioneer associated with Edison's early film activities and later in the formation of the Museum of Modern Art Film Library, in the New York Hospital of heart disease, on Dec. 12.

WALTER FLANDORF, former organist of the Circle Theatre, Indianapolis, on Dec. 8 at the New Methodist Hospital, Chicago.

A. GOLDEN, veteran theatreman and father of Al Golden of Republic's Chicago exchange, in New York.

WILLIAM FOX SHERRILL, executive of the Nutrine Candy Co., and well known in theatre circles, in Chicago.

Film Events Calendar

1950

JANUARY

21, annual convention, Screen Directors Guild, Hotel Shelburne, New York.

FEBRUARY

9, 10, convention of United Theatre Owners of Illinois, Abraham Lincoln Hotel, Springfield, Ill.





it's **Shelley** that wonderful Bad Girl at her **Best!**







Universal International

South Sea SINNER

Starring **SHELLEY WINTERS · MACDONALD CAREY**

HELENA CARTER

with **LUTHER ADLER · FRANK LOVEJOY** and **LIBERACE** new sensation of the piano!

Screenplay by JOEL MALONE and OSCAR BRODNEY · Directed by BRUCE HUMBERSTONE · Produced by MICHAEL KRAIKE

Flat for Programs, Percentage on A's Says Heineman

Eagle Lion will sell its program pictures and westerns at flat rental but will seek percentages on certain of its "A" pictures, Distribution Vice-President William Heineman declared in New York Wednesday at the conclusion of a sales meeting.

Heineman said there were 23 pictures in the "A" group, adding:

"I will say in the 23, 10 or 11 will rate top quality."

The remainder of the product will be sold "on a basis to meet the market," he said. In this group, which is sold flat, will be eight westerns "Range Riders" to be "sold as westerns," 18 programmers, including the Jack Schwartzes and others which " will be sold at proper prices at what the market can pay.

"When we come into the quality pictures," he remarked, "say, 'Guilty of Treason', we say that the picture is entitled to commensurate returns at the box-office."

In addition the company will have 12 J. Arthur Ranks assigned to it by the British producer, Heineman said.

Eagle Lion, he declared would "spend liberally and in keeping with the quality of the pictures" in cooperative advertising with exhibitors, but the amounts spent would depend also on what the picture brought in after the first splurge. "If you're getting it back," he declared, "you don't mind laying it out."

Heineman indicated some such ballyhoo opening for "Guilty of Treason," the film dealing with Cardinal Mindszenty. He plans an opening with as many theatres he can get in the New England area for Feb. 15, using full page newspaper space and spots on the Yankee network. Then he plans to move into the midwest with Cincinnatti openings built around WLW.

One Convention

The Eagle Lion executive declared that recent experience had taught him that insofar as inspiring an outfit as concerned one big sales meeting far outweighed several small ones and that in the future he would try to have Eagle Lion sales conclaves a one-meeting affair.

Kings Get Stock OK; to Make 4

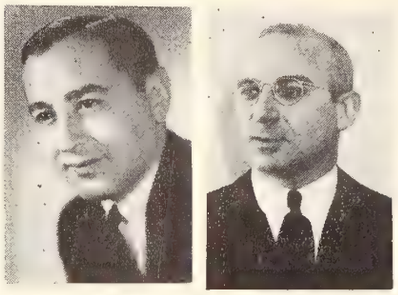
The King Bros.—Franklin and Maurice—this week announced that they had been authorized by the State of California to issue their own securities in order to finance a program of production.

The Kings, who say that this is probably the first time an independent has procured such permission within the state, have recently closed distribution deals with United Artists for four, among the first of which will be "1965" dealing with what happened 15 years from now after an atomic attack on Washington.

Hotchkiss in Westrex Division Position

Fred H. Hotchkiss has been appointed eastern division manager for Westrex, Vice-President E. S. Gregg, announced this week. Hotchkiss will handle business with studios and producers west of the Rocky Mountains with the assistance of Recording Manager Reeve O. Strock.

New on the Job



Adolph Schimel (left) who this week was elected Universal-International vice-president and counsel to replace Charles D. Prutzman, resigned in a series of Universal changes. Leon Goldberg (right) joined the company as vice-president, treasurer and director to replace Samuel Machnovitch, another resignation. Schimel, who has been with U since 1925 was born in Vienna and is a Harvard Law School graduate. Goldberg, born in Providence and a Harvard Business School Graduate, left RKO where he was employed in several executive capacities to join Universal.

Ends Gulf States' Rental Squabble

Paramount this week ended a rental squabble with E. V. Richards which had blacked out its product since early 1948 from the screens of two southern circuits and a buying combine controlled by the Gulf States Theatre magnate.

The settlement will restore Paramount product to the Paramount-Richards houses in Louisiana, Mississippi, parts of Alabama, Arkansas and Florida; the United Theatres, a chain of New Orleans subsequent-runs, and the clients of Theatre Service Corporation.

Richards is to relinquish conntrol of Paramount-Richards to Paramount in early 1950 as a result of Paramount's purchase of his interest in the chain in connection with the consent decree. But he will retain a dominant position in United and Theatre Service, organizations in which Paramount has no stockholdings and which offer the most consistent booking time in the area.

The possible importance of the settlement, which arose over Paramount terms especially percentages, likewise in the fact that it may restore the release pattern in the area where Paramount-Richards got first-run and United followed in New Orleans, and where Theatre Service usually got first-run in towns where there was no Paramount-Richards houses.

MGM, Universal and RKO are not selling this triple set-up with MGM and U, breaking away years ago and RKO more recently.

Hamrick Named Head Of New Northwest Chain

John Hamrick has been elected president of John Hamrick Theatres, Inc., northwestern unit which takes over three Portland, Oregon, theatres and one Seattle from the splitting Hamrick-Evergreen circuit, it was announced in Portland this week. Other officers are Executive Vice-President Will J. Conner, Vice-President H. V. Sabottka, Secretary Treasurer John P. Garvin. Douglas Forbes will buy and book for the houses and Willard Coughlan has been named ad manager.

LONDON observations

by Jock MacGregor

To all intents and purposes, Britain is looking to America to alleviate the film production crisis. The hopes lay in the use of Hollywood's frozen sterling for joint production. This scheme is already working extremely well with the Selznick-Korda and Warner-Associated British tieups.

* * *

An unforeseen result of the quota act is that it is forcing film rentals down. In the competition to get the limited dates available, salesmen are having to acept lower terms rather than lose the playing time. Combining with better quality output and the anticipated entertainment tax reductions, this will put the cinemas in a good position to increase their net takings.

The recently published Plant Report on Distribution and Exhibition reveals that the average rental paid has been 39.3 per cent, after the deduction of entertainment tax. This committee has produced a comprehensive report and made a number of recommendations. These include auction bidding, speedier release with an overhaul revision of the present barring system, review of the entertainment tax position, end of conditional bookings, showing of new films in all cinemas on Sundays instead of the present policy of two old pictures, and where a circuit holds a monopoly for one or more cinemas to be disposed of to independents.

Since it is suspected the Board of Trade are looking for a graceful way out of the quota act, it can be anticipated these recommendations will be most closely scrutinized in the hope that they provide an answer. Auction booking and revision of bars would cause chaos during the opening phase and would make the present regulations unworkable.

It is also doubtful whether the British producer would be helped. He makes his mistakes and these are taken by the circuits along with his successes—and how these often maligned circuits help production. After all, Odeon lost £2,000,000 in this direction last year, and before the formation of the Film Finance Corporation, ABC advanced the Korda British Lion group a hefty sum against the potential rentals of certain pictures. In short, this report seems to have been prepared for the greater part on the assumption that the state will have to finance the producers. Hence J. H. Lawrie's disassociation from the "conditional hire terms" clause.

* * *

Rank's CMA seems to be trying to lure cinemagoers back to the West End show places with double-feature programs.

* * *

ABC have concluded a successful winter convention of regional and district managers, and D. J. Goodlatte gave very satisfactory reports regarding current trading and the future. Sir Philip Warter and C. J. Latta, chairman and managing director of Associated British Picture Corporation, respectively, also spoke.

Happy Holiday!

Seven Columbus, Ohio, neighborhood theatres will take a holiday the week before Christmas in an effort to cut down expenses during a period which promises to offer very little business, reports from that city said this week.

Thelma Jordon Is Something To Talk About

!!!

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

Off-Film-Page Ads New U-I Policy

"We are going off the movie page to find the lost patron," Universal-International National Advertising Director David A. Lipton announced this week, following a special experiment in Chicago.

Lipton revealed that while in the Windy City recently he was informed by exhibitors that a vast number of potential movie patrons was not being reached by the ads appearing on newspaper amusement pages. The theory was that these people, apparently having little interest in motion pictures, were by-passing the amusement pages. In an attempt to reach this group, Lipton experimented by running a full two-column ad on "Bagdad" in the main news section of the Chicago *Sunday Tribune*. The result was so successful that the U-I executive plans to use similar run-of-paper ads on all forthcoming U-I productions, with special layouts now being prepared on "Woman in Hiding," "South Sea Sinner," "Borderline" and "Francis." The off-the-movie-page pattern for "Bagdad" will also be used in further openings.

The new plan "will require a different kind of advertising approach," Lipton said, "both in format and in copy and illustration so that we can compete with retail and commercial advertising for attention. We hope to give these ads the kind of impact, sincerity and persuasion necessary to convince all newspaper readers that they are missing splendid entertainment possibilities offered them by our movies. No cut in regular space is anticipated. This is 'bonus advertising' to bring in the extra patrons we have missed in the past."

Books Marine Epic

Republic's "Sands of Iwo Jima" has been booked into Los Angeles' Carthay Circle Theatre for an extended run starting Dec. 28.

Life With MGM

MGM has garnered considerable motion picture space in the last four issues of Life. It began with "Battleground," when Ricardo Montalban appeared on the cover. The following week Nita Bieber was the cover personality in connection with "Nancy Goes to Rio." Then the next week a number of photos appeared on "That Forsyte Woman" tied-in with the Royal Command Performance held recently in England. And then, in the issue of Dec. 12, "Intruder in the Dust" was accoladed as the "Movie of the Week."

Add 25 Field Men For Two EL Films

More than 25 field exploitation men have been added to the Eagle Lion staff to cover major regional engagements of "The Sundowners" and "The Story of G. I. Joe."

When "The Sundowners" opens at the Paramount and State Theatres in Amarillo, Texas, on Jan. 30, the world premiere will set off a series of more than 400 key dates lined up to date in the Southwest and South, which will require the services of at least 15 top exploitation men, according to Leon Brandt, ad-pub-exploitation director. These men will be sent into the territory well in advance to build pre-opening campaigns on the film and to handle the area-wide personal appearance tours of John Barrymore, Jr., who makes his debut in the picture, and other screen personalities.

Current success of the reissue, "The Story of G. I. Joe," in selected test regional engagements in Pennsylvania, will be followed by intensive promotion and exploitation campaigns in New England and the South, where large scale regional premieres have already been set. Approximately ten exploiteers have been assigned.



CLOUGH'S OLD-TIME MOVIE REVIVAL BALLYHOO. When I.M.P.S. Member H. S. Clough, manager of Golden State's Chimes Theatre, Oakland, Calif., played the revival bill of "Son of the Sheik" and "Gaslight Follies," he put on an old-fashioned campaign to sell the old-time films. Two weeks ahead of playdate his usherettes and himself rode around town on tandem bicycles, attired in the costumes of the 1900 era. The girls wore signs on their bustles and on their shoulders advertising the show. Besides participating in the ballyhoo, Clough also erected the false front shown above. Note the girls in the costumes. One of the gay blades is undoubtedly Brother Clough, but we can't tell you which, for he failed to identify himself. We'll guess: the man on the left.

EXPLOITORIALS

There's a safety angle in the advertising for Eagle Lion's "Trapped" which you should use in your community. When the picture played at the RKO Golden Gate Theatre in San Francisco, Manager Mark Alling, Publicity Manager Helen Wabee and EL Exploiteer Bob Goodfried arranged with the National Safety Council to post all traffic and other street poles with signs reading: "Don't be 'Trapped' by traffic killers . . . Read the San Francisco News for prize contest details." The News tied-in by offering cash prizes and tickets for the best slogan on safety, winding up with: "Don't you be 'trapped' by motor vehicles. See 'Trapped,' etc."

* * *

You probably read in these pages last week about the radio contest on Paramount's "Samson and Delilah" in New York. Through a tieup with the White Rock Bottling Co. and WNEW Disc Jockey Martin Block, a song identification contest was conducted by Block, with the 800 submitting the correct answers and the best statements on why they like White Rock soda entitled to be Paramount's guests at a special preview of the DeMille film at the Normandie Theatre. You know, that preview prize is a good idea. Oh sure, you've given guest tickets as prizes. But wouldn't it be something new and different to give the winners a private preview of the picture with which the contest is connected? We think so. The contest could tie-in either the newspaper or radio, and a local merchant or manufacturer. It worked out well in New York on "Samson and Delilah," but you could use it on almost any attraction. The preview, incidentally, should be given several days in advance of the regular opening; otherwise, it may not seem too special to the contestants. And—it'll give 'em time before playdate to talk up the picture to their friends.

* * *

Up at the Rivoli Theatre on Broadway the patron who purchased the 500,000th ticket for "Pinky" received from the cashier two guest tickets for the world premiere of that picture we mentioned in the previous paragraph. You must have a pretty good idea of the number of paid adult admissions to each change of program, so why not choose the 100th, or the 500th, or whatever he or she might be and present him or her with two tickets for your next attraction? Get the newspaper to take a picture of the lucky patron receiving the tickets. We saw such a picture of the Rivoli stunt, with the patron receiving the tickets from a cashier who was a dead ringer for Diana Lynn. We continued marveling at the resemblance until we turned the photo over and discovered that it was indeed Dianna Lynn playing cashier for the occasion. If you can get a celebrity to hand out the free ducats, as Managing Director Monty Salmon did, so much the better. But if you can't, the lucky patron will still be happy to get them.

'Third Man' Premiere

American premiere of Carol Reed's "The Third Man," which Selznick Releasing Organization will release in the western hemisphere, is scheduled for the New York Victoria Theatre on Jan. 5.

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Christmas!



JANE WYMAN and DENNIS MORGAN

in the Laughin'est Lovin' ever from Warner Bros!

"The Lady Takes A Sailor"

AL BELLY-LAUGHS!
RE-FIRE HIT TO BRING
TRA SHEKELS INTO EVERY
OXOFFICE!" HOLLYWOOD REPORTER

← a holiday cheer! they're all doing it!



EVE ARDEN ROBERT DOUGLAS · ALLYN JOSLYN · TOM TULLY

DIRECTED BY MICHAEL CURTIZ · PRODUCED BY HARRY KURNITZ

SCREEN PLAY BY EVERETT FREEMAN · FROM A STORY BY JERRY GRUSKIN • MUSIC BY MAX STEINER

Make It a SAFE Christmas

There are some safety angles in connection with the tree and other decorations which you should bear in mind during the Christmas season. Read 'em over—and check 'em:

Don't use worn or damaged cord or plugs. Don't overload the circuits. Don't put lights close to inflammable matter. Don't place lights where youngsters can reach them. Don't use any but a fireproof tree or, failing that, stand it in a pail of water, with the base (the cut end) cut at an angle so as to absorb moisture.

These warnings have been dispatched to managers of Fox West Coast theatres through the circuit's house organ, Newsviews, but danger and disaster can also lurk in your own theatre. So take heed.

Still Not Too Late to Make Christmas Season Profitable

Well, Christmas is almost here. By this time, all your plans should be in action. But just in case you might have forgotten a thing or two, let's go over a few last-minute ideas that you can still put to work if you get busy.

How about a checking service for shopper This will require care and detail to execute properly, but it's worth the extra effort in the goodwill you'll earn. Naturally you hope that patrons taking advantage of the service also see the show, but this should not be a requisite. Shoppers loaded down with packages and with still more shopping to do may want to unload themselves of a few items for a short time. You can come to their rescue by making it possible for them to check these items at your theatre.

For stage activity during the pre-Christmas period and as a means of bringing in that much-needed extra revenue, why not contact the schools for groups of children to sing Christmas Carols? For that matter, a different school or church group could appear each night. Remember also that here, once again, is a builder of valuable goodwill with schools, churches, children and parents.

Charity Shows

Need we point out the importance of charity shows during the holiday season? A local fraternal lodge might sponsor such a show and provide small gifts and candy for the children attending. In many communities these shows are an annual event, as are also the Canned Goods Matinees in which food brought by youngsters for admission is turned over to the Salvation Army for distribution to the poor and needy. There are variations in the kind of show and method of presentation, so set up whatever fits your situation best.

It gets darker quicker these days, and there are lots of late shoppers, so light up your marquee and theatre front early to be sure to catch some of them. If you can possibly arrange it, it might be worth while to schedule late shows on Christmas-Week evenings to accommodate these late shoppers.

Nearly every community has a Christmas Parade—long before this, incidentally. But if you get busy and contact the merchants, you may still be able to have one, with Santa Claus and all. You probably won't be able to make it as elaborate as it might have been at an earlier date, but merchants and yourself can get some plugs that will prove beneficial in the end. Think it over—then see what you can do.

Decorate Front, Lobby

If your front and lobby are not properly decorated at this late date, then apparently you never intended to do so at all. Should you experience a change of heart as Christmas Day approaches, then get busy putting up holly wreaths and strings of holly and other decorative material. As a lobby stunt tieing-in your film attractions, you might display dummy Christmas packages, labeling each with the name of a coming attraction.

Whether or not you have a real live Santá Claus in the lobby is something you'll have to determine for yourself. It takes a man well versed in child psychology, one who can make the kids happy without coming right out and promising them the world with a fence around it. You might have "Santa's telephone" set up in the lobby where the children can talk to the jolly old gentleman. Of course, a man is stationed at the other end elsewhere in the theatre. Depending on the number of children, this can be a chore that will require a great deal of patience on the part of "Santa." At a famous toy store in New York where the kiddies are permitted to talk to Kris Kringle via telephone, the stunt required the services of several men who were kept so busy they had to remove their shirts to keep cool. Remember—patience.

Orphanages, Old Folks

Don't forget the orphanages and old folks' home. Whatever you can do to see that they have a Merry Christmas will redound to your credit, provided it is well publicized in the newspapers. In the case of the children, you can arrange with a bus or taxi company for transportation to bring them to the theatre for a special show and gifts. Or, if the institution is a children's hospital, you should be able to round up some leading citizens to play "Santa Claus" and give a show for the youngsters at the institution. You would also promote candy or other gifts for them. A similar procedure would obtain in the case of the old folks' home. Don't forget these people at Christmas time.

Well, that just about does it for this year. If you follow through, you'll be pretty busy right up through Christmas. But you'll also be happier, and the results of your efforts will be reflected at the box-office for months to come.

Helps a Brother

One theatreman heeded the appeal of a brother theatreman across the ocean, and thereby hangs a tale of generosity that is appropriate during this holiday season. When Manager John L. Laing of the Olympia Theatre, Bridgeton, Scotland, appealed to Manager Dan Dandrea of the Stanley Theatre, Bridgeton, N. J., for gifts for the kiddies of the Glasgow suburb, Dandrea sought the cooperation of local merchants (he's president of the Merchants Association) and the city schools. In no time at all, over 1,000 gifts were collected by boys and girls, and wrapped for shipment to the city's namesake in Scotland.

Goldwyn's 2-Day Christmas Party

Samuel Goldwyn, in cooperation with the Community Service Department of United Artists Theatre Circuit, will stage a 2-day "My Foolish Heart" Christmas Present Party for underprivileged children in the foyer of the United Artists Theatre, Los Angeles, on Dec. 23-24, it was announced this week by Pat DeCicco, operating head of the United Artists Theatres of California.

At the foot of a giant 40-foot Christmas Tree in the foyer thousands of gifts will be contributed by people of Los Angeles and members of the motion picture industry, from Dec. 12 through Dec. 24. These gifts will be distributed to underprivileged children of Los Angeles at the two-day Christmas Party which will precede the Los Angeles Premiere of Goldwyn's "My Foolish Heart" on Christmas Day at the United Artists and Four Star theatres.

Thousands of underprivileged children will be the guests of Goldwyn to receive their presents and also see a full two-hour children's show, headed by personal appearances of Hollywood stars from all major studios.

Special Toy Show Helps Boone Needy

Every year a Special Toy Show for the benefit of the Empty Stocking Fund is held at the Pastime Theatre, Boone, N. C. Children can either pay admisson or be admitted through the gift of a toy, according to R. E. Agle, Sr., district manager.

This year's show, which was scheduled for Dec. 16, will make possible boxes for needy families at Christmas time. The Women's Club prepares the boxes and the Lions Club distributes them on New Year's Eve.

"It is a very nice thing and we always have some wonderful boxes to go out," Agle reports.

Cupcakes, Candy

Free cupcakes and Christmas candy were offered neighborhood youngsters at San Francisco Theatres' Christmas party shows.—SF.

'Montana' Premiere Jan. 10 in Montana

Mort Blumenstock, Warner vice-president in charge of advertising and publicity, and Bill Brumber, in charge of field exploitation, were in Helena, Montana, this week to confer with local Fox Intermountain theatre executives on the forthcoming world premiere in that territory of "Montana," Technicolor production starring Errol Flynn and Alexis Smith. The film is scheduled to open in 150 theatres on Jan. 10.

Fox Intermountain men participating in the conferences included Jack McGee, Intermountain's Montana division manager, and Dan Driscoll, city manager in Helena.

Kids Grab Tickets

R. E. Agle, district manager in Boone, N. C., sold 500 tickets to a local merchant, good for admission to the Appalachian or Pastime theatres. The merchant offered the tickets free to children under 12 years of age visiting his toy department during a certain period. You can be sure the kids came to the store, and the tickets were disposed of in short order.

I.M.P.S. Member Report

Rogers Rodeo Club Formed by Utecht

I.M.P.S. Member Leonard C. Utecht, manager of the Lake Theatre, Oak Park, Ill., has organized a Roy Rogers Rodeo Club for small fry of all ages.

Meetings will be held the first Saturday of each month from January through May, 1950, and will include a Roy Rogers western feature, two color cartoons, a comedy and what Brother Utecht calls a "Ranchhouse Jamboree."

This Jamboree, by the way, will be a general meeting of the children who will be entitled to compete for many fine prizes ranging from Roy Rogers cameras and binoculars to western accessories, given by the Henry C. Lytton Co. and the Jacobs and Jenson Camera Shop, co-sponsors.

A model exhibit in the theatre lobby shows some of the prizes to be given away, plus the latest in western garb for the potential cowboy or cowgirl. The youngsters are urged to dress up in their western clothes like the model on display when they attend the shows.

Free membership in the Lake Theatre Roy Rogers Rodeo Club is automatic to each boy and girl with the purchase of a series ticket which costs $1 and entitles the child to see all five Saturday morning shows. There will also be special treats in store for kiddies each week.—CHI.

Public to Parade in 'East Side' Premiere

When MGM's "East Side, West Side" has its world premiere at Loew's State in New York on Dec. 22, Mr. and Mrs. John Q. Public will not have to stand outside the theatre just looking on at the goings-on while lucky invitation-holders parade through the police lines to the accompaniment of flashlights and exclamations of envy and admiration. This time, Mr. and Mrs. Public will do the parading and see the picture.

The premiere is being sponsored by Tex and Jinx McCrary, radio and newspaper columnists and commentators. Of the 3,500 seats in the theatre, 1,000 will be awarded to the winners of a letter-writing contest conducted by the McCrarys over their program on WNBC. The other 2,500 seats will be on sale to the public at regular prices.

The writers of the 500 best letters received by Tex and Jinx, explaining why the authors would like to attend the premiere of "East Side, West Side," will each receive two tickets. There will also be cash prizes totaling $1,000.

Joan Barton to M.C. Children's Contest

Joan Barton, Hollywood starlet and Park Avenue singing star, will appear as mistress of ceremonies at the Alpine Theatre, New York, on the evening of Dec. 20, during the distribution of $1,000 in prizes to the winners of the Children's Personality Contest, which the theatre has been conducting since October.

Top prize will be a television set and silver loving cup, according to Manager Sam Kestenbaum. Both Little Miss Alpine and Little Mr. Alpine will each receive a $100 U. S. Savings Bond and a silver loving cup, while the three top winners will be entered free in Walter Thornton's Model Year Book. There will also be several other prizes for contestants.



BATTERED BALLYHOO. But the old junk-yard jalopy got attention just the same as, bedecked with signs and stills from the picture, it toured Red Bank, N. J., to advertise Paramount's "My Friend Irma" at Reade's Carlton Theatre. City Manager Joseph Sommers painted the old thing and turned it over to the ushers for street tours.

'Iwo Jima' Bows at Fox in San Francisco

Republic and Fox West Coast went ultra Wednesday evening for the world premiere of "Sands of Iwo Jima" at the Fox Theatre in San Francisco. Formal invitations were issued for the event, with the line, "dress optional," included.

John Wayne, Adele Mara and Forrest Tucker, of the film's cast, were on hand for the ceremonies, as was also Republic President Herbert J. Yates. Governor Earl Warren and Mayor Elmer Robinson headed the state and civic dignitaries.

On display at the premiere was the tattered Mt. Suribachi flag which was brought from the Marine Museum at Quantico, Va.

The United States Marine Corps is cooperating in Republic's campaign on the picture, which opened Thursday in San Diego at the Fox.—SF.

Looking for a Hatfield

A day before "Roseanna McCoy" playdate, Manager Ben Tureman of the Russell, Maysville, Ky., sent a young boy, in crude mountaineer costume, shotgun over his shoulder, through the streets wearing placard: "I am a McCoy and I'm looking for a Hatfield," etc.

Private Previews For 'Cinderella'

A series of private previews in exchange centers throughout the country were inaugurated this week to acquaint exhibitors, editors, educators and radio commentators with Walt Disney's "Cinderella" in advance of its national release. The showings, which will terminate Jan. 13, are being handled by the field force of Terry Turner, RKO's exploitation manager, assisted by Disney representatives.

The previews are being limited to publishers, newspaper editors, special editorial writers, radio and TV heads, news commentators, program directors, advertising managers of leading department stores, and civic educators. Invitations have also been extended to leading exhibitors and circuit heads.

First showings were in Philadelphia and San Francisco on Monday. Then followed Washington and St. Louis on Tuesday; Pittsburgh and Kansas City on Wednesday; Cleveland, Oklahoma City and Los Angeles on Thursday; Cincinnati and Dallas on Friday. Future showings will include Indianapolis, New Orleans and Portland, Ore., Jan. 3; Detroit Memphis and Seattle, Jan. 4; Buffalo, Atlanta and Salt Lake City, Jan. 5; Albany, Charlotte and Denver, Jan. 6; Boston, Jan. 7; New Haven and Minneapolis, Jan. 10; Milwaukee, Jan. 11; Des Moines, Jan. 12, and Omaha, Jan. 13.

Soil from England in Capital 'Pimlico' Stunt

Excellent publicity breaks and outstanding business were picked up for the opening of Eagle Lion's J. Arthur Rank film, "Passport to Pimlico" at the Playhouse Theatre, Washington, D. C., when Manager Gerry Wagner arranged for 100 pounds of the soil of Pimlico, a suburb of London, England, to be flown to the Capital, where it was placed in a special container in front of the theatre. As soon as the soil was in place, a group of distinguished guests headed the large numbers of patrons in "stepping on the soil of Pimlico," after receiving their "Passport to Pimlico" from a uniformed London bobby.

The event was extensively covered by the local press and all wire services, with art and feature story breaks in all Washington papers, and liberal radio coverage. A similar stunt was staged in New York in front of the Trans-Lux Theatre, Madison Ave. at 60th St.



APPLES MAY KEEP DOCTORS AWAY, BUT NOT PATRONS. Over 12,000 McIntoshes were promoted from the Ontario Fruit and Vegetable Growers Association in connection with exploitation on J. Arthur Rank's "Adam and Evelyne," a Universal-International release, at the Odeon Theatre, Toronto. Some of the apples were used in the huge outer-lobby display shown above. The apples on the left were exposed, while those on the right were wrapped for distribution to patrons as they left the theatre. The wrappers were imprinted with selling copy on the picture and credited the tie-in. Manager Wannie Tyers was responsible for the promotion, assisted by Bob Lester and Doug Smith.

THE NEW PRESS BOOKS

There's a bonus included with the press book on Republic's "Sands of Iwo Jima." Tipped-in on the cover is a reproduction of the J. J. Capolini painting of the Famous Flag-Raising at Iwo Jima. It's truly a beautiful reproduction and worthy of framing. Wonder if the press book suggests a stunt whereby copies of this reproduction would be available as contest prizes or as opening-day gifts to patrons? Well, maybe we overlooked it, but we didn't find it. Anyway, the six-sheet reproduces the scene, and there's a coloring contest utilizing a cartoon drawing of it. Incidentally, this is a terrific press book for which Steve Edwards and his staff deserve special credit. It's chockful of exploitation stunts and tieins—those boys seem not to have missed a thing. Exhibitors should be especially interested in the two-page announcement informing them that Marine Corps Units all across the country are on the alert in every way possible to assist them in exploiting the picture. There's a half-page newspaper feature which is well worth the effort of planting. The silhouette of a charging Marine highlights most of the newspaper ads, and some feature "clinch" illustrations. Don't worry whether or not there's a variety of styles and sizes—you'll find plenty from which to choose. Some of the catchlines: "The Marines' Greatest Hour!"—"The Marines Have Landed, and the Situation Is Well in Hand"—"The Lusty Saga of the Guys Who Fought Best When It Was Hopeless . . . Who Laughed Most When It Was Toughest . . . and Loved the Gals Who Were Closest." There are many more. Looks like this press book will be pretty battered and dog-eared from use.

* * *

You've been hearing about 20th Century-Fox's national magazine campaign on "Prince of Foxes." They weren't kidding when they called it "an unprecedented advertising schedule," for practically every magazine you pick up these days hits you right in the face with a "Prince of Foxes" ad. The press book calls attention to this campaign and gives the exhibitor additional ammunition in the way of advertising, publicity and exploitation to enable him to follow through. Here again showmen are blessed with a liberal supply of ads of all shapes and sizes, many of them similar to those now appearing in the magazines, so that readers will instantly recall having seen them. Action, thrills, spectacle, romance—all strong box-office elements—are in nearly every layout. Some of the catchlines: "King of Romantic Epics . . . 3 Years in the Making . . . A Spectacular Cast of 50,000"—"Violence Puts the Torch . . . to History's Most Ravaged Age"—"A Saga of Scoundrels in a Century of Infamy"—"I Shall Use a Woman's Lips As I Use a Sword . . . Together We Shall Conquer the World Through a Boudoir." Special accessories for Christmas Season playdates are shown.

* * *

Noting Ella Raines in the ad on the cover of the press book for RKO Radio's "A Dangerous Profession" reminds us that she's the Hollywood gal who likes Bikini swim suits and plans to wear them. Now let's try real hard and get our minds back on the press book. Well, on the third page you'll find a sort of capsule explanation of what the picture's all about, and from this material you could fashion your own advertising lines and publicity stories. But even so, the ads are well fortified with lines of their own. Samples: "The Man Between Crime and the Law"—"Thieves and Killers Are His Customers"—"Tough, Cynical, Smart . . . Until a Dame Causes His One Mistake . . . And Then the Payoff!"

Plants Feature Story

Because Joan Evans is a former Weston, Conn., lass, Manager Harry A. Rose of the Loew-Poli Majestic Theatre, Bridgeport, planted a feature story in the Sunday Post and thereby got some excellent publicity for the showing of "Roseanna McCoy."

Art Contest Based On 'Samson' Story

A new art competition with prizes totaling more than $25,000 in cash, merchandise and scholarship will be sponsored by Paramount and the Institute of Commercial Art of Westport, Conn., in connection with "Samson and Delilah."

Theme of the contest, which is open to all, will be based on the submission of paintings or drawings interpreting any phase of the Book of Judges, Chapters 13-16, of the Holy Bible.

The contest will open on Jan. 1, 1950. Fifty-nine separate competitions will be held.

Preliminary announcements will be made in local theatres and newspapers. When contestants have completed their painting or drawing, they will be required to have a photograph taken of it (no smaller than 2x4 inches, no larger than 8x10 inches). These photographs will then be submitted to a screening committee of local judges to be designated at a later date. Principal award to the winners of the local contests will be a two-year home-study scholarship at the Institute of Commercial Art.

The winner of the first prize will receive a cash award of $2,500, plus an all-expense trip to New York, where he will meet with famous illustrators and motion picture stars. The second and third winners will receive substantial cash and merchandise prizes.

133 Stars Attend 'Hasty Heart' Premiere

With 133 stars listed among the distinguished first-nighters, Warner Bros.' American premiere of "The Hasty Heart" was held on Wednesday evening in Hollywood, with on-lookers watching the gala ceremonies from specially-constructed bleacher seats.

Mayor Fletcher Bowron of Los Angeles headed the civic dignitaries attending the premiere, while members of the consular corps in Los Angeles, representing 34 foreign nations, added a colorful international spirit to the occasion. Famous highland bagpipers, in full regalia, played traditional Scottish airs.

Awards for CMA Showmanship

Successful managers for interim awards in the current Cinema Managers Association drive in the United Kingdom have been announced by the executive judging committee. Based on exploitation results only, these prizes are being given at the end of each four-week period during the drive for extra showmanship and bigger business.

Manager H. Randell of the Luton Odeon, and his assistant R. S. Greenbank, have been awarded £10 and £5, respectively, for their handling of "You Can't Sleep Here" ("Male War Bride"), which was judged the best campaign submitted for a six- or seven-day booking. It included the distribution to every factory in the neighborhood of a d.c. poster "You Can't Sleep Here either—Work Harder, Save More . . ."; a "sleeping woman" on the pitch before an important match at the Luton Football Ground and window tieups in six leading stores.

For the best three-day booking campaign, Manager C. Smith of Rhyl Odeon and House Manager A. J. W. Brett get £10 and £5, respectively. They persuaded the chairman of Rhyl Council to pay the theatre a 'civic' visit on its 12th birthday and ran a "Rhyl Flashback" (borrowed from a local home movie enthusiast). They also divided a map of Africa into 1,500 squares and invited patrons to stake claims for free passes to "Rope of Sand."

A. S. Fieldnig, Odeon, Colindale, North London, won the £10 for the best Sunday program campaign. He mounted a borrowed slide lantern on the marquee and threw a slide advertising "The Black Swan" onto a wall facing up the busy Edgware Road. He also got shops to hang on their doors cards with this copy: "Closed—Going on Sunday to the Odeon" hanging cards in doors.

Seats Go on Sale For 'Foxes' Premiere

More than 1,000 general, unreserved admission tickets went on sale Monday at the Roxy Theatre and United Hospital Fund Headquarters for the gala American premiere Dec. 22 of 20th Century-Fox's "Prince of Foxes." All proceeds go to the United Hospital Fund.

Hollywood and Broadway stars, society and political leaders will take part in the opening-night festivities together with a group of 200 nurses from numerous hospitals in the metropolitan New York area and a 50-voice choral group from the Italian Folklore Society who will sing from a raised platform.

'Francis' to Bow in Berlin on Jan. 20

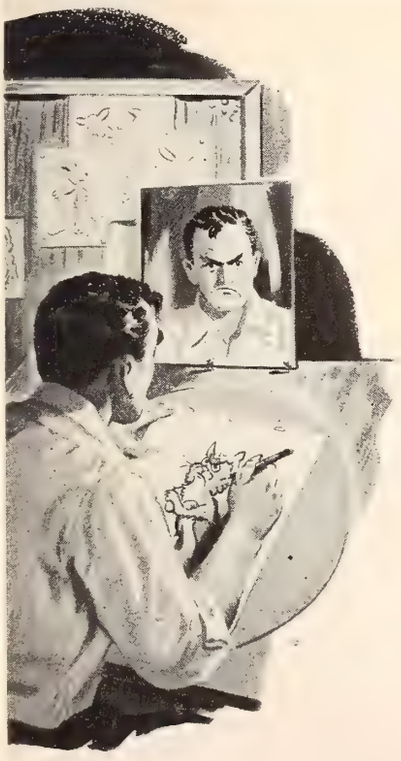
World premiere of Universal-International's wartime comedy, "Francis," has been tentatively set for Jan. 20 in Berlin, with a contingent of Hollywood celebrities headed by Donald O'Connor, star of the film, flying to Germany for the festivities.

The U. S. Air Force and the Army are cooperating with U-I to bring the premiere to the amusement-hungry GIs abroad. The gala event will be completed with all the customary Hollywood trimmings, including arc lights, movie celebrities, music and speech-making. The presence of highranking Army and Air Force officers, as well as a group of Hollywood columnists and correspondents, is expected to furnish added international flavor.

After the premiere, the stars headed by O'Connor will entertain GIs at several points in American-occupied Germany. The movie contingent will be flown back by the Air Force, returning to Hollywood February 1. Arrangements for the event, in the planning stage for many weeks, are in charge of Lieut. Col. Joseph F. Goetz, Chief of the Motion Picture and Entertainment Division, U.S.A.F. and David A. Lipton, U-I's national advertising-publicity director.

Meanwhile, U-I announced a series of invitational "sneak previews" in the 31 exchange centers and other key cities so that all exhibitors may have the opportunity to see "Francis" with an audience. Policy to hold showings in theatres, instead of the customary exchange screenings, was decided upon by U-I sales executives as a result of "Francis" being hailed as one of the funniest pictures of the year.





His pen-and-ink people live for laughter...

BORN on the drawing board, though they are, these little people have the breath of life and laughter that captures hearts the world around—thanks to the creative genius of the animator.

His knowing lines belie the fact that they are folk of fantasy... of pen and ink and paint. For each and every one has the human touch . . . has been fully endowed with character and lifelike movement, through the animator's artistry.

Yet—for all his wit and skill—the animator could not present his gift of laughter to the moviegoing world without the help of film. And this—in types especially adapted to his needs—he finds in the famous Eastman family, whose Fine Grain Master Positive and Background X Negative have been the animator's faithful mediums for many years.

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The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Woman in Hiding

Univ.-Int'l Drama 93 mins.

AUDIENCE SLANT: (Family) The keen pitch of action and suspense in this murder thriller should keep patrons on the edge of their seats.

BOX-OFFICE SLANT: Exploited as a picture of tension and suspense, the film will fulfill any promises made, and with the Ida Lupino name it should do well in most situations.

Cast: Ida Lupino, Howard Duff, Stephen McNally, Peggy Dow, John Litel. Credits: Produced by Michel Kraike. Directed by Michael Gordon. Photography by William Daniels. Screenplay by Oscar Saul. Adaptation by Roy Huggins.

Plot: On the day of her wedding a young woman learns that her husband has murdered her father and married her to gain control of her wealth. To silence her the murderer tampers with the brakes of her car. The car crashes into a river but she escapes and hides while trying to establish his guilt.

Comment: "Woman in Hiding" is exciting entertainment. Ida Lupino gives an excellent performance as the victim of shrewd, ruthless Stephen McNally whose nearly successful attempts to kill her keep the picture at a keen pitch of tension. Howard Duff's effort to help Miss Lupino, whom he loves and believes to be suffering from delusions, by tricking her into the hands of her husband, will keep patrons on the edge of their seats. When Duff finally realizes that Miss Lupino is sane and in danger, he finds her at the family industrial plant where McNally is following her over catwalks high above the floor to push her to her death. The story is well plotted and offers some original and effective bits, as where McNally, mistaking his mistress, Peggy Dow, for Miss Lupino, pushes the wrong girl from the catwalk. Howard Duff is good as the nonchalant young war veteran who rescues Miss Lupino. Peggy Dow is very capable and Stephen McNally gives a strong characterization. Michel Kraike's production values are good and Michael Gordon does an excellent job of straight-forward direction.

Francis

Univ.-Int'l Comedy 91 mins.

AUDIENCE SLANT: (Family) A cinch to win audiences because it's loaded with laughs—not the kind induced by slapstick but genuine, spontaneous rib-tickling laughter. Folks will fall for Francis, the Army mule that talks.

BOX-OFFICE SLANT: Should do big business, once the word-of-mouth starts getting around. Better get behind it with a strong exploitation campaign for the initial opening. After that, your patrons will be talking billboards.

Cast: Donald O'Connor, Patricia Medina, ZaSu Pitts, Ray Collins, John McIntire, Eduard Franz, Howland Chamberlin, James Todd, Robert Warwick, Frank Faylen, Anthony Curtis, Mikel Conrad, Loren Tindall, Charles Meredith, and Francis, the Talking Army Mule. Credits: Produced by Robert Arthur. Directed by Arthur Lubin. Screenplay by David Stern. Adapted from the novel by David Stern. Photography, Irving Glassberg. Special photography, David S. Horsley. Art direction, Bernard Herzbrun and Richard H. Riedel. Technical adviser, Major M. H. Lencer, Corps of Engineers, Res. Music, Frank Skinner.

Plot: Lost behind the enemy lines in Burma, Second Lieutenant Donald O'Connor makes the acquaintance of an Army mule, Francis, who has the ability to talk. The mule saves O'Connor, and when the soldier relates his experience to his superior officers, he is sent to the pyscho ward where he is kept busy weaving baskets. Later, O'Connor gets tips from the mule which save the outpost from enemy attack; but each time he tries to explain how it was done, he is sent back to his basket weaving. A superior officer meets the mule and is convinced of its talking ability, but he, too, causes suspicion among the other officers. Finally, newspapermen meet the talking mule, and a girl with whom O'Cononr had fallen in love is revealed as a spy. Francis is flown back to the United States and apparently dies in an air crash, but O'Connor later finds him in the Kentucky hills.

Comment: Universal-International has an audience and box-office winner in "Francis." Now when we say "audience" we don't mean the Park Avenue or Main Line kind, exactly; we mean that great mass of movie-going people. And when we say "box-office" we don't necessarily mean the art theatres or the ultra-ultra houses; we mean the thousands of box-offices in situations of all kinds throughout the country. With David Stern writing the screen treatment of his own novel, and with Robert Arthur giving the picture top production values and Arthur Lubin providing expert direction, "Francis" is a cinch to win audiences and influence box-office receipts to a considerable degree. Donald O'Connor is better in this comedy than ever before; nevertheless he must take second place to Francis—and all because of the Army mule's ability to talk and to say the things he does. It would be easy to put words into the mouth of almost any animal, but to do it so perfectly that the animation is not noticed and the animal appears to actually talk is high tribute to whoever was responsible. It isn't only Francis but the consternation he causes in the Army outpost in Burma that loads the picture with laughs—not the kind induced by slapstick but genuine, spontaneous rib-tickling laughter. The mule and O'Connor are very capably supported by Patricia Medina, ZaSu Pitts, Ray Collins, John McIntire and others. Don't be afraid of this one, because the folks will fall for "Francis" and your grosses will rise. But get behind it with a strong exploitation campaign for the initial opening. After that, your patrons will become talking billboards.

National Reviewing Committees' Audience Classifications

CHALLENGE TO LASSIE (MGM)
FAMILY—National Board of Review
CLASS A-SEC. 1—National Legion of Decency

ARCTIC FURY (RKO)
FAMILY—National Board of Review
CLASS A-SEC. 1—National Legion of Decency

BRIDE FOR SALE (RKO)
FAMILY—National Board of Review
CLASS A-SEC. 2—National Legion of Decency

East Side, West Side

MGM Drama 108 mins.

AUDIENCE SLANT: (Adult) For the more sophisticated audience, this film has a definite appeal. It is a beautifully produced and enacted dramatic offering with four top star players in the leading roles.

BOX-OFFICE SLANT: As a showcase production scintillating with star names, this sophisticated drama should do business in the metropolitan areas, but it has less appeal for audiences in smaller communities.

Cast: Barbara Stanwyck, James Mason, Van Heflin, Ava Gardner, Cyd Charisse, Nancy Davis, Gale Sondergaard, William Conrad, Raymond Greenleaf, Douglas Kennedy, Beverly Michaels, William Frawley, Lisa Golm, Tom Powers. Credits: Directed by Mervyn LeRoy. Screenplay by Isobel Lennart. Based on the novel by Marcia Davenport. Photography, Charles Rosher. Produced by Voldemar Vetluguin. A Mervyn LeRoy Production.

Plot: A young married couple have settled their differences, but when the husband's former paramour returns from abroad he cannot resist her advances. When the siren's amorous activities result in her murder, the husband is accused but saved by a family friend who acts out of love for the wife. The wife is finally forced to leave her husband because of his weakness for other women.

Comment: This drawing-room drama is based on a best-seller by Marcia Davenport. It is a beautifully-enacted, splendidly-produced picture that has four name-stars handling the leading roles. Being a sophisticated tale of a rich playboy's amorous adventures, its greatest appeal lies with the moviegoers in the metropolitan areas. For the average patron in the small town, its appeal is more limited. James Mason gives a workman-like, true-to-type performance of a man born to wealth who cannot resist other women. Barbara Stanwyck does superbly well in the role of Mason's wife, while Van Heflin as the writer who falls in love with her, and Cyd Charisse as the girl who is in love with him, both turn in strong and humanly recognizable characterizations. Ava Gardner as the siren who keeps leading Mason astray, is understandably attractive. Direction was by Mervyn LeRoy; production by Voldemar Vetluguin.

The Man on the Eiffel Tower

(Ansco Color)

RKO Radio Detective Drama 95½ mins.

AUDIENCE SLANT: (Family) A Parisian murder story of sustained and accumulating interest and fascination, with several superb acting performances and a touch of horror in the final sequences.

BOX-OFFICE SLANT: A tonic for the box-office of every theatre that should bring unusual grosses, with powerful come-on names for the marquee and a dramatic man-hunt all over Paris, to attract patrons.

Cast: Charles Laughton, Franchot Tone, Burgess Meredith, Robert Hutton, Jean Wallace, Patricia Roc, Belita, George Thorpe, William Phipps, William Cottrell, Chaz Chase, Wilfrid Hyde-White and the City of Paris. Credits: An A & T Film production.

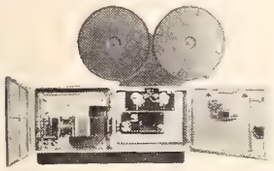
(*Continued on Page* 20)

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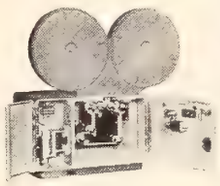


RA-1231B



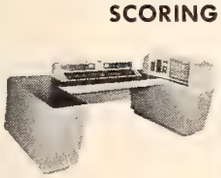
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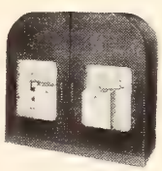


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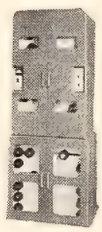
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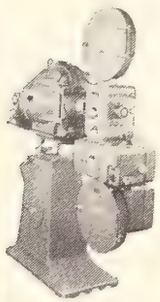
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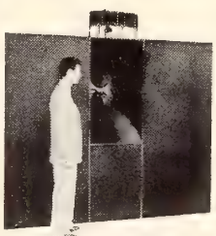
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FORMERLY WESTERN ELECTRIC EXPORT CORPORATION

Box-Office Slants

The Man on the Eiffel Tower

(*Continued from Page* 18)

Produced by Irving Allen. Directed by Burgess Meredith. Screenplay by Harry Brown, based upon Georges Simonon's novel, "A Battle of Nerves." Photography by Stanley Cortez and associate Tony Braun. Music, Michel Michelet. Musical direction, Constantin Bakaleinikoff.

Plot: A wealthy American woman and her maid living near Paris are murdered. The crime is pinned by Maigret of the Paris Surete on a knife-grinder who had gone there to rob her. He stumbles over the bodies and his bloody hands leave fingerprints all over the place. He loses his glasses and is unable to see the man who steps on them and then offers to help him escape the police, but later attempts to murder him. Maigret believes the man innocent and traces the murder to a brilliant former medical student who had been hired for a million francs by the woman's nephew to commit the crime. The nephew is murdered. When the crimes are traced to the medical student, he climbs the Eiffel Tower to cast himself down, but becomes dizzy and descends to be tried and guillotined.

Comment: A Parisian murder story of sustained and accumulating interest and fascination, beautifully photographed in Ansco color, with several superb acting performances and entertainment, excitement and more than a hint of horror in the final sequences. It has many shots of Paris from the Eiffel Tower, a chase over the rooftops, night club and street scenes. In fact the City of Paris is listed among the stars of the production along with Charles Laughton, Franchot Tone, Burgess Meredith, Robert Hutton, Jean Wallace, Patricia Roc and Belita. The film possesses nostalgic interest for all who have visited the city and is a pictorial guidebook for those who have not. Irving Allen has produced it commendably and Burgess Meredith directed with sure touch for its drama and the picturesqueness of Paris. His directorial job equals his acting performance, which is the best he has done in some time. Also, Franchot Tone as the superiorly-grinning hired murderer has never done better work; his role is that of a once brilliant medical student who thinks he is too smart ever to be trapped by the phlegmatic, cool and slow-moving and speaking Maigret, played by Charles Laughton. Audience interest is centered in Laughton as he patiently seeks the evidence that pins the murders on Tone, clearing Meredith, a poor and humble knifegrinder who had gone to the aunt's home to rob in order to meet the incessant demands for money from his wife, Belita, and been traced by Laughton through his thick glasses which Tone had crushed, leaving him blind. Robert Hutton acts persuasively as the weak, young husband who hires Tone to kill his aunt that he may inherit her fortune and buy off his wife, Patricia Roc, so he may wed Jean Wallace.

Sands of Iwo Jima

Republic War Drama 109 mins.

AUDIENCE SLANT: (Adult) War drama that pulls no punches in its portrayal of the heroism and horrors of one of the historic battles of the Pacific theatre in World War II. There is ringing sincerity to this drama and great theatrical effect in the outstanding characterization contributed by John Wayne in one of the most vigorous roles of his successful career. Another important point in favor of audience reaction is the effective emotional impact of the personal dramas of several appealing characters.

BOX-OFFICE SLANT: With the magnetic potency of John Wayne's popularity to give it impetus, "Sands of Iwo Jima" has the prospect of bigger draw than automatically attaches to war drama at this time. It can become an outstanding grosser—and will—if properly exploited.

Cast: John Wayne, John Agar, Adele Mara, Forrest Tucker, Wally Cassell, James Brown, Richard Webb, Julie Bishop, James Holden, Peter Coe, Richard Jaeckel, Bill Murphy, George Tyne, Hal Fieberling, John McGuire, Martin Milner, William Self. **Credits:** Associate producer, Edmund Grainger. Director, Allan Dwan. Screenplay, Harry Brown, James Edward Grant. Photographed by Reggie Lanning. Art director, James Sullivan. Music by Victor Young.

Plot: John Wayne, veteran Marine, is sergeant of a squad he commands and trains with unrelenting severity. There is conflict, especially with one boy—John Agar—whose father was a Marine colonel under whom Wayne served. The boy is bitter, rather than proud of the fact that he comes from a long line of soldiers. But he and others in the squad learn in battle that Wayne's insistence upon strict dicipline is in line with his devotion to the rules of the soldier. And those remaining in the squad after the heroic victory at Iwo Jima pay him final tribute when a sniper's bullet finds its fatal mark in his breast just as the last of the enemy are driven from the barren island.

Comment: This is a picture that dares to portray war in all its gory detail and with all the heroism that devolves upon the individuals who make up the disciplined mass of humanity which moves into enemy territory against the fury of the defenders' matching skill, clever plan and mighty armament. The very sincerity of "Sands of Iwo Jima" is its greatest asset as a motion picture—that and the almost perfect casting and effectively written personal drama and romance of appealing characters. John Wayne never did a more convincing characterization than that of the brittle-surfaced Marine who knows no creed but that of the soldier. But, unlike so many of the stereotyped tough sergeants of war pictures, this squad commander is flesh and blood as well as bone and sinew. For that reason *Sergeant Striker* measures up to the dramatic necessities as the centrifugal force in the conflicts that set man against man during the interludes between battle action. For another point of advantage, "Sands of Iwo Jima" has a script that holds itself down to the drama of a relatively small number of men and relates them to the panoramic holocaust of a major battle in World War II. Few war dramas have so successfully associated the personal lives of men in battle with their home ties and families as does this one, and these elements of clean romance and sentimental ties may prove an important factor in giving "Sands of Iwo Jima" more appeal to the feminine patronage than the war picture ordinarily enjoys. Allan Dwan's direction is thoroughly effective in developing the drama and the spectacle of his story. John Wayne's support is excellent, with a stand-out performance by Forrest Tucker as a veteran who has had his differences with the sergeant in the past; a good portrayal by John Agar of the soldier who is serving merely out of duty, and convincing work by James Brown, Wally Cassell; by Adele Mara and Julie Bishop in the two brief feminine roles, and all of the others. "Sands of Iwo Jima" is an ambitious essay in production and stands as a credit to its studio and sponsor—Republic Pictures.

'The Hasty Heart'

The climax in this adaptation of the stage play of the same name is reached when he who fears the hasty heart, a proud Scot soldier, learns that he is about to die and suspects that his companions in a Burma hospital have been guided only by pity in breaking through his reserve. It's unusual, moving, and strongly angled for women, as STR's London review indicated (Sept. 24, 1949), and fortunate in the selection for the central role of British newcomer Richard Todd, who "literally dominates the screen." Patricia Neal, as a nurse, and Ronald Reagan are among the group. Vincent Sherman produced and directed; release is through Warner Bros. 99 mins.

Cinderella

(Color by Technicolor)

RKO Disney Feature Cartoon 74 mins.

AUDIENCE SLANT: (Family) Technically this is top-grade Disney, with gorgeous Technicolor, happy animation, some extravagant characters and a story that will appeal to all ages. Various animal characters introduce novelty and fantasy and charm approaching, though not quite equaling "Dumbo."

BOX-OFFICE SLANT: A "must" for every theatre in the country, or in the world. Exhibitors have only to let the public know it is superb Disney animation of the age-old fairy-story romance that has enchanted humanity since its first telling.

Credits: Presented by Walt Disney. With the vocal talents of Ilene Woods, Eleanor Audley, Verna Felton, Claire Dubrey, Helene Stanley, Luis Van Rooten, Den Barclay, Rhoda Williams, James MacDonald. Special processes by UB Iwerks. Music editor, Al Teeter. Musical direction, Oliver Wallace and Paul Smith. Songs by Mack David, Jerry Livingston and Al Hoffman. Orchestration, Joseph Dubin. Story by William Peed, Ted Sears, Homer Brightman, Kenneth Anderson, Erdman Penner, Winston Hibler, Jerry Reeves and Joe Rinaldi. Effects animators, George Rowley, Joseph Meader and Jack Boyd. Directors, Wilfred Jackson, Hamilton Luske and Clyde Geronimi. Production supervision by Ben Sharpsteen.

Plot: The old nursery story of Cinderella, made a drudge by her stepmother and stepsisters, but winning the heart of the Prince at the ball and becoming his bride when hers is the only foot in the kingdom to fit the glass slipper which she left behind when she fled the ballroom at the stroke of twelve. There are various animal characters introduced, birds, mice, a dog, cat and horse, with consequent new action. Story is animated throughout with no in-person human characters.

Comment: Technically, this is top-grade Disney, with gorgeous Technicolor, clever and happy animation, some extravagant characters and a story that will appeal to all ages—the first Disney animated love romance with a special crook-of-the-finger to girls and youths in the middle and later teens. Parents and grandparents will enjoy it too, for the story of the drudge becoming a princess has been standard for storytellers for ages. Artistically, "Cinderella" does not quite equal "Dumbo" in charm, fantasy or originality, for in "Cinderella" the basic story, characters and action are limited by

the very familiarity of the story. Too many liberties, therefore, could not be taken with the plot. The element of surprise is introduced through the animal characters, the blue birds, red birds, mice, the dog, cat and horse, all of which do valiant service in behalf of Cinderella—with the exception of Lucifer, the big lazy cat which shares the villains' roles with the stepmother and two stepsisters. This is legitimate screen and animation technique in expanding a short nursery story into a 74-minute screen divertissement. Animation and beauty of color photography has never been better in a Disney production and the expanded story interest is maintained, sometimes heightened, by the introduction of the extraneous animal characters. Cinderella herself is the cynosure of all eyes and attention throughout—a very human animated girl who steals into the heart by her nobility and long-suffering patience. Of the half-dozen songs in the feature, easily the best are Cinderella, So This is Love and A Dream Is a Wish Your Heart Makes. By and large "Cinderella" is superb Disney with an appeal as universal as the original story and a "must" for every theatre in the country, or in the world for that matter. Exhibitors have only to let the public know that the feature is top-grade Disney animation of the favorite childhood story that has gripped the imagination and sympathy of mankind, pictured in brilliant color.

Malaya

MGM **Adventure Drama** **98 mins.**

AUDIENCE SLANT: (Family) Slow-paced at the beginning, this story picks up speed and contains some exciting sequences of bold adventuring that will hold the interest of moviegoers and give them an evening of solid, often exciting, entertainment.

BOX-OFFICE SLANT: The star-studded cast, a secret wartime operation and the destruction of the Japanese war vessels will pull in patrons who like action and adventure in strange lands. Should do good business in all theatres.

Cast: Spencer Tracy, James Stewart, Valentina Cortesa, Sydney Greenstreet, John Hodiak, Lionel Barrymore, Gilbert Roland, Roland Winters, Richard Lee, Ian MacDonald, Tom Helmore. **Credits:** Produced by Edwin H. Knopf. Directed by Richard Thorpe. Screenplay by Frank Fenton, based on an original story by Manchester Boddy. Photography by George Folsey.

Plot: Adventure yarn about getting raw rubber out of Malaya under the noses of the Japanese occupying forces, with ex-newspaper man James Stewart and adventurer Spencer Tracy, freed from Alcatraz for the purpose by the government, aided by a Dutch saloon keeper of Penang, Malaya, and by the Navy.

Comment: Slow-paced at the beginning, this story picks up speed and contains some exciting sequences of bold adventuring that will hold the interest of moviegoers and give them an evening of solid and often exciting, entertainment. Work in all production departments has been effectively handled, making the story credible and suspenseful in the later sequences. It is reported to have been based on a hitherto secret naval operation during the war against the Japanese. Spencer Tracy gives one of his more picturesque portrayals as the adventurer, who resumes his often interrupted romance with Valentina Cortesa, singing girl in Sydney Greenstreet's Penang saloon, acting with debonair insouciance, with an iron fist underneath. James Stewart plays "straight" and seriously his role as the newspaper man who is out to help his country get much-needed rubber, and to avenge the death of his brother at the hands of the Japanese. Sydney Greenstreet's quiet acting of the Dutchman is another of his finely shaded characterizations. Miss Cortesa, while not strictly-speaking beautiful has a slowly-emerging charm that engages the interest. Lionel Barrymore, John Hodiak, Gilbert Roland and the others are good in lesser roles. "Malaya" should attract patrons who like action and adventure, and the star-studded cast won't hurt, either.

'Kenji Comes Home'

This 35-minute documentary, produced in Japan with an all native cast by Paul F. Heard for the Protestant Film Commission, is intended for release through the Religious Film Association Inc. for use in schools and churches, with the possibility of a more general commercial release considered. Narrator William Caufield conveys the story of Kenji, a Japanese soldier who returns home to a war-torn Japan now torn by political strife. In his struggles for orientation he finds two courses open, the communists who offer strong though violent leadership, and the church which represents human dignity and a democratic way of life. The picture ends with Kenji's problem unsolved, and the implication is that all Japan, represented by puzzled Kenji, stands at the point of decision. Capable performances by the principals and good narration give the film an undeniable power, and the view of present-day physical and political Japan is highly interesting. The film is well worth seeing.



Above: Photo snapped on location at the Alexander Film Co., during the filming of a new movie-ad series for the Bulova Watch Company. More than 24,000 advertisers in the nation rely on Alexander for the production of top-quality, interest compelling movie-ads!

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Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



Show Sense

Jack Jackson

Industry Men on Industry Problems

Just about every exhibitor I've visited in recent months has had a veritable Pandora's Box of problems to be examined, explained and/or, in instances, excused. Here, then, are drops of wisdom dropped from the great and near-great attending the Memphis Tri-State confab in October. Probably in these remarks, from far more qualified authority than this writer, some of you who read these weekly discourses will find the answer to some problem of particular moment to you or your theatre. Any and all are deserving of being filed away for future reference because you can't tell when the advice of personalities such as these will come in mighty handy.

On the much-mooted Federal Tax and the possibility of its reduction, Gael Sullivan of TOA expressed the opinion that there was hope for remission of the burden at the January session of Congress. He gave out with an interesting example in figures that might prove of great weight when you talk with the elected national legislators from your state and district. Here it is:

With movie attendance batting in the vicinity of 90 million weekly, it is determined that the average family patronizing our theatres pays Uncle Sam the sizable sum of $36 per year as a tax on its ticket purchases.

Mayhap a little investigation along this line concerning the attendance at your theatre would provide material for a screen trailer that would "get up the dander" of the customers who foot this bill. Even a petition, huh? It might be wise to remember that your Congressman should be admonished about letting any bill for theatre tax reduction be tied to measures opposed by strong lobby formations. The last bill got mixed up with the bill to eliminate the margarine tax and ran smack into the combined defense of the dairy states. Could be that the combo of butter and budget resulted in failure.

With film rental on the constant rise, just about every owner and manager is becoming more and more aware of concessions as a major factor in potential theatre profit and looking for ways and means of improving the "side" revenue. Alfred Starr, of the Bijou Amusement Co., Nashville, Tenn., gave out with some alluring information about the profits to be realized from an alliance of popcorn and screen corn and making the candy bar and hot dog a companion of the theatre arts. Today, as never before, the concession stand is the exhibitor's most loyal and potent ally in profitable distributor negotiations.

Suggest Old Process of Free Popcorn With Admission be Reversed

Starr told how one of his circuit's red ink operations had gotten into the black via the process of "dead-heading' the box-office and depending on the concession sales. He facetiously suggested that the old process of free popcorn with admission tickets be reversed and then, in all seriousness, recommended that TOA set up a committee to meet regularly to discuss concessions and ways and means of improving the revenue therefrom. He declared that through good merchandising methods theatres could increase their concession sales from $50 to $1,000 per week. He related details of an interview with one of B&K's major executives about the long argument in that circuit about whether or not their "showcase" Chicago Theatre should give popcorn a place on the menu. When one week's trial resulted in $4,000 gross sales, all arguments ended and the "kernels" held the fort.

Herman Levy, general counsel for TOA, threw light on two subjects that rate pretty close to tops on the exhibitor's puzzle sheet. Regarding the new wages-and-hours law, Levy explained that exhibitors doing business in one state only were not affected. Exhibitors doing business in two or more states would be required to comply with the letter of the Federal law in wages paid their office force and others handling reports or performing services in the general offices, warehouses, etc. for theatres located in other states. However, the service staffs, maintenance, cleaners, etc., of individual theatres in other states remain outside the law's scope.

He pointed out the failure of the Hollingshead Company to make their Drive-In patents hold good in court and the action of ASCAP in letting their New York appeal remain unheard. In connection with the ASCAP dispute, he referred to the possible results to exhibitors regard-

(*Continued on Page* 24)

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FOR BRIGHTER SHOWS

Pointers on Projection and Sound

Whenever the auditorium is re-painted or redecorated, sound distribution at all frequencies needs to be re-checked very carefully. Not all the sound the patrons hear comes directly to them from the loudspeakers; a substantial percentage of it arrives via reflection from wall or ceiling surfaces. Any change in those surfaces, even simple painting, may alter their action toward sound of some frequency or of all frequencies, and thus affect the quality of the sound patrons hear. The service inspector can make the necessary check-up.

●

It is a good practice to operate every switch and volume control in the projection room each morning before turning on power, regardless of whether such switches and controls are normally used or not. The effect will be to wipe tarnish off the blades and contact points and prevent it from accumulating to an extent that may make the contact inoperative or noisy when it is needed.

●

Whenever it is necessary to solder or resolder internal sound equipment wiring, internal rectifier wiring, etc., future trouble may be prevented by placing a double thickness of newspaper in position to catch any hot solder that may drop during the procedure. Otherwise tiny droplets of solder, falling unnoticed, may create a short circuit at the time; or may be moved long afterward by vibration into a position where they can cause a permanent or intermittent short-circuit.

●

Wherever rubber is used for insulation in any electrical equipment, it is very important to protect that insulation against accidental seepage of lubricating oil. Oil decomposes rubber. Then the insulation can break down very unexpectedly, stopping the show. Finding and curing that kind of trouble may take so long that the theatre will be compelled to issue refunds. The sensible precaution against that possibility is to keep lubricating oil where it belongs.

●

In wiring up the projection room of a new theatre, or in making any wiring changes in an existing room, ultimate economy is always served by specifying conduit and conductors somewhat larger than are needed at the time. This means using material that is slightly more expensive; but the labor cost remains the same. And the next time some change is needed in that projection room, the oversize conduit will carry extra wires; the oversize wire will carry additional current, and a very great economy may thus be effected.

●

In some types of projection equipment, projector and/or lamphouse move slowly out of optical alignment because of vibration. When that happens, the quality of the show suffers. In theatres in which this fault is possible, the management should allow occasional overtime for accurate re-check of optical alignment and correction as needed.

Show Business

COAST TO COAST: Cleveland theatres, as a public service gesture, are going to run a trailer through the holiday season showing the results of drunken driving. . . . And in a similar vain, though more of a friendly gesture than a public service, is the share the Salt Lake City theatremen take in putting on the Christmas decorations which that city yearly unveils for the Santa Claus season. . . . That same spirit is manifest in the old folks' theatre party at the Utah Theatre, which this year saw nearly 1,000 persons over 70 as guests of Manager Charlie Pincus and the Utah Theatre. Incidentally the men outnumbered the women this year. . . . Out in Milwaukee, 400 orphans were the guests of the Duffers Club which tied in with the Granada Theatre for a Christmas party. . . . And in Chicago theatremen pledge over $5,000 for the Levy Arthritis Hospital at Hot Springs, Ark.

The Melrose at Melrose Park, Ill., has added a new screen. . . . In Chicago, Joseph Rosenburg, president of Otlair, which has bought a third interest in the Rialto, said his company plans to buy the rest. . . . The Canton State, owned by Irving and Jerome Reinhard, has switched to straight pictures from burlesque and the Esquire has gone "art." . . . Thieves knocked off the combination of the Lake at Rochester but didn't get the cash. . . . Blatt Brothers, who run 22 houses in north Pennsylvania and western New York, this week bought the Aurora at East Aurora, N. Y., from Elbert Hubbard II, and plans to increase the seating capacity by 200. Merritt A. Kyser and the entire staff remains under the new set up. . . . Vaudeville goes back to Cincinnati in the Ablee on Dec. 29 with the main roadblock, an agreement with the musicians union, settled through a one-year contract. Motion Picture Council of Norwalk, Conn., is asking for special admissions on junior and senior high school tickets. . . . In Spokane, the new house at Terrance Town will have 2500 seats instead of 1,250, and in New York Harry Kalmine is holding a meeting of Warner Zone managers. . . . Strand at Bloomsburg, Pa., is being remodeled. . . . Messmore Kendall, managing director of the New York Capitol and his son, Messmore, Jr., celebrated their birthdays together in their Capitol penthouse apartment on Dec. 12. The 35-year-old Majestic at Columbus, Ohio is to be torn down, with Manager C. O. Littler transferred to another Libson-White house.

* * *

MANAGEMENT: Bill Moore, assistant at the Lockwood-Gordon, Danbury, has been moved to assistant at the same circuit's Plaza at Windsor. . . . D. Joe Abbott has taken over the Midway, Midway, Ky., from the Hurt interests.

* * *

THEATRE CHANGES: Bill Steward of the Marco at Waterford, Calif., has taken over the Orland at Orland. . . . G. E. Tannatt of Fontanelle, Ia., has sold the house to G. O. Dunkerson. . . . R. B. Ricketts sold his Babbit Court in Nevada Town to Charles Leonard. . . . The Liberty, Bridgeport, has been bought from the Morris Kaufman estate by Joseph Czink, Bridgeport projectionist. . . . Lester R. Dollison has taken the Rex and the Star at Amarillo from S. D. Leon. . . . The Dipsons will take over the Family at Batavia, N. Y., when the Warner Bros. lease expires.

Aids Water Campaign

Loew's Theatres in New York City are cooperating in the campaign to "Save Water." Three short trailers repeating the slogan are being inserted into each program; 22x28 cards appear in every Loew lobby; "Save Water" copy is being inserted in Loew's Movie Guide and on heralds and other advertising.

Movie Quiz Shorts Details Revealed

Details of the new shorts to be released by Movie Quiz Sales Company (STR, Dec. 10, p. 28) starting in February, 1950, were announced in Hollywood this week by Frank Moser, president.

The one-reel shorts are emceed and narrated by Grant Withers, who explains the procedure in handling the cards received by patrons. Each question has a point rating, thus lessening the possibilities of a tie in the final tally. When the reel ends, the usher collects the cards, leaving an identification stub with the patron. Scores are computed from a master key card in a few minutes, and the results are announced at the conclusion of another one-reel short.

Individual theatres will post local prizes, and the highest scorers of a 13-week series in each region of 250 houses will be brought to Hollywood to compete over an American Broadcasting Show for the final prizes. A total of $200,000 in merchandise will be awarded in each of four 13-week contests. A press book, mats and exploitation material are furnished to exhibitors subscribing to the Movie Quiz shorts.

Vaudeville Return Becomes Civic Event

When vaudeville returned to the boards of the Orpheum Theatre, Fox West Coast Oakland house, the event was turned into a civic enterprise with Mayor Clifford Rishell proclaiming "Vaudeville Week". Many stunts to evoke attention were utilized by the F-W staff including wide usage of banners and decorations. Contests, personality interviews are being utilized to keep the live-shows moving and before the public. Hanns Kolmar handles the publicity.

Mechanical Santa Claus

Axel Sorenson, Vogue Theatre, Beresford, S. D., is displaying a mechanically-operated Santa Claus in his lobby during the Christmas holiday season.—OM.

New Theatres

Jasper, Ind.—Mid-Way Amusement Corp., a 400-car drive-in here.

Boston—E. M. Loew circuit, a 600-car ozoner at West Springfield, Mass., construction to start in the spring.

East Liverpool, O.—Charles Pittenger, a 400-car ozoner near Chester, to cost $60,000.

Litchfield, Ill.—Frisina Amusement Co., a 750-carrer to cost $100,000 near city outskirts on Route 66.

Washington, D. C.—Sidney Lust Theatres, a 1,000-seater, with parking space for 750 cars, in Viers Mill Village shopping center.

Bowling Green, Ky.—Dave Duff and Alton Rush have begun construction of the Lost River 600-car ozoner.

Eudora, Ark.—O. G. Wren, a new film theatre here.

Knoxville, Tenn.—Paramount Theatres, a 1762-seater here on the site of the present Lyric.

Hillsboro, Ill.—The Butler family of Hillsboro, an under-skyer here; Unnamed backers, an ozoner at Staunton.

Chicago—Lem Whorley and Dave Walker plan a new theatre at Geneva, Ill.

Chattanooga, Tenn.—Eastern Theatres, a new 1,300-seat theatre here to be called the Center and to cost around $300,000.

Serves Town, Gets Front-Page Honors

When Manager Don Campbell of the Rio Theatre, Clyde, Texas, received his copy of the Clyde *Enterprise* recently, his eyes nearly popped out of his head.

For there on the front page, right up at the top, was the headline: "Don Campbell, Rio Theatre Proprietor, Praised by Clyde."

Of course there was a reason for this front-page coverage, and Don must have realized it once he got over the initial shock. You see, he is an active participant in community affairs. Here is what he read:

"One of Clyde's most civic-minded citizens is Don Campbell, proprietor of the Rio Theatre. He has been highly commended by the citizens of Clyde for his cooperation and goodwill in all matters, even though his business of running a really first-class show in Clyde may suffer financially.

"Mr. Campbell has furnished loudspeaker equipment and brought a man from Abilene to give a play-by-play announcement of each game. He has closed his show during the ball games, and then so no one would miss seeing some scheduled picture, he has opened the theatre after the games.

"He has given liberally of his time and business to all the organizations of the town. The City of Clyde is extending him their thanks and appreciation in this public manner. May success attend you in every way.

"Mr. Campbell is bringing the very best in motion picture entertainment to Clyde. He has as good screen and sound equipment as can be found in theatres many times larger than the one here. Clyde is indeed fortunate to have a theatre such as the Rio."

There's only one way you can gain spontaneous press and public recognition such as has been accorded Campbell, and that is to devote yourself just as wholeheartedly to the affairs of your community as to the management of your theatre.

Ice-Cream Eating Contest

A tieup was made with a local dairy to supply the ice cream for an ice-cream-eating contest on the stage of the Capitol Theatre, Middletown, Conn., by Owner Sal Adorno, Sr. The dairy also sponsored the contest.





Jackson . . .

(*Continued from Page 22*)

ing ASCAP's request to the Government for the privilege of collecting both synchronization and performance tribute from producers. If and when the producers agree to absorb the double assessment, Columbia's action on "Jolson Sings Again" may possibly set the pattern for rental demands. Columbia paid a flat fee of $50,000 on "Jolson" and are reported as asking 60 per cent deals for exhibition rights.

Henry Reeve, president of Texas Theatre Owners, drew attention to the "saturation demands" of flat rental contracts—predicted on top percentage figures of previous engagements—as eliminating all prospect of relief from exorbitant film costs. In comparing the long-ago to now, he drew the picture of the once free-for-a-pass help against the present high cost of incompetent labor and the absence of the "sleeper" from film release schedules. To illustrate the impossibility of the low-grossing ($700 per week and under) theatre to profitably operate under existing demands for 35 and 40 per cent rentals, he offered this figure picture:

"From the first 100 tickets at 35 cents admission—and frequently 100 represents close to mid-week total daily attendance—$7 goes for transportation, another $7 for Uncle Sam. At 35 per cent the film company extracts another $12.25, leaving $8.75 with which the exhibitor must pay rent, light, help, shorts, advertising."

Admitted that the first 100 customers is not a normal average of accounting, this still is a pretty good job of illustrating just what the low-grossing house is up against to make ends meet and leave a surplus in the bank. His observation about Uncle Sam's tax bill frequently exceeding exhibitor profit is well known to every little theatre operator and a mighty convincing argument to use on your Congressmen.

The 16-mm. situation drew fire from Gael Sullivan, Herman Levy, M. A. Lightman and others. Levy spotlighted the recently discovered activities of grocers, etc., on the Atlantic Coast who run midget shows in a back room, or on an adjoining lot at night, admitting the children or shoppers in return for the purchase of a candy bar or some other item. The practice is growing and digging into theatre receipts.

Treasury Dept. Best Ally

Sullivan contended that the best ally in such instances was the U. S. Treasury Department, which could be called upon to check and prosecute instances where there was a violation of the Federal tax laws. The Government has repeatedly ruled that admission—so far as the law is concerned—to any entertainment is the cost of any item required to be purchased as a condition to attendance. Since taxes start at 10 cents this lets the average candy bar out. But Sullivan contends that in any group of 200 children—the average attendance at these shindigs—there is certain to be many adults who would not have been admitted without patronage to the store. Maybe he's got something. At least it's worth trying, and visits from the Treasury Department officers with consequent examinations are considerable nuisance to any merchant.

M. A. Lightman came up with the best possible avenue of approach when he suggested that the big companies be asked to quit releasing features to the 16-mm. market—why not the smaller companies too? He acknowledges the practice to be beyond cure in such instances where the producers have sold their copyright and exercise no control over the product. But such lapses from the good business path, now that they've been pointed out, can be avoided in future. An outstanding example is that of Paramount which withdrew its films from the pint-sized arena when Leonard Goldenson showed the top brass that the 16-mm. department had been able to show a yearly profit of a meagre $200,000. Since that is approximately comparable to the profit of a good "B" picture, the amount was considered more of a hazard than asset and exclusive 35-mm. sales decided upon.

Knowing Paramount to be among the most aggressive of distributor sales organizations, it is difficult to believe that other majors are finding any great quantities of pay dirt in the 16-mm. field. Organized action such as M.A. suggests might serve to mitigate—they can't entirely eliminate—the ravages of the 16-mm. films on theatre box-offices. It's worth a try and should be on the agenda of Allied, TOA and all the state organizations.

Lester Cowan, Hollywood independent producer, gave those outfits who buy on a basis of participation in production costs something to think about. Cowan declared that he has managed to put some pretty good grossers— "GI Joe," as an example—on the market at costs well below the half-million mark. "Not Wanted" was brought in at $140,000. However, when he offered the film for distribution, the distribution heads cautioned against letting the low cost be known and insisted on padding the score to "build prestige" and influence opinion.

Paramount's Duke Clark, southern division sales manager; Francis Harmon, MPAA; 20th's Al Lichtman; Si Fabian, George Murphy and others pitched vocal barbs at the industry's failure to get attendance from the "past 40" crowd. Fabian got his figures down to the "past 30" nest. Believe me you that all the reports are mighty discouraging and, without getting out my pencil and paper, I'd say that the composite of figures given shows that we are, at best, only getting about 33 per cent of the attendance potential.

This is one place where the ball is right in the middle of the exhibitor's lap. The score is pretty disgraceful and I kinda take it personally because for the past three or four years I've been haggling and nagging, while, at the same time providing ways and means of reviving the interest of that immense gang who "just got tired of movies." The national campaigns of producer-distributor origin are directed to all groups and ages. The coverage is—on most of the better pictures—close to saturation. But the trouble is that the local exhibitor has grown to depend on such "assist" media and fails to exert the necessary pressure when the picture is playing his theatre. When Duke Clark brought out figures to show that "Blue Skies"—which was given a "full coverage" national ad campaign—failed to attract 25 per cent of potential and that attendance fell below 15 and 20 per cent in some states, it's time to point the finger of blame—yes, and shame too—right in the exhibitor's kisser.

Analyze Your Community

Why not set down tonight, fellows, and analyze your own community? Find out who and where this strata of potential patronage exists and then figure a way of getting them back in the box-office lines. It can be done, and I wish I had space to elaborate on the ABCs of going about the job. But you can figure it out if you take the time—and it's well worth the time.

There was no end of comment on competitive bidding, the probability of divorcement resulting in higher prices for films and thereby becoming a bust rather than boom so far as the independent exhibitor is concerned. the prospect of the newly organized exhibitor's production company as a palliative for this threat, and no end of other matters of interest to all of you. I'll try to get around to them all later, but right now my blond biscuit-baker is jingling the Christmas shopping bells, so I'll have to call quits.

Newsreel Synopses

(*Released Wednesday, Dec.* 14)

ALL-AMERICAN (Vol. 8, No. 373)—Tulsa school; Chicago Santa; Democrat dinner; Negro AVC official; Hastie sworn; Nashville Shriners' gala day.

MOVIETONE (Vol. 32, No. 99)—Atom leak hearing; Santa Lew Lehr; Trophy to Hart; Louis fights again.

NEWS OF THE DAY (Vol. 21, No. 229)—Pope proclaims holy year; Navy salutes Shah; Doctor of year (ex. N. Y.); Herring run; Brawny brothers; Louis fights again.

PARAMOUNT (No. 32)—Louis fights again; Li here; Navy salutes Shah; Vishinsky sails; Report on Yugoslavia.

TELENEWS (Vol. 3, No. 49B)—Atom leak hearing; Yugoslavia youth; Li here; Norse liner here; Historic ship destroyed; Mexico fire; Guatemala flood; Italy flood; Fascist documents.

UNIVERSAL-INTERNATIONAL (Vol. 22, No. 307)—Defense parley; Globe girdler; Herring run; Brawny brothers; Trophy to Hart; Louis fights again; Oregon State five beats NYC; Li here.

WARNER PATHE (Vol. 21, No. 34)—Inside Yugoslavia; Doctor of year; Li here; Vishinsky sails; Atom leak hearing; North Pole, N. Y.; Brawny brothers; Trophy to Hart; Cardinals beat Ram eleven.

(*Released Saturday, Dec.* 17)

MOVIETONE (Vol. 32, No. 100)—Floods in Italy; Historic ship sunk; U. S. lady ambassador; Elizabeth at Malta; Male crochet champ; Skiing; Figure skating champ; Surf-boarding.

NEWS OF THE DAY (Vol. 21, No. 230)—Santa Melchior; New Army transport; Floods in Italy; Five babies in year; Elizabeth at Malta; Skiing; Surf-boarding.

PARAMOUNT (No. 33)—CCNY-SMU basketball; Santa Melchior; Elizabeth at Malta; Cooking contest; Five babies in year; Airlift men honored.

TELENEWS (Vol. 3, No. 50A)—Parnell Thomas jailed; Mt. Etna erupts; Czechs learn Russian; Korea uses Marshall aid; Waterless diving; Dog contest; New Army transport; Census snooping scored; Browns football champs.

UNIVERSAL-INTERNATIONAL (Vol. 22, No. 308)—New Army transport; Historic ship sunk; Shah at Hoover Dam; German gymnasts; Jewelry fashions; Santa's greeting.

WARNER PATHE (Vol. 21, No. 35)—Oath to Israel; Historic ship sunk; Australian flying foxes; Parnell Thomas jailed; Shah at Hoover Dam; Medina on vacation; Tokyo raider now preaches there; Automatic parker; Fashions; New Army transport; Historic America: Sutter's Mill.

Big Brother Show For K.C. Orphans

"Big Brother Day" carried out at the Missouri Theatre in Kansas City recently proved to be one of those promotion projects which develops goodwill for all connected with it. The plan was carried out by Lawrence Lehman, manager of the Kansas City link in the RKO circuit, and the Junior Chamber of Commerce, with George Wilson, president, and Preston Russell, chairman of the event, cooperating.

The theatre, showing "Ichabod and Mr. Toad," played host to about 1,000 orphaned and underprivileged boys at a special Saturday morning show. The JCCs laid plans for gathering up the boys from 21 social agencies in greater Kansas City, and arranged with other firms and agencies to make the program one of complete enjoyment for them.

The Public Service Company cooperated by providing busses to deliver the boys from the orphanages and agencies to the theatre and return. The National Biscuit Company furnished cookies for all, and Jianas Brothers Green Mill Candy Co. furnished candy. Lehman then played host to the boys and their escorts for the show. Five cartoons were added to the regular schedule as special entertainment for the show.

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

The former French star, Florence Marly, had her option exercised by Allied Artists. She is scheduled to star in "Maid for a Man," to be produced by the King Bros. in England early next year.

* * *

The Mark Robson-Robert Wise organization, Aspen Productions, purchased the screen rights to the magazine story, "Love Scene," by Peter Helmers and Doris Dates. Robert Blees has been signed to develop the screenplay and production is slated for the early part of the year. Theron Warth produces.

* * *

A long-term directorial contract was handed Edwin L. Marin by Warner Bros. Marin is currently directing "Colt .45," Technicolor western which stars Randolph Scott, Zachary Scott and Ruth Roman.

* * *

Producer Stanley Kramer signed Composer Dimitri Tiomkin, who composed scores for "Champion" and "Home of the Brave," to a three-picture pact. Tiomkin's first, under the new deal, is Kramer's current production "The Men." Contract takes composer through producer's remaining pictures under his UA releasing deal.

* * *

John Archer, who played the top male role in the George Pal Production "Destination Moon," has signed three future picture commitments. Two he will make with Pal and the third is for an important role in the Shenandoah production, "Proud River." Pal's next picture "Capital Punishment," will be the first to go.

* * *

Arrangements have been completed between MGM and U-I for the latter studio to borrow Jimmy Durante to co-star with Donald O'Connor in "The Milkman." Original screenplay by Martin Ragaway and Leonard Stern gives Durante the role of a milkman-instructor to a group of young recruits. Mid-January is the starting date, with Ted Richmond producing.

* * *

Monogram's Cinecolor special, which producer Walter Mirisch plans to start after the first of the year, will have Ford Beebe directing. Beebe's last chore for the producer was "Bomba on Panther Island," recently completed.

* * *

Purchase by RKO of an original screenplay, "Hunt That Man Down," by Thames Williamson, was announced by Executive Producer Sid Rogell. Williamson is the author of "Hunky," "Sad Indian" and other popular novels.

* * *

Anne Pearce, young U-I contract player, has had her option lifted by the studio and immediately signed to a part in "Rose Queen."

* * *

Another directorial assignment was handed to John Sturges by MGM. The new picture "Right Cross," starring Dick Powell and Ricardo Montalban and produced by Armand Deutsch, again teams Sturges with Montalban, whom he directed in the studio's "Mystery Street."

* * *

Ronald Reagan, Charles Coburn and Edmund Gwenn get the top roles in Universal-International's domestic comedy "Louisa," which is planned as one of the studio's top pictures for 1950. Robert Arthur will produce, with Al Hall directing. Cameras are scheduled to roll late in January.

* * *

Dashiell Hammett, famous mystery author, was signed by Paramount to write the screenplay of Sidney Kingsley's current Broadway hit play "Detective Story." Hammett will prepare an initial draft in New York and then come to Hollywood to consult with William Wyler, who will produce and direct the picture.

* * *

Randolph Scott has been signed to a term contract at Warner Bros.

'Exhibitors Know What People Want'—Marshall

"Pictures should be made for the exhibitor, not the movie-maker," declares Director George Marshall. "Exhibitors know what people want. They are the ones who have the finger on the box-office pulse."

Marshall, who recently completed Bob Hope's "Fancy Pants" at Paramount ("I feel it is an exhibitor's natural") is now at RKO Radio directing Irene Dunne in "Come Share My Love," which, he says, "will take advantage of her genius for light comedy."

Miss Dunne and Marshall joined in stating that the picture should prove to be a personal triumph for each of them. Marshall was enthusiastic about the script which, to the actress, represents the end of a patient year-long search.

"I wanted a change of pace," she said. "While my last three pictures all had a certain lightness, and 'Life With Father' was essentially pure comedy, there is almost inevitably a feel of heaviness about a period picture. I wanted something on the dashing side . . . definitely something modern. . . . . Besides, to be purely feminine about this, I wore hoop-skirts for 'Anna and the King of Siam,' bustles for 'Life With Father,' and heavy padding all over for 'I Remember Mama.' I wanted to get out of those trappings and into some luxurious modern clothes. I waited for a story because I felt I had to wait. 'Come Share My Love' is the right script for me."



George Marshall

For Marshall, the picture fulfills his idea of what a picture should offer the exhibitor and the moviegoer.

Goldsmith Launching Gloria Film Productions

With Associate Producer Tony Landi at the Algonquin, New York, seeking new talent and story properties, I. G. Goldsmith is now launching his new company, Gloria Film Productions. First to go before the cameras in Hollywood will be Vera Caspary's "Three Husbands," a romantic comedy which Edward Eliscu is adpating for the screen and which Irving Reis will direct. Second production of the company will be "The Dungeon," an original screen story by Goldsmith and Edwin Rolfe.

Aside from scanning the Broadway plays, Landi, a brother of the late Elissa Landi, is conferring with publishers to obtain rights to forthcoming novels which may make good screen material. Goldsmith has previously produced "The Stars Look Down," "Hatter's Castle" and "Bedelia." He has not yet arranged for the release of his Gloria productions.

Ayres to Co-Direct, Star In Allen-Dembow Film

Lew Ayres has been signed by Irving Allen, producing partner in Allen-Dembow productions, to star in and co-direct (with Allen) "New Mexico," a screenplay by Max Trell, which will go into production in January.

The picture, to be photographed in Ansco Color, will be the first of a group to be made by Allen-Dembow for United Artists release. It is a western of the period following the Civil War.

Lippert Starts Four Films in December

Lippert Productions has placed four features before the cameras this month. They are "Everybody's Dancin'," "West of Brazos," "Western Pacific Agent" and "Fast on the Draw."

The studio has scheduled 33 pictures to be made between June, 1949, and June, 1950. By Jan. 1, 19 of the 33 will have been completed. Last year, Lippert produced 16 during the full year.

Jarrico Scripts Picture For Proser, Nasser

Paul Jarrico has been engaged by Monte Proser and James Nasser to work on the screen adaptation of Allan Chase's novel, "Shadow of a Hero," which Proser and Nasser expect to produce independently, probably for United Artists release.

20th-Fox Gets Mindy

Mindy Carson, outstanding young singer, has been signed to a contract by 20th Century-Fox and will probably make her initial screen appearance in "I'll Get By," to be produced by William Perlberg.

Grant Writing Western

James Edward Grant has been signed by Republic to write a western, "The Golden Tide," which Joseph Kane will produce

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
Abandoned	U-I
Abbott & Costello Meet the Killers	U-I
Adam and Evelyne	U-I
Adams Rib	MGM
Africa Screams	UA
After Midnight	Para.
After Nighttall	WB
Against the Wind	EL
Air Hostess	Col.
Alias the Champ	Rep.
Alice in Wonderland	EL
Alimony	EL
All Over the Town	U-I
All the King's Men	Col.
Always Leave Them Laughing	WB
Amazing Mr. Beacham, The	EL
Amazon Quest	FC
Ambush	MGM
And Baby Makes Three	Col.
Angels in Disguise	Mono.
Anna Lucasta	Col.
Annie Get Your Gun	MGM
Any Number Can Play	MGM
Apache Chief	Lippert
Arctic Fury	RKO
Arctic Manhunt	U-I
Arson, Inc.	Lippert
Asphalt Jungle	MGM
Astonished Heart, The	U-I
Avengers, The	Rep.

B

Backfire	WB
Bad Man From Big Bend	Astor
Bagdad	U-I
Barbary Pirate	Col.
Barkleys of Broadway	MGM
Baron of Arizona	Lippert
Barricade	WB
Battleground	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Beauty on Parade	Col.
Behind This Mask	Col.
Bed of Roses	RKO
Belle of Old Mexico	Rep.
Bells of Coronado	Rep.
Beware of Blondie	Col.
Beyond the Forest	WB
Beyond the Purple Hills	Col.
Big Cat, The	EL
Big Fall	20th-Fox
Big Jack	MGM
Big Steel, The	RKO
Big Wheel	UA
Black Book, The	EL
Black Hand, The	MGM
Black Magic	UA
Black Midnight	Mono.
Black Rose, The	20th-Fox
Black Shadows	EL
Blind Goddess, The	U-I
Blind Spot	RKO
Blonde Bandit	Rep.
Blonde Dynamite	Mono.
Blondie Hits the Jackpot	Col.
Blondie's Hero	Col.
Blue Grass of Kentucky	Mono.
Blue Lagoon, The	U-I
Blue Lamp, The	EL
Bodyhold	Col.
Bomba and the Lost Volcano	Mono.
Bomba, the Jungle Boy	Mono.
Bomba on Panther Island	Mono.
Bone Is Pointed, The	EL
Border Incident	MGM
Borderline	U-I
Boy from Indiana, The	EL
Boys in Brown	EL
Bride For Sale	RKO
Bride of Vengeance	Para.
Bright Leaf	WB
Brimstone	Rep.
Broken Arrow	20th-Fox
Broken Journey	EL
Buccaneers Girl	U-I

C

"C" Man	FC
Caged	WB
Calamity Jane and Sam Bass	U-I
Calendar, The	EL
Call of the Forest	Lippert
Canadian Pacific	0th-Fox
Canterbury Tale, A	EL
Captain China	Para.
Captive Girl	Col.
Capture, The	RKO
Cardboard Cavalier	U-I
Cargo to Capetown	Col.
Cariboo Trail	20th-Fox
Carriage Entrance	RKO
Caught	MGM
Chain Lightning	WB

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION OF BLOCK NUMBER. *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus:*T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key*

(B) Biographical	*(C) Comedy*
(D) Drama	*(Doc) Documentary*
(G) Gangster	*(M) Musical*
(H) Horror	*(W) Western*
(My) Mystery	*(Wa) War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
9	Massacre River (D)F	G. Madison-R. Calhoun-C. Downes	70	7/20/49	b4/16/49
13	My Brother Jonathan (D)A	M. Denison-D. Gray	105	7/6/49	b3/13/48
14	Stampede (W)F	R. Cameron-G. Storm-J. M. Brown	78	8/28.49	b4/30/49

COMING

	Longhorn, The	R. Cameron			
	Maid for Man	F. Marley			
	Police Story, The	A. Murphy			
16	There's a Girl in My Heart (C-M)F	L. Bowman-E. Knox	82		b11/28/49

ASTOR PICTURES

	Bad Man From Big Bend	C. & W. Shrum	55	10/1/49	
	Jeep Herders	J. Day-J. Carlson	48	10/1/49	
	Trouble at Melody Mesa	B. King-C. Shrum	66	7/1/49	

COLUMBIA

CURRENT

120	Air Hostess (D)F	G. Henry-R. Ford	61	8/25/49	b7/16/49
	And Baby Makes Three (C)F	R. Young-B. Hale	84	Dec. '49	b12/3/49
148	Anna Lucasta (D)A	P. Goddard-B. Crawford-O. Homolka	86	Aug. '49	b7/16/49
212	Barbary Pirate (D)F	D. Woods-T. Marshall	65	11/10/49	b8/6/49
205	Blondie Hits the Jackpot (C)F	P. Singleton-A. Lake	66	10/6/49	b9/3/49
184	Cowboy and the Indians, The	G. Autry-S. Ryan	70	Sept. '49	a4/23/49
109	Crime Doctor's Diary, The (My)F	W. Baxter-S. Dunne	61	6/9/49	b4/23/49
110	Devil's Henchmen, The (D)F	W. Baxter-M. B. Hughes	69	9/15/49	b7/30/49
147	Doolins of Oklahoma, The (W-D)F	R. Scott-G. Macready-L. Albritton	90	July '49	b6/4/49
217	Holiday in Havana	D. Arnaz-M. Hatcher	73	10/13/49	
146	Johnny Allegro (D)F	G. Raft-N. Foch	81	June '49	b6/4/49
102	Kazan (D)F	S. Dunne-L. Maxwell	65	7/14/49	b6/25/49
141	Knock On Any Door (D)A	H. Bogart-J. Derek-S. Perry	100	Apr. '49	b2/26/49
115	Law of the Barbary Coast, The (D)A	S. Dunne-A. Jergens-G. Henry	65	7/21/49	b4/2/49
123	Lone Wolf and His Lady, The (My)F	R. Randell-J. Vincent	60	8/11/49	b3/26/49
144	Lost Tribe, The (Adventure)F	J. Weissmuller-E. Verdugo	72	May 49	b4/30/49
145	Lust for Gold (W)A	G. Ford-I. Lupino	90	June '49	b5/28/49
105	Make Believe Ballroom (M-C)F	R. Warrick-J. Courtland	79	5/26/49	b6/11/49
222	Miss Grant Takes Richmond (C)F	L. Ball-W. Holden	87	Oct. '49	b9/24/49
149	Mr. Soft Touch (C-D)F	G. Ford-E. Keyes	93	Sept. '49	b7/30/49
101	Mutineers, The (D)F	J. Hall-A. Jergens	60	4/22/49	b5/7/49
	Prison Warden (D)A	W. Baxter-A. Lee	62	12/8/49	b10/29/49
223	Reckless Moment, The (D)F	J. Mason-J. Bennett	82	Nov. '49	b10/22/49
250	Riders in the Sky	G. Autry-G. Henry	70	Nov. '49	a9/10/49
183	Riders of the Whistling Pines (W-M)F	G. Autry-J. Lloyd	70	May '49	b3/26/49
186	Rim of the Canyon (W)F	G. Autry-N. Leslie	70	July '49	b10/29/49
112	Rusty Saves a Life (D)F	T. Donaldson-G. Henry	68	4/8/49	b2/12/49
211	Rusty's Birthday (D)F	T. Donaldson-J. Litel	60	11/3/49	b11/12/49
103	Secret of St. Ives, The (D)F	R. Ney-V. Brown	76	6/30/49	b6/11/49
	Tell It to the Judge (C)A	R. Russell-R. Cummings	87	Dec. '49	b11/19/49
224	Tokyo Joe (D)A	H. Bogart-A. Knox	88	Nov. '49	b10/15/49
142	Undercover Man, The (D)A	G. Ford-N. Foch	85	Apr. '49	b3/26/49
143	We Were Strangers (D)A	J. Jones-J. Garfield-P. Armendariz	106	May '49	b4/30/49

COMING

	All the King's Men (D)F	B. Crawford-J. Derek	110		b11/5/49
	Beauty on Parade	R. Hutton-R. Warrick			a11/26/49
	Behind This Mask	H. Bogart-G. Grahame			a11/26/49
	Beware of Blondie	P. Singleton-A. Lake			a10/15/49
	Beyond the Purple Hills	G. Autry			
	Blondie's Hero	A. Lake-P. Singleton-L. Simms			a5/28/49
	Bodyhold	W. Parker-H. Brooke-A. Jenkins			a9/10/49
	Captive Girl	J. Weissmuller-B. Crabbe			a11/5/49
	Cargo to Capetown	B. Crawford-J. Ireland-E. Drew			a7/23/49
	Chinatown at Midnight	H. Hatfield-J. deWit			a6/18/49
	Cow Town	G. Autry-G. Davis			a5/28/49
	Customs Agent	W. Eythe-M. Reynolds			
	Father Is a Bachelor	W. Holden-C. Grey			a10/22/49
	Fortunes of Captain Blood	L. Hayward-P. Medina			a12/10/49
	Girls School	J. Reynolds-R. Ford			a7/30/49
	Good Humor Man, The	J. Carson-L. Albright-J. Wallace			a7/16/49
	Her Wonderful Lie	Janis Carter-Marc Platt			
	Jolson Sings Again *T (C-D-M-)F	Parks-Hale-Demarest-Donath	96		b8/13/49
	Kill the Umpire	W. Bendix-G. Henry			
	Killer That Stalked New York	E. Keyes-C. Korvin			
	Mark of the Gorilla	J. Weissmuller-S. Dalbert			a10/15/49
	Mary Ryan, Detective	M. Hunt-W. Phillips			a7/30/49
	Military Academy	S. Clements-L. Tyler			a10/22/49
	Mule Train	G. Autry-P. Buttram			
	Nevadan, The	R. Scott-D. Malone			a10/1/49
	Night in Havana	D. Arnaz-M. Hatcher			a2/5/49
	No Sad Songs for Me	M. Sullavan-W. Corey-V. Lindfors			a10/29/49
	One Way Out	G. Ford			
	Palomino *T	J. Courtland-B. Tyler			a10/1/49
	Petty Girl, The *T	R. Cummings-J. Caulfield			a10/15/49
	Rogues of Sherwood Forest *T	J. Derek-D. Lynn			a10/8/49
	Sons of New Mexico	G. Autry-G. Davis			a8/6/49
	State Penitentiary	W. Baxter			
	Traveling Saleswoman	J. Davis-A. Devine			a9/24/49
	Tyrant of the Sea	R. Randell-R. Williams			a9/10/49
	Woman of Distinction	R. Russell-R. Milland-J. Carter			a9/3/49

Western

268	Bandits of El Dorado	C. Starrett-S. Burnette	50	10/20/49	
162	Blazing Trail, The	C. Starrett-S. Burnette	56	7/5/49	
	Feudin' Rhythm	E. Arnold-G. Henry	66	Dec. '49	a8/13/49
	Frontier Outpost	C. Starrett-S. Burnette		Dec. '49	
	Hoedown	E. Arnold-J. O'Mahoney			a8/20/49
163	Horsemen of the Sierras	C. Starrett-S. Burnette	56	9/22/49	
	Outcast of Black Mesa	C. Starrett-S. Burnette			
261	Renegades of the Sage	C. Starrett-S. Burnette	56	11/24/49	
164	South of Death Valley	C. Starrett-S. Burnette	54	8/18/49	
	Trail of the Rustler	C. Starrett-S. Burnette			

EAGLE LION

CURRENT

965	Against the Wind (D)A	S. Signoret-R. Beatty-J. Warner	95	Sept. '49		b3/13/48
931	Alimony (D)A	J. Beal-M. Vickers	72	June '49		b7/9/49
928	Big Cat, The *T (D)F	L. McCallister-P. A. Garner-P. Foster	75	May '49		b4/30/49
001	Black Book, The (D)A	R. Cummings-A. Dahl	89	Aug. '49		b5/28/49
002	Black Shadows (Trav.)A	Congo jungles	62	July '49		b10/8/49
916	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	4/6/49		b4/24/48
959	Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90	June '49		b2/5/49
956	Cowboy and the Prizefighter *C	J. Bannon-L. Nova	59	Dec. '49		
	Dedee (French) (D)A	S. Signoret-M. Pagliero	92			b4/23/49
939	Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90	June '49		b1/22/49
962	Easy Money (C-D)F	G. Gynt-D. Price	94	Aug. '49		b3/6/48
955	Fighting Redhead, The *C (W)F	J. Bannon-E. Lynn	55	Oct. '49		b10/15/49
013	Gay Lady, The *T (M-D)A	J. Kent-J. Donald	96	Dec. '49		b8/20/49
012	Glass Mountain, The (D)A	D. Gray-M. Denison-V. Cortesa	97	Nov. '49		b2/12/49
011	Hidden Room, The (D)A	R. Newton-S. Gray	98	Oct. '49		b8/6/49
941	It Always Rains on Sundays (D)A	G. Withers-J. Warner	92	3/23/49		b11/29/47
924	Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	91	July '49		b8/28/48
964	My Brother's Keeper (D)A	J. Warner-J. Hylton	96	July '49		b2/26/49
942	Once Upon a Dream (C)A	G. Withers-G. Jones	87	Sept. '49		b7/9/49
010	Passport to Pimlico (C)F	S. Holloway-H. Baddeley	72	Dec. '49		b6/11/49
961	Place of One's Own, A (D)A	J. Mason-M. Lockwood-B. Mullen	94	Sept. '49		b1/22/49
009	Port of New York (D)F	S. Brady-K. T. Stevens	79	Dec. '49		b11/26/49
993	Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90	July '49		b1/1/49
915	Quartet (D)A	H. Baddeley-D. Bogarde	120	May '49		b12/4/48
917	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133	Special		b7/31/48
921	Saraband *T (D)A	S. Granger-F. Rosay-J. Greenwood	94	May '49		b10/2/48
920	Scott of the Antarctic *T (D)A	J. Mills-D. Bond	111	4/20/49		b12/18/48
930	Shamrock Hill (C-M)F	P. Ryan-J. Litel	71	May '49		b4/30/49
922	Sleeping Car to Trieste (D)A	J. Kent-A. Lieven	95	June '49		b11/6/48
008	Spring in Park Lane (C)F	A. Neagle-M. Wilding	91	Nov. '49		b4/3/48
007	Trapped (Melo.)A	L. Bridges-B. Payton	78	Oct. '49		b10/8/49
927	Tulsa *T (D)F	S. Hayward-R. Preston	90	4/13/49		b3/26/49
940	Waterloo Road (D)A	J. Mills-S. Granger	77	Aug. '49		b1/29/49
914	Weaker Sex, The (C-D)F	U. Jeans-C. Parker	85	Sept. '49		b10/2/48
960	Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93	Aug. '49		b11/15/47
004	Zamba (Jungle Adven.)F	J. Vincent-J. Hall	70	Sept. '49		b10/22/49

COMING

913	Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer				
	Amazing Mr. Beacham, The (C)F	C. Parker-A. E. Matthews	85			b8/27/49
	Bone Is Pointed, The	Australian aborigines				
	Boy from Indiana, The	L. McCallister				
	Blue Lamp, The	J. Warner-J. Hanley				
	Boys in Brown	R. Attenborough-J. Warner				
	Calendar, The (C)A	Greta Gynt-John McCallum	79			b6/5/48
	Destination Moon *T	W. Anderson-J. Archer				
	Diamond City	D. Farrar-D. Dors				
	Doll's House, The	P. Lukas-C. Korvin				
	Don't Ever Leave Me	J. Hanley-P. Clark				
005	Down Memory Lane (C)F	Crosby-Fields-Turpin-Swanson	72			b9/10/49
963	Esther Waters (D)A	K. Ryan-D. Bogarde	108			b10/2/48
	Floodtide (D)A	G. Jackson-R. Anderson	90			b4/16/49
	Give Us This Day (D)A	S. Wanamaker-L. Padovani	120	Jan. '50		b10/22/49
	Golden Gloves Story	J. Dunn-G. Sherwood				
	Golden Salamander	T. Howard-Anouk				
	Huggetts Abroad, The	J. Warner-K. Harrison				
	Kind Hearts and Coronets (C)A	A. Guinness-D. Price-V. Hobson	106			b6/25/49
	Lord Byron (D)A	D. Price-M. Zetterling	85			b4/23/49
	Man Wanted	Anabel Shaw-Robert Lowery				
	Marry Me	D. Bond-S. Shaw				
	Never Fear	S. Forrest-K. Brasselle		Jan. '50		
928	Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116			b7/3/48
	Reluctant Widow, The	J. Kent-G. Rolfe				
	Romantic Age, The (C-D)A	M. Zetterling-H. Williams	86			b12/10/49
	Rupert	J. Durante-T. Moore				
014	Sarumba	D. Dowling-M. Whalen	64	Jan. '50		
	So Long at the Fair	J. Simmons-D. Bogarde				
	Sundowners, The *T	R. Preston-J. Barrymore, Jr.	90	Jan. '50		
	Sunken Treasure *T					
	They Were Not Divided	All-star documentary				
	Third Man, The (D)A	J. Cotten-Valli-O. Welles	93	Jan. '50		b9/17/49
	Torch, The	P. Goddard-P. Armendariz				

FILM CLASSICS

	Amazon Quest (Adventure)F	T. Neal-C. Mathews-C. Donne	70	3/25/49		b5/14/49
	"C"-Man (D)A	D. Jagger-J. Carradine-H. Landers	75	5/16/49		b4/30/49
	Cry Murder	C. Mathews-J. Lord				
	Daughter of the West *C(D)F	M. Vickers-P. Reed	77	4/1/49		b4/23/49
	Flying Saucers	M. Conrad-V. Hewitt				
	Frustration (Swedish)(D)A	H. Lowenadler-G. Fridh	90	Sept. '49		b9/10/49
	Guilty Bystander	Z. Scott-F. Emerson-M. Boland				
	Lost Boundaries (D)F	B. Pearson-M. Ferrer	97	6/30/49		b7/2/49
	Lovable Cheat, The (C)A	C. Ruggles-P. A. Garner-R. Ney	74	5/11/49		b4/9/49
	Not Wanted (D)A	S. Forrest-K. Brasselle-L. Penn	91	6/24/49		b6/25/49
	Pirates of Capri, The (D)F	L. Hayward-B. Barnes	94	12/1/49		b12/10/49
	Project X (D)A	K. Andes-R. Colton	60	10/14/49		b11/19/49
	Search for Danger (My)F	J. Calvert-A. Dekker	64	4/8/49		b4/30/49
	Vicious Years, The	T. Cook-S. Merritt				

LIPPERT PRODUCTIONS

4824	Apache Chief (W)F	A. Curtis-T. Neal	60	11/4/49		b10/29/49
4819	Arson, Inc. (D)A	R. Lowery-A. Gwynne	60	6/24/49		b5/7/49
4902	Baron of Arizona	V. Price-E. Drew				a11/12/49
4821	Call of the Forest	R. Lowery-K. Curtis-M. Sherrill		11/18/49		
4925	Colorado Ranger	J. Ellison-Rus. Hayden				
4926	Colorado River	J. Ellison-R. Hayden				
4913	Dalton Gang, The (W)F	D. Barry-R. Lowery	58	10/21/49		b11/19/49
4905	Deputy Marshal (W)F	J. Hall-F. Langford	72	10/28/49		b11/12/49
	Everybody's Dancin'	S. Cooley-R. Lane				
	Fast on the Draw	J. Ellison-Rus. Hayden				
4822	Grand Canyon (Sepia) (C)F	R. Arlen-M. B. Hughes	65	8/10/49		b9/3/49
4916	Hollywood Varieties	R. Alda-Hoosier Hot Shots		12/10/49		
4927	Hostile Country	J. Ellison-Rus. Hayden				
4928	Marshal of Heldorado	J. Ellison-Rus. Hayden				
4818	Omoo-Omoo, the Shark God (D)F	R. Randell-D. Burton	58	4/30/49		b7/9/49
4917	Radar Secret Service	J. Howard-T. Neal		12/24/49		
4914	Red Desert	D. Barry-T. Neal		12/3/49		
4820	Ringside (D)A	D. Barry-T. Brown-S. Ryan	63	7/14/49		b7/23/49
4823	Sky Liner (My)A	R. Travis-P. Blake-R. Hudson	60	7/28/49		b8/6/49
4903	Square Dance Jubilee (M)F	D. Barry-M. B. Hughes	78	11/11/49		b11/19/49
4826	There Is No Escape	S. Thurston-P. Hicks	64	7/29/49		
4918	Tough Assignment (D)F	D. Barry-M. Steele	64	12/17/49		b11/26/49
4909	Treasure of Monte Cristo (My)A	G. Langan-A. Jergens	76	10/14/49		b10/8/49
4930	West of the Brazos	J. Ellison-Rus. Hayden				
	Western Pacific Agent	K. Taylor-M. Knox				

Title	Company
Challenge to Lassie	MGM
Champagne for Caesar	UA
Champion	UA
Cheaper By the Dozen	20th-Fox
Chicago Deadline	Para
Chinatown at Midnight	Col
Christopher Columbus	U-I
Cinderella	RKO
City Across the River	U-I
Colorado Ranger	Lippert
Colorado River	Lippert
Colorado Territory	WB
Colt .45	WB
Comanche Territory	U-I
Come Share My Love	RKO
Come To The Stable	20th-Fox
Concert Magic	UA
Confidential Squad	U-I
Connecticut Yankee, A	Para
Conspirator	MGM
Copper Canyon	Para
Cowboy and the Indians, The	Col
Cowboy and the Prizefighter	EL
Cow Town	Col
Crime Doctor's Diary	Col
Crooked Way, The	UA
Cry Murder	FC
Curtain Call at Cactus Creek	U
Customs Agent	Col.

D

D.O.A.	UA
Dakota Lil	20th-Fox
Dalton Gang	Lippert
Dancing in the Dark	20th-Fox
Dangerous Profession	RKO
Daughter of Rosie O'Grady	WB
Daughter of the West	FC
Daybreak	U-I
Deadly Is the Female	UA
Dear Wife	Para
Death on a Side Street	U-I
Dedee	EL
Deported	U-I
Deputy Marshal	Lippert
Destination Moon	EL
Devil's Doorway	MGM
Devil's Henchmen, The	Col.
Diamond City	EL
Doctor and the Girl, The	MGM
Doll's House, The	EL
Don't Ever Leave Me	EL
Don't Take It to Heart	EL
Doolins of Oklahoma, The	Col
Double Crossbones	U-I
Down Dakota Way	Rep
Down Memory Lane	EL
Drink to Me Only	MGM
Duchess of Idaho	MGM
Dynamite Pass	RKO

E

Eagle and the Hawk	Para.
East Side, West Side	MGM
Easy Living	RKO
Easy Money	EL
Edge of Doom	RKO
Edward, My Son	MGM
El Paso	Para
Escape If You Can	UA
Esperanza	UA
Esther Waters	EL
Everybody Does It	20th-Fox
Everybody's Dancin'	Lippert

F

Fallen Idol, The	SRO
Fan, The	20th-Fox
Fancy Pants	Para.
Fast on the Draw	Lippert
Father Is a Bachelor	Col.
Father Was a Fullback	20th-Fox
Federal Agents at Large	Rep.
Feudin' Rhythm	Col.
Fighting Fools	Mono.
Fighting Kentuckian, The	Rep.
Fighting Man of the Plains	20th-Fox
Fighting Redhead, The	EL
File on Thelma Jordon, The	Para
Flame of Youth	Rep.
Flaming Fury	Rep.
Flamingo Road	WB
Floodtide	EL
Flying Saucers	FC
Follow Me Quietly	RKO
Forbidden Street, The	20th-Fox
Forgotten Women	Mono.
Fortunes of Captain Blood	Col.
Fountainhead, The	WB
Francis	U-I
Free for All	U-I
Frustration	FC
Furies, The	Para.

G

Gal Who Took the West	U-I
Gay Lady, The	EL
Girl From Jones Beach	WB
Girl in the Painting, The	U-I
Girl's School	Col
Give Us This Day	EL
Glass Menagerie, The	WB
Glass Mountain, The	EL
Golden Gloves Story	EL
Golden Madonna, The	W
Golden Salamander	EL
Golden Stallion	Rep
Gone to Earth	SRO
Good Humor Man	Col
Grand Canyon	Lippert
Great Dan Patch, The	UA
Great Gatsby, The	Para.
Great Lover, The	Para.
Great Sinner, The	MGM
Guilty Bystander	FC
Gun Fighter	20th-Fox

Title	Company
H	
Hamlet	U-I
Hasty Heart, The	WB
Hawk and the Arrow	WB
Heiress, The	Para
Hellfire	Rep
Henry Does It Again	Mono.
Her Man Gilbey	U-I
Her Wonderful Lie	Col
Here Lies Love	UA
Hidden Room, The	EL
High Stakes	Mono.
Hoedown	Col.
Hold That Baby	Mono
Holiday Affair	RKO
Holiday in Havana	Col.
Hollywood Varieties	Lippert
Home of the Brave	UA
Homicide	WB
Hostile Country	Lippert
House Across the Street	WB
House by the River	Rep.
House of Strangers	20th-Fox
Huggetts Abroad, The	EL
I	
I Cheated the Law	20th-Fox
I Married a Communist	RKO
I Was a Male War Bride	20th-Fox
Ichabod and Mr. Toad	RKO
If This Be Sin	UA
Illegal Entry	U-I
Impact	UA
In the Good Old Summertime	MGM
Indian Scout	UA
Inspector General, The	WB
Intruder in the Dust	MGM
Iron Cage, The	UA
Iroquois Trail, The	UA
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
J	
Jeep Herders	Astor
Jet Pilot	RKO
Jiggs and Maggie in Jackpot Jitters	Mono.
Jiggs & Maggie Out West	Mono.
Joe Palooka in Honeymoon for Five	Mono.
Joe Palooka in the Counterpunch	Mono.
Johnny Allegro	Col.
Johnny Holiday	UA
Johnny One-Eye	UA
Johnny Stool Pigeon	U-I
Jolson Sings Again	Col.
Judge Steps Out, The	RKO
Jungle Stampede	Rep.
K	
Kazan	Col.
Key to the City	MGM
Kid From Cleveland, The	Rep.
Kill the Umpire	Col.
Killer Shark	Mono.
Killer That Stalked New York	Col.
Kim	MGM
Kind Hearts and Coronets	EL
King Solomon's Mines	MGM
Kiss for Corliss, A	UA
Kiss in the Dark	WB
Knock on Any Door	Col.
L	
Lady Gambles, The	U-I
Lady Takes a Sailor, The	WB
Last Bandit, The	Rep.
Law of the Barbary Coast	Col.
Leave It to Henry	Mono.
Let's Dance	Para.
Lie, The	Para.
Little Women	MGM
Lone Wolf & His Lady	Col.
Longhorn, The	Allied
Look for the Silver Lining	WB
Lord Byron	EL
Lost Boundaries	FC
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Love That Brute	20th-Fox
Lust for Gold	Col.
M	
Ma and Pa Kettle	U-I
Ma and Pa Kettle Go to Town	U-I
MacBeth	Rep.
Mad Wednesday	RKO
Madame Bovary	MGM
Maid for Man	Allied
Make Mine Laughs	RKO
Make-Believe Ballroom	Col.
Malaya	MGM
Manhandled	Para.
Man on the Eiffel Tower	RKO
Man Wanted	EL
Mark of the Gorilla	Col.
Marry Me	EL
Marshal of Heldorado	Lippert
Mary Ryan, Detective	Col.
Masked Raiders	RKO
Massacre River	Allied
Master Minds	Mono.
Men, The	UA
Mighty Joe Young	RKO
Military Academy	Col.
Miniver Story, The	MGM
Miraculous Journey	FC
Miss Grant Takes Richmond	Col.
Mississippi Rhythm	Mono.
Mr. Belvedere Goes to College	20th-Fox
Mr. Music	Para.
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col

METRO-GOLDWYN-MAYER

CURRENT

7	Adam's Rib (C)F	S. Tracy-K. Hepburn	102	Nov. '49		b11/5/49
930	Any Number Can Play (D)A	C. Gable-A. Smith	103	July '49		b6/4/49
925	Barkleys of Broadway, The *T (M)F	F. Astaire-G. Rogers	109	May '49		b4/16/49
	Battleground (Wa-D)A	V. Johnson-J. Hodiak	118	Nov. '49		b10/1/49
924	Big Jack (C-D)F	W. Beery-M. Main	86	Apr. '49		b4/9/49
5	Border Incident (Doc-D)A	G. Murphy-R. Montalban	95	Oct. '49		b8/27/49
918	Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88	Apr. '49		b2/19/49
10	Challenge to Lassie *T (D)F	E. Gwenn-D. Crisp-Lassie	76	Dec. '49		b10/29/49
3	Doctor and the Girl (D)A	G. Ford-J. Leigh-C. Coburn	99	Sept. '49		b9/10/49
926	Edward, My Son (D)A	S. Tracy-D. Kerr	112	June '49		b3/19/49
923	Great Sinner, The (D)A	G. Peck-A. Gardner-W. Huston	110	8/5/49		b7/2/49
932	In the Good Old Summertime *T (M-D)F	J. Garland-V. Johnson	102	July '49		b6/25/49
922	Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49		b2/26/49
931	Madame Bovary (D)A	Jones-Mason-Jourdan-Heflin	115	Aug. '49		b7/30/49
927	Neptune's Daughter *T (M)F	R. Skelton-E. Williams-R. Montalban	94	June '49		b5/21/49
11	On the Town *T (M)F	G. Kelly-F. Sinatra	97	Dec. '49		b12/10/49
4	Red Danube, The (D)A	W. Pidgeon-P. Lawford	118	Oct. '49		b9/24/49
933	Scene of the Crime (D)A	V. Johnson-G. DeHaven-A. Dahl	94	Aug. '49		b6/25/49
2	Secret Garden, The (D)F	M. O'Brien-H. Marshall-D. Stockwell	92	Sept. '49		b4/23/49
929	Stratton Story, The (D)F	J. Stewart-J. Allyson	106	July '49		b4/23/49
921	Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94	Apr. '49		b3/5/49
920	Tale of the Navajos *T(Doc)F	Navajo Indians	58	Regional		b3/5/49
8	Tension (D)F	R. Basehart-A. Totter	95	Nov. '49		b11/19/49
6	That Forsyte Woman *T (D)A	E. Flynn-G. Garson	114	Nov. '49		b10/22/49
1	That Midnight Kiss *T(M)F	K. Grayson-M. Lanza-E. Barrymore	99	Sept. '49		b8/27/49

COMING

Ambush	R. Taylor-J. Hodiak-A. Dahl	Jan. '50		a8/20/49
Annie Get Your Gun *T	B. Hutton-H. Keel			
Asphalt Jungle	S. Hayden-J. Hagen			
Black Hand, The	G. Kelly-T. Celli	Mar. 50		a9/24/49
Conspirator (D)F	R. Taylor-E. Taylor	87 Mar. '50		b8/6/49
Devil's Doorway	R. Taylor-L. Calhern-P. Raymond			a9/10/49
Drink to Me Only	V. Johnson-E. Taylor			a9/24/49
Duchess of Idaho *T	E. Williams-V. Johnson			
East Side, West Side	B. Stanwyck-J. Mason	108 Jan. '50		a10/1/49
Intruder in the Dust (My-D)A	D. Brian-C. Jarman, Jr.	87 Feb. '50		b10/15/49
Key to the City	C. Gable-L. Young			a8/6/49
Kim *T	E. Flynn-D. Stockwell			
King Solomon's Mines *T	D. Kerr-S. Granger			a10/29/49
Malaya	S. Tracy-J. Stewart-V. Cortesa	98 Jan. '50		a9/17/49
Miniver Story, The	G. Garson-W. Pidgeon			a11/5/49
Mystery Street	R. Montalban-S. Forrest			
Nancy Goes to Rio *T	A. Sothern-J. Powell-L. Calhern	Mar. '50		a8/6/49
Outriders *T	J. McCrea-A. Dahl-B. Sullivan			a9/10/49
Please Believe Me	D. Kerr-R. Walker	Jan. '50		a9/24/49
Reformer and the Redhead	J. Allyson-D. Powell			a11/5/49
Shadow on the Wall, The	A. Sothern-Z. Scott	Feb. '50		a8/20/49
Side Street	F. Granger-C. O'Donnell	Feb. '50		a8/20/49
Skipper Surprises His Wife, The	R. Walker-J. Leslie			
Stars in My Crown	J. McCrea-E. Drew	Mar. '50		a8/13/49
Summer Stock *T	J. Garland-G. Kelly			
Three Little Words *T	F. Astaire-R. Skelton			
Yellow Cab Man	R. Skelton-G. DeHaven	Feb. 50		a11/5/49
You're Only Young Twice *T	D. Stockwell-D. Hickman			a10/29/49

MONOGRAM

CURRENT

4818	Angels in Disguise (D)F	L. Gorcey-Bowery Boys	63	9/25/49		b10/8/49
4805	Black Midnight (D)F	R. McDowall-D. O'Flynn	65	10/2/49		b12/3/49
4806	Bomba, the Jungle Boy (D)F	J. Sheffield-P. A. Garner	71	3/20/49		b3/5/49
4816	Fighting Fools (C)F	L. Gorcey-H. Hall-Bowery Boys	69	4/17/49		b6/11/49
4813	Forgotten Women (D)F	E. Knox-V. A. Borg-T. Lynch	66	7/17/49		b7/9/49
4817	Hold That Baby (C)F	L. Gorcey-H. Hall-A. Shaw	66	6/26/49		b8/6/49
4812	Jiggs & Maggie in Jackpot Jitters (C)F	J. Yule-R. Riano	67	9/11/49		b9/3/49
4803	Joe Palooka in the Counterpunch (C-D)F	J. Kirkwood-L. Errol	70	8/14/49		b9/17/49
4827	Leave It to Henry (C)F	R. Walburn-W. Catlett	57	6/12/49		b6/11/49
4819	Master Minds (C)F	Bowery Boys	64	11/20/49		b12/10/49
4810	Mississippi Rhythm (M)F	J. Davis-L. White-V. A. Borg	68	5/29/49		b7/23/49
4824	Sky Dragon (My)F	R. Winters-K. Luke	64	5/1/49		b5/14/49
4922	Square Dance Katy	J. Davis		12/11/49		
4826	Temptation Harbour (D)A	R. Newton-S. Simon	90	3/27/49		b3/29/47
4820	Trail of the Yukon (D)F	K. Grant-S. Dalbert-B. Edwards	67	7/31/49		b8/13/49
4804	Tuna Clipper (D)F	R. McDowall-E. Verdugo	77	4/10/49		b3/19/49
4821	Wolf Hunters	K. Grant-J. Clayton	70	10/30/49		a11/26/49

COMING

4913	Blonde Dynamite	Bowery Boys		1/29/50		
4901	Blue Grass of Kentucky *C	B. Williams-J. Nigh		1/1/50		a12/10/49
	Bomba and the Lost Volcano	J. Sheffield				
4807	Bomba on Panther Island	J. Sheffield-L. Baron	70	12/18/49		a12/10/49
4917	Henry Does It Again	R. Walburn		2/19/50		
4914	High Stakes	L. Gorcey-Bowery Boys		4/23/50		
4909	Jiggs & Maggie Out West	J. Yule-R. Riano		3/12/50		
4911	Joe Palooka in Honeymoon for Five	J. Kirkwood-L. Errol	66	2/5/50		a12/3/49
4907	Killer Shark	R. McDowall-D. Fowley		4/9/50		
	Silent Dust (D)A	S. Gray-S. Murray	83			b1/29/49
4919	Smoke Jumpers	K. Grant-D. E. Bona		3/19/50		
	Typee	R. McDowall				
4902	Young Daniel Boone *C	D. O'Flynn-D. Beddoe		1/15/50		a12/10/49

Westerns

4864	Brand of Fear	J. Wakely-C. Taylor	56	7/10/49		
4946	Fence Riders	W. Wilson-R. Browne		2/12/50		
4834	Haunted Trails	W. Wilson-A. Clyde	60	9/4/49		
4866	Lawless Code	J. Wakely-C. Taylor	58	11/27/49		
4855	Range Justice	J. M. Brown-M. Terhune	57	8/7/49		
4845	Range Land	W. Wilson-R. Browne	56	12/25/49		
4844	Riders of the Dusk	W. Wilson-A. Clyde	57	11/13/49		
4952	Roaring Trails	J. M. Brown		2/26/50		
4865	Roaring Westward	J. Wakely-C. Taylor	55	9/18/49		
4842	Shadows of the West	W. Wilson-A. Clyde	59	7/24/49		
4951	Six-Gun Mesa	J. M. Brown-M. Terhune	57	1/8/50		
4856	Western Renegades	J. M. Brown-M. Terhune	56	10/9/49		

PARAMOUNT

CURRENT

4816	Bride of Vengeance (D)A	P. Goddard-J. Lund-McD. Carey	95	5/6/49		b4/2/49
4905	Chicago Deadline (My)A	A. Ladd-D. Reed-J. Havoc	87	11/11/49		b9/3/49
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49		b2/26/49
4816	El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden	92	4/1/49		b3/5/49
4820	Great Gatsby, The (D)A	A. Ladd-B. Field	91	8/5/49		b4/30/49
4817	Manhandled (My)A	D. Lamour-D. Duryea-S. Hayden	96	6/10/49		b4/16/49

4903	My Friend Irma (C)F	M. Wilson-J. Lund-D. Lynn	102	10/14/49		b8/20/49
4906	Red, Hot and Blue (C-M)F	B. Hutton-V. Mature	84	11/25/49		b7/2/49
4902	Rope of Sand (D)A	B. Lancaster-P. Henreid-C. Calvet	105	9/23/49		b7/2/49
4904	Song of Surrender (D-M)A	C. Rains-W. Hendrix	92	10/28/49		b9/17/49
4818	Sorrowful Jones (C-D)F	B. Hope-L. Ball	88	7/4/49		b4/16/49
4819	Special Agent (D)A	W. Eythe-G. Reeves-L. Elliot	70	7/22/49		b4/30/49
4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49		b2/12/49
4901	Top o' the Morning (My-M)F	B. Crosby-B. Fitzgerald	99	9/5/49		b8/6/49

COMING

	After Midnight	A. Ladd-W. Hendrix				a4/16/49
4911	Captain China (D)F	J. Payne-G. Russell	97	Feb. '50		b11/5/49
	Copper Canyon *T	R. Milland-H. Lamarr-MacD. Carey				a6/4/49
4912	Dear Wife (C)F	W. Holden-J. Caulfield	90	Feb. '50		b11/12/49
	Eagle and the Hawk, The *T	J. Payne-R. Fleming		Apr. '50		a10/29/49
	Fancy Pants *T	B. Hope-L. Ball-J. Kirkland				a8/13/49
4910	File on Thelma Jordon, The (D)A	B. Stanwyck-W. Corey	100	Jan. '50		b11/5/49
	Furies, The	B. Stanwyck-W. Corey-W. Huston				
4909	Great Lover, The (C)F	B. Hope-R. Fleming	80	12/28/49		b9/17/49
	Heiress, The (D)A	O. deHavilland-M. Clift-R. Richardson	120			b9/10/49
	Let's Dance *T	Hutton-Astaire-R. Young-Cowl				a9/3/49
	Lie, The	B. Stanwyck-J. Lund				a7/16/49
	Mr. Music	Bing Crosby-R. Hussey				a12/3/49
	Outrage	MacD. Carey-G. Russell				
	Paid in Full	R. Cummings-L. Scott		Mar. '50		a12/25/48
	Place in the Sun, A	E. Taylor-M. Clift				a11/26/49
	Riding High	Bing Crosby-C. Gray		Apr. '50		a5/14/49
	Samson and Delilah *T (D)F	V. Mature-H. Lamarr	128			b10/22/49
	September Affair	J. Fontaine-J. Cotten				a11/26/49
	Sunset Boulevard	W. Holden-G Swanson-E. von Stroheim				a5/28/49
	United States Mail	A. Ladd-P. Calvert				a9/3/49

RKO RADIO

	CURRENT			Trade Shown		
011	Arctic Fury (D)F	D. Cambre-E. Miller	62	June '49		b7/2/49
001	Big Steal, The (D)F	R. Mitchum-J. Greer-W. Bendix	71	June '49		b6/18/49
068	Bride for Sale (C)F	C. Colbert-R. Young	87	Oct. '49		b10/22/49
014	Dangerous Profession, A (My)A	G. Raft-E. Raines	78	Oct. '49		b10/22/49
003	Easy Living (D)A	Mature-Ball-Scott-Tufts	77	Aug. '49		b8/13/49
006	Follow Me Quietly (D)F	W. Lundigan-J. Corey	60	July '49		b7/9/49
013	Holiday Affair (C-D)F	R. Mitchum-J. Leigh	86	Nov. '49		b11/19/49
008	I Married a Communist (Melo.)A	R. Ryan-L. Day	72	Sept. '49		b9/24/49
093	Ichabod and Mr. Toad *T(C)F	Disney Cartoon-Crosby-Rathbone	68	Aug. '49		b8/27/49
924	Judge Steps Out, The (D)F	A. Knox-A. Sothern	91	May '49		b5/14/49
005	Make Mine Laughs (Vaudeville)F	R. Bolger-G. Lamb-D. Day	64	Aug. '49		b8/13/49
012	Masked Raiders (W)F	T. Holt-R. Martin	60	Sept. '49		b10/8/49
061	Mighty Joe Young, The (D)F	T. Moore-B. Johnson	93	May '49		b5/28/49
052	My Foolish Heart (D)A	D. Andrews-S. Hayward	90	Oct. '49		b10/22/49
007	Mysterious Desperado, The (W)F	T. Holt-R. Martin-E. Norris	60	Aug. '49		b9/10/49
066	Outlaw, The (D)A	J. Russell-W. Huston	115			b3/23/46
016	Riders of the Range (W)F	T. Holt-R. Martin	60	Oct. '49		b11/12/49
051	Roseanna McCoy (D)F	F. Granger-R. Massey-J. Evans	89	Aug. '49		b8/20/49
926	Roughshod (W-D)F	R. Sterling-C. Jarman-G. Grahame	88	May '49		b5/21/49
004	Savage Splendor *T (Doc)F	African Travelog	60	July '49		b7/23/49
067	She Wore a Yellow Ribbon *T (W-D)F	J. Wayne-J. Dru-J. Agar	103	July '49		b7/30/49
010	Strange Bargain (My)A	M. Scott-J. Lynn	68	Sept. '49		b9/24/49
009	They Live By Night (D)A	F. Granger-C. O'Donnell	95	Sept. '49		b6/26/48
015	Threat, The (G-D)A	M. O'Shea-V. Grey	65	Nov. '49		b11/5/49
925	Window, The (D)A	B. Hale-B. Driscoll-A. Kennedy	73	May '49		b5/14/49

COMING

	Bed of Roses	J. Fontaine-R. Ryan-Z. Scott				a10/8/49
	Blind Spot	C. Colbert-R. Ryan				
	Capture, The	T. Wright-L. Ayres				
	Carriage Entrance	R. Mitchum-A. Gardner				
	Cinderella *T	Disney Cartoon				
	Come Share My Love	I. Dunne-F. MacMurray				
	Dynamite Pass	T. Holt-R. Martin				
	Edge of Doom	D. Andrews-F. Granger-J. Evans				
	It's Only Money	F. Sinatra-J. Russell-G. Marx				a2/12/49
	Jet Pilot *T	J. Wayne-J. Leigh				
	Mad Wednesday (C)F	H. Lloyd-F. Ramsden-A. Judge	95			b2/22/49
	Man on the Eiffel Tower, The *Ansco	Laughton-Tone-Meredith-Roc				a8/20/49
	Montana Belle *U	J. Russell-G. Brent				a3/19/49
	Our Very Own	F. Granger-A. Blyth				a11/19/49
	Renegade of the West	T. Holt-R. Martin				
	Rider from Tucson	T. Holt-R. Martin				
	Sons of the Musketeers	C. Wilde-M. O'Hara				
	Storm Over Wyoming	T. Holt-R. Martin-N. Nash				
	Stromboli	I. Bergman-M. Vitale				
	Tarzan and the Slave Girl	L. Barker-V. Brown-R. Alda				
	Tattooed Stranger, The	J. Mills-P. White				
	Treasure Island *T	R. Newton-B. Sidney				
	Vendetta	H. Brooke-F. Domergue				a5/10/47
	Wagon Master	B. Johnson-J. Dru				
	Weep No More	J. Cotten-Valli				a7/3/48
	White Tower, The *T	G. Ford-Valli				a10/29/49

REPUBLIC

	CURRENT			Rel. Date		
817	Alias the Champ (C)F	Gorgeous George-A. Long	60	11/15/49		b10/29/49
814	Brimstone *U (W-D)F	R. Cameron-W. Brennan-A. Booth	90	8/11/49		b9/10/49
843	Down Dakota Way *U (W)F	R. Rogers-D. Evans	66	9/9/49		b9/3/49
4902	Fighting Kentuckian, The (Melo.)F	J. Wayne-V. Ralston	100	11/5/49		b9/17/49
816	Flame of Youth (D)F	B. Fuller-R. McDonald	60	9/22/49		b10/1/49
812	Flaming Fury (D)F	R. Roberts-Geo. Cooper	59	7/28/49		b7/9/49
844	Golden Stallion, The *U (M-W)F	R. Rogers-D. Evans	67	11/15/49		b11/12/49
811	Hellfire *U (W-D)F	W. Elliott-M. Windsor-F. Tucker	90	6/26/49		b6/11/49
4901	Kid from Cleveland, The (D)F	G. Brent-L. Bari-Cleve. Indians	89	9/5/49		b9/10/49
806	Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80	4/25/49		b2/19/49
815	Post Office Investigator (D)F	A. Long-W. Douglas-J. Donnell	59	9/1/49		b8/27/49
830	Red Menace, The (D)A	R. Rockwell-H. Axman	87	8/1/49		b5/28/49
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88	3/28/49		b2/5/49
810	Streets of San Francisco (G-D)F	R. Armstrong-M. Clark	60	4/15/49		b4/30/49
842	Susanna Pass *U (W)F	R. Rogers-D. Evans	67	4/29/49		b5/7/49

COMING

	Avengers, The	J. Carroll-A. Mara				a10/1/49
	Belle of Old Mexico	E. Rodriguez-R. Rockwell				a10/8/49
	Bells of Coronado *U	R. Rogers-D. Evans		1/8/50		a10/1/49
	Blonde Bandit	R. Rockwell-D. Patrick		12/22/49		a10/22/49

SHOWMEN'S TRADE REVIEW

Title	Company
Mrs. Mike	UA
Montana	WB
Montana Belle	RKO
Mother Didn't Tell Me	20th-Fox
Mule Train	Col.
Mutineers, The	Col
My Blue Heaven	20th-Fox
My Brother Jonathan	Allied
My Dream Is Yours	WB
My Foolish Heart	RKO
My Friend Irma	Para
Mysterious Desperado, The	RKO
Mystery Street	MGM

N

Nancy Goes to Rio	MGM
Neptune's Daughter	MGM
Nevadan	Col.
Never Fear	EL
Night and the City, The	20th-Fox
Night Beat	WB
Night in Havana	Col
Night Unto Night	WB
No Sad Songs for Me	Col.
No Way Out	20th-Fox
Not Wanted	FC

O

Oh, You Beautiful Doll	20th-Fox
Oliver Twist	EL
Omoo-Omoo	Lippert
On the Town	MGM
Once More My Darling	U-I
Once Over Lightly	UA
Once Upon a Dream	EL
One Last Fling	WB
One Way Out	Col.
Our Very Own	RKO
Outlaw, The	RKO
Outpost in Morocco	UA
Outrage	Para.
Outriders	MGM
Outside the Wall	U-I

P

Paid in Full	Para.
Palomino	Col.
Passport to Pimlico	EL
Perfect Strangers	WB
Petty Girl	Col.
Pinky	20th-Fox
Pirates of Capri	FC
Place in the Sun, A	Para.
Place of One's Own, A	EL
Please Believe Me	MGM
Police Story, The	Allied
Port of Missing Men	Rep.
Port of New York	EL
Portrait of Jennie	EL
Post Office Investigator	Rep
Pretty Baby	WB
Prince of Foxes	20th-Fox
Prince of the Plains	Rep.
Prison Warden	Col
Project X	FC

Q

Quartette	EL
Quicksand	UA

R

Radar Secret Service	Lippert
Reckless Moment, The	Col.
Red Canyon	UA
Red Danube, The	MGM
Red Desert	Lippert
Red, Hot & Blue	Para.
Red Light	UA
Red Menace, The	Rep.
Red Pony, The	Rep
Red Shoes, The	EL
Reformer and the Redhead	MGM
Reluctant Widow, The	EL
Renegade of the West	RKO
Return of the Frontiersman	WB
Rider from Tucson	RKO
Riders in the Sky	Col.
Riders of the Range	RKO
Riders of the Whistling Pines	Col
Riding High	Para.
Rim of the Canyon	Col.
Ringside	Lippert
Rock Bottom	WB
Rock Island Trail	Rep.
Rogues of Sherwood Forest	Col.
Romantic Age, The	EL
Rope of Sand	Para
Roseanna McCoy	RKO
Roughshod	RKO
Rugged O'Riordans, The	U-I
Rupert	EL
Rusty Saves a Life	Col
Rusty's Birthday	Col

S

Samson and Delilah	Para
Sands of Iwo Jima	Rep
Saraband	EL
Sarumba	EL
Savage Horde, The	Rep
Savage Splendor	RKO
Scene of the Crime	MGM
Scott of the Antarctic	EL
Search for Danger	FC
Secret Garden, The	MGM
Secret of Saint Ives	Col.
September Affair	Para.
Shadow on the Wall	MGM
Shamrock Hill	EL
She Wore a Yellow Ribbon	RKO
Shoplifter	U-I
Side Street	MGM
Sierra	U-I
Silent Dust	Mono.
Singing Guns	Rep.
Skipper Surprises His Wife	MGM
Sky Dragon	Mono
Sky Liner	Lippert
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL

Title	Company
Smoke Jumpers	Mono.
So Long at the Fair	EL
Somewhere in the City	WB
Song of Surrender	Para.
Sons of New Mexico	Col.
Sons of the Musketeers	RKO
Sorrowful Jones	Para.
South Sea Sinner	U-I
Special Agent	Para.
Spring in Park Lane	EL
Square Dance Jubilee	Lippert
Square Dance Katy	Mono.
Stage Fright	WB
Stampede	Allied
Stars in My Crown	MGM
State Penitentiary	Col.
Storm Center	WB
Storm Over Wyoming	RKO
Story of Molly X, The	U-I
Story of Seabiscuit	WB
Strange Bargain	RKO
Strange Case of Madeline Smith, The	U-I
Stratton Story, The	MGM
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Stromboli	RKO
Summer Stock	MGM
Sundowners, The	EL
Sunken Treasure	EL
Sunset Boulevard	Para.
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tarnished	Rep.
Tarzan and the Slave Girl	RKO
Task Force	WB
Tattooed Stranger, The	RKO
Tell It to the Judge	Col.
Temptation Harbour	Mono.
Tension	MGM
That Forsyte Woman	MGM
That Midnight Kiss	MGM
There Is No Escape	Lippert
There's a Girl in My Heart	Allied
They Live By Night	RKO
They Were Not Divided	EL
Thieves' Highway	20th-Fox
Third Man, The	EL
This Side of the Law	WB
Threat, The	RKO
Three Came Home	20th-Fox
Three Little Words	MGM
Ticket to Tomahawk, A	20th-Fox
Tight Little Island	U-I
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Torch, The	EL
Tough Assignment	Lippert
Trail of the Yukon	Mono.
Trapped	EL
Traveling Saleswoman	Col.
Treasure Island	RKO
Treasure of Monte Cristo	Lippert
Trigger, Jr.	Rep.
Trouble at Melody Mesa	Astor
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twelve O'Clock High	20th-Fox
Twilight in the Sierras	Rep.
Two Corridors East	20th-Fox
Typee	Mono.
Tyrant of the Sea	Col.

U

Under Capricorn	WB
Under the Sun of Rome	UA
Undercover Man	Col
Undertow	U-I
United States Mail	Para.
Unmasked	Rep.

V

Vendetta	RKO
Vicious Years, The	FC
Victim, The	WB

W

Wabash Avenue	20th-Fox
Wagon Master	RKO
Waterloo Road	EL
We Were Strangers	Col.
Weaker Sex, The	EL
Weep No More	RKO
West of the Brazos	Lippert
Western Pacific Agent	Lippert
When Willie Comes Marching Home	20th-Fox
Whip, The	UA
Whirlpool	20th-Fox
White Heat	WB
White Tower	RKO
Will James' Sand	20th-Fox
Window, The	RKO
Without Honor	UA
Wolf Hunters	Mono
Woman Hater	U-I
Woman in Hiding	U-I
Woman in the Hall, The	EL
Woman of Distinction	Col.

Y

Yellow Cab Man	MGM
Yes Sir, That's My Baby	U-I
Young Daniel Boone	Mono.
Young Man With a Horn	WB
Younger Brothers, The	WB
You're My Everything	20th-Fox
You're Only Young Twice	MGM

Z

Zamba	EL

	Federal Agent at Large	K. Taylor-D. Patrick				a12/3/49
	House by the River, The	L. Hayward-J. Wyatt-L. Bowman				
	Jungle Stampede	African native cast				a10/15/49
888	MacBeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107			b10/1/48
	Port of Missing Men	H. Denning-A. Towne				
	Rock Island Trail *U	F. Tucker-A. Mara				a10/22/49
	Sands of Iwo Jima	J. Wayne-A. Mara-J. Agar				a10/1/49
	Savage Horde, The	W. Elliott-A. Booth-G. Withers				a7/2/49
	Singing Guns *U	V. Monroe-E. Raines				a11/26/49
	Tarnished	A. Franz-D. Patrick				a12/3/49
	Trigger, Jr. *U	R. Rogers-D. Evans				
	Twilight in the Sierras *U	R. Rogers-D. Evans				a11/19/49
	Unmasked	B. Fuller-R. Rockwell		1/30/50		a11/19/49

Westerns

	Arizona Cowboy	R. Allen				
867	Bandit King of Texas (W)F	A. Lane-E. Waller	60	8/26/49		b10/8/49
	Code of the Silver Sage	A. Lane-E. Waller	60			
	Gunmen of Abilene	A. Lane-E. Waller				
868	Navajo Trail Raiders (W)F	A. Lane-E. Waller	60	10/15/49		b10/29/49
	Pioneer Marshal	M. Hale-P. Hurst		12/24/49		
4961	Powder River Rustlers	A. Lane-E. Waller	60	11/25/49		
856	Ranger of Cherokee Strip (W)F	M. Hale-P. Hurst	60	11/4/49		b11/26/49
	Redwood Forest Trail	R. Allen				a11/12/49
855	San Antone Ambush (W)F	M. Hale-P. Hurst	60	10/1/49		b10/15/49
854	South of Rio (W)F	M. Hale-P. Hurst	60	7/22/49		
866	Wyoming Bandit, The (W)F	A. Lane-E. Waller	60	7/15/49		b8/6/49

SELZNICK RELEASING ORGANIZATION

	Fallen Idol, The (D)A	R. Richardson-M. Morgan	94	Nov. '49		b8/28/48
	Gone to Earth *T	J. Jones-D. Farrar				

20TH-FOX

CURRENT

916	Beautiful Blonde From Bashful Bend *T (C)F	Grable-Romero-Vallee-San Juan	79	June '49		b5/28/49
908	Canadian Pacific *C (D)F	R. Scott-J. Wyatt	93	Apr. '49		b3/12/49
922	Come to the Stable (D)F	L. Young-C. Holme	94	Sept. '49		b6/25/49
926	Everybody Does It (C)F	L. Darnell-P. Douglas-C. Holm	98	Nov. '49		b9/3/49
914	Fan, The (D)A	Crain-Carroll-Sanders-Green	79	May '49		b4/2/49
925	Father Was a Fullback (C)F	F. MacMurray-M. O'Hara	84	Oct. '49		b8/20/49
930	Fighting Man of the Plains *C (W-D)F	R. Scott-J. Nigh	94	Dec. '49		b10/15/49
904	Forbidden Street, The (D)A	D. Andrews-M. O'Hara	91	June '49		b3/19/49
919	House of Strangers (D)A	R. Conte-S. Hayward-E. G. Robinson	101	July '49		b6/18/49
905	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49		b1/15/49
923	I Was a Male War Bride (C)F	C. Grant-A. Sheridan	105	Sept. '49		b8/13/49
917	It Happens Every Spring (C)F	R. Milland-P. Douglas-J. Peters	87	June '49		b5/7/49
913	Mr. Belvedere Goes to College (C)F	C. Webb-S. Temple	83	May '49		b4/2/49
927	Oh, You Beautiful Doll *T (M)F	J. Haver-M. Stevens	93	Nov. '49		b9/17/49
931	Pinky (D)A	J. Crain-W. Lundigan	102	Nov. '49		b10/1/49
929	Prince of Foxes (D)F	T. Power-W. Hendrix-O. Welles	107	Dec. '49		b8/27/49
921	Slattery's Hurricane (D)A	R. Widmark-L. Darnell-V. Lake	83	Aug. '49		b8/6/49
924	Thieves' Highway (Melodrama) A	R. Conte-V. Cortesa-L. J. Cobb	95	Oct. '49		b9/3/49
915	Tucson (C)F	J. Lydon-P. Edwards-C. Russell	64	May '49		b5/14/49
918	Will James' Sand *T (D)F	M. Stevens-C. Gray-R. Calhoun	77	July '49		b4/30/49
920	You're My Everything *T (M-C-Romance)F	D. Dailey-A. Baxter	94	Aug. '49		b7/2/49

COMING

	Big Fall, The	J. Garfield-M. Prell				a10/8/49
	Black Rose, The *T	T. Power-C. Aubry				
	Broken Arrow *T	J. Stewart-D. Paget				a7/23/49
	Cariboo Trail *C	R. Scott-K. Booth				
	Cheaper By the Dozen *T	J. Crain-C. Webb-M. Loy				a11/5/49
005	Dakota Lil *C	Cameron-G. Montgomery-Windsor		Feb. '50		
001	Dancing in the Dark *T (M)F	W. Powell-M. Stevens-B. Drake	92	Jan. '50		b11/5/49
	Gun Fighter	G. Peck-H. Westcott				a10/15/49
	Love That Brute	P. Douglas-J. Peters				a9/3/49
006	Mother Didn't Tell Me	D. McGuire-W. Lundigan		Mar. '50		a7/30/49
	My Blue Heaven *T	B. Grable-D. Dailey				
	Night and the City, The	R. Widmark-G. Tierney				
	No Way Out	R. Widmark-L. Darnell				a12/10/49
007	Three Came Home	C. Colbert-P. Knowles	106	Mar. '50		a6/18/49
	Ticket to Tomahawk, A *T	D. Dailey-A. Baxter				a10/1/49
004	Twelve O'Clock High	G. Peck-H. Marlowe		Feb. '50		a6/25/49
	Two Corridors East	M. Clift-P. Douglas				a11/26/49
	Wabash Avenue *T	B. Grable-V. Mature		Mar. 50		a7/16/49
003	When Willie Comes Marching Home	D. Dailey-C. Calvet		Feb. '50		a9/3/49
002	Whirlpool (D)A	Tierney-Conte-J. Ferrer-Bickford	97	Jan. '50		b11/26/49

UNITED ARTISTS

CURRENT

	Africa Screams (C)F	Abbott & Costello-F. Buck	79	June '49		b5/7/49
	Big Wheel, The (D)F	M. Rooney-T. Mitchell	92	11/5/49		b11/12/49
	Black Magic (D)F	O. Welles-N. Guild	105	8/19/49		b8/20/49
	Champion (D)A	K. Douglas-M. Maxwell	99	5/20/49		b3/19/49
	Concert Magic (M)F	Y. Menuhin-Hollywood Symphony	72	Special		b10/23/48
	Crooked Way, The (G-D)A	J. Payne-S. Tufts-E. Drew	90	4/22/49		b4/30/49
	Great Dan Patch, The (D)F	D. O'Keefe-G. Russell	94	7/22/49		b7/16/49
	Home of the Brave (D)A	J. Edwards-J. Corey-S. Brodie	85	June '49		b4/30/49
	Impact (D)A	B. Donlevy-E. Raines-H. Walker	111	4/1/49		b3/19/49
	Kiss for Corliss, A (C)F	S. Temple-D. Niven	80	11/25/49		b10/22/49
	Love Happy (C)F	Marx Bros.-I. Massey-Vera-Ellen	82	Aug. '49		b10/15/49
	Mrs. Mike	D. Powell-E. Keyes	99	12/17/49		a8/27/49
	Outpost in Morocco (D)F	G. Raft-M. Windsor-A. Tamiroff	92	5/6/49		b3/26/49
	Red Light (D)F	G. Raft-V. Mayo	84	9/30/49		b8/20/49
	Too Late for Tears (D)A	L. Scott-D. Duryea-D. DeFore	99	7/8/49		b4/9/49
	Under the Sun of Rome (Italian) (D)A	Non-professional cast	100	Special		b10/15/49
	Without Honor (D)A	L. Day-D. Clark	69	10/10/49		b11/12/49

COMING

	Champagne for Caesar	R. Colman-C. Holme				a12/10/49
	D.O.A.	E. O'Brien-P. Britton				a12/10/49
	Deadly Is the Female (D)A	P. Cummins-J. Dall	87	Jan. '50		b11/12/49
	Escape If You Can	P. Henreid-C. McLeod				
	Esperanza (Argentine)	J. Ben-Ami				
	Here Lies Love	R. Young-B. Drake				
	If This Be Sin	M. Loy-R. Greene		Feb. '50		
	Indian Scout	G. Montgomery-E. Drew	71	Feb. '50		a8/21/48
	Iron Cage, The	C. Romero-J. Havoc				
	Iroquois Trail, The	G. Montgomery-B. Marshall				
	Johnny Holiday	W. Bendix-H. Carmichael				
	Johnny One-Eye	P. O'Brien-W. Morris-D. Moran				
	Men, The	M. Brando-T. Wright				

Once Over Lightly	W. Hendrix-E. O'Brien					
Quicksand	M. Rooney-Jeanne Cagney-P. Lorre			3/15/50		a5/7/49
Whip, The	D. Duryea-G. Storm-H. Marshall					
	Westerns					
Daring Caballero (W)F	D. Renaldo-L. Carrillo-K. Valez		61	6/24/49		b7/9/49
Girl from San Lorenzo	D. Renaldo-L. Carrillo					
Satan's Cradle (W)F	D. Renaldo-L. Carrillo		60	10/7/49		b11/10/49

UNIVERSAL-INTERNATIONAL

CURRENT

707 Abandoned (D)F	D. O'Keefe-G. Storm		79	Oct. '49		b10/8/49
702 Abbott & Costello Meet the Killer, Boris Karloff (C-My)F	Abbott & Costello-B. Karloff		84	Aug. '49		b8/6/49
695 Arctic Manhunt (D)F	M. Conrad-C. Thurston		69	May '49		b8/27/49
903 Bagdad *T (D)F	M. O'Hara-V. Price		82	Nov. '49		b11/26/49
704 Blue Lagoon, The *T (Romance)A	J. Simmons-D. Houston		101	Aug. '49		b3/12/49
699 Calamity Jane and Sam Bass *T (W-D)F	Y. DeCarlo-H. Duff		85	July '49		b6/4/49
708 Christopher Columbus *T(D)F	F. March-F. Eldridge-F. L. Sullivan		104	Oct. '49		b6/18/49
694 City Across the River (D)F	S. McNally-J. Corey		90	May '49		b2/26/49
901 Free for All (C)F	R. Cummings-A. Blyth		83	Nov. '49		b11/12/49
706 Gal Who Took the West *T (W-C-D)F	Y. DeCarlo-S. Brady		84	Sept. '49		b9/17/49
Hamlet (D)F	L. Olivier-J. Simmons		150	Sept. '49		b5/15/49
698 Illegal Entry (D)A	H. Duff-M. Toren-G. Brent		84	June '49		b6/11/49
700 Johnny Stool Pigeon (D)F	D. Duryea-H. Duff-S. Winters		75	July '49		b7/16/49
693 Lady Gambles, The (D)A	B. Stanwyck-R. Preston-S. McNally		99	May '49		b5/14/49
692 Ma and Pa Kettle (C)F	M. Main-P. Kilbride		75	Apr. '49		b3/26/49
703 Once More, My Darling (C)F	R. Montgomery-A. Blyth-J. Cowl		92	Aug. '49		b7/30/49
697 One Woman's Story (D)A	A. Todd-C. Rains-T. Howard		91	June '49		b2/12/49
691 Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent		82	Apr. '49		b2/5/49
902 Story of Molly X, The (D)A	J. Havoc-John Russell		82	Nov. '49		b11/12/49
709 Sword in the Desert (D)A	M. Toren-D. Andrews		99	Oct. '49		b8/27/49
696 Take One False Step (D)F	W. Powell-S. Winters-J. Gleason		94	June '49		b6/4/49
Undertow (D)A	S. Brady-D. Hart		70	Dec. '49		b12/3/49
701 Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire		69	July '49		b11/13/48
705 Yes Sir, That's My Baby *T (C-M)F	D. O'Connor-G. DeHaven-C. Coburn		81	Sept. '49		b8/13/49

COMING

Adam and Evelyne (C-D)A	S. Granger-J. Simmons		92			b5/21/49
All Over the Town (C)F	S. Churchill-N. Wooland		88			b2/26/48
Astonished Heart, The	N. Coward			Mar. '50		
Blind Goddess, The (D)A	E. Portman-M. Denison		88			b9/25/48
Borderline	F. MacMurray-C. Trevor			2/9/50		
Buccaneer's Girl *T	Y. DeCarlo-P. Friend			Mar. '50		a9/3/49
Cardboard Cavalier (C)F	S. Field-M. Lockwood		97			b4/23/49
Comanche Territory *T	M. O'Hara-MacD. Carey					a10/1/49
Confidential Squad	R. Conte-C. Gray					
Curtain Call at Cactus Creek *T	D. O'Connor-G. Storm					a4/9/49
Daybreak (D)A	A. Todd-E. Portman		81			b7/16/49
Death on a Side Street	J. Mason-M. Toren					
Deported	M. Toren-J. Chandler					a12/3/49
Double Crossbones	D. O'Connor-H. Carter					a10/15/49
Francis	D. O'Connor-P. Medina			Feb. '50		a6/11/49
723 Girl in the Painting, The (D)A	M. Zetterling-R. Beatty-G. Rolfe		90			b12/25/48
Her Man Gilbey (C)F	M. Wilding-P. Ward-L. Palmer		77			b6/18/49
Kid from Texas, The *T	A. Murphy-G. Storm			Feb. '50		a7/2/49
Ma and Pa Kettle Go to Town	M. Main-P. Kilbride			Apr. 50		a10/8/49
Outside the Wall	R. Basehart- M. Maxwell			Feb. '50		a10/29/49
Rugged O'Riordans, The	Australian cast		76	Jan. '50		
Shoplifter	S. Brady-M. Freeman			Mar. '50		a12/3/49
Sierra *T	A. Murphy-W. Hendrix			Apr. '50		a10/1/49
903 South Sea Sinner	S. Winters-MacD. Carey		88	Jan. '50		a8/6/49
Strange Case of Madeline Smith, The	A. Todd			Apr. 50		
Tight Little Island (C)A	B. Radford-J. Greenwood		81			b12/3/49
Woman in Hiding	I. Lupino-H. Duff-S. McNally			Jan. '50		a10/8/49

WARNER BROS.

CURRENT

908 Always Leave Them Laughing (C)F	M. Berle-V. Mayo		116	11/26/49		b11/26/49
906 Beyond the Forest (D)A	B. Davis-J. Cotten		96	10/22/49		b10/22/49
824 Colorado Territory (W)F	J. McCrea-V. Mayo		94	6/11/49		b5/21/49
821 Flamingo Road (D)A	J. Crawford-Z. Scott-S. Greenstreet		94	4/30/49		b4/9/49
827 Fountainhead, The (D)A	G. Cooper-P. Neal-R. Massey		114	7/2/49		b6/25/49
828 Girl From Jones Beach (C)F	V. Mayo-R. Reagan-E. Bracken		78	7/16/49		b6/25/49
817 Homicide (My)A	R. Douglas-H. Westcott-R. Alda		77	4/2/49		b3/12/49
902 House Across the Street (My)A	W. Morris-J. Paige-B. Bennett		69	9/10/49		b8/20/49
831 It's a Great Feeling *T (C-M)F	D. Morgan-D. Day-J. Carson		85	8/20/49		b7/30/49
816 Kiss in the Dark, A (C-M)F	J. Wyman-D. Niven		88	3/26/49		b3/5/49
829 Look for the Silver Lining *T (M-B)F	J. Haver-R. Bolger-G. McRae		106	7/30/49		b6/25/49
820 My Dream Is Yours *T (M)F	Carson-Day-Bowman-Arden		101	4/16/49		b3/19/49
822 Night Unto Night (D)A	R. Reagan-V. Lindfors		84	5/14/49		b4/23/49
830 One Last Fling (C)F	A. Smith-Z. Scott		64	8/6/49		b7/9/49
907 Story of Seabiscuit, The *T (D)F	S. Temple-B. Fitzgerald		93	11/12/49		b10/29/49
903 Task Force (part *T)(D)A	G. Cooper-J. Wyatt-W Morris		116	9/24/49		b9/3/49
904 Under Capricorn *T (Hist. Romance)F	I. Bergman-J. Cotten-M. Wilding		117	10/8/49		b9/10/49
901 White Heat (Melodrama)A	J. Cagney-V. Mayo-E. O'Brien		114	9/3/49		b8/27/49
823 Younger Brothers, The *T (W)F	W. Morris-J. Paige-B. Bennett		77	5/28/49		b5/7/49

COMING

After Nightfall	D. Brian					
Backfire	V. Lindfors-E. O'Brien					a1/8/49
Barricade *T	D. Clark-R. Massey-R. Roman					a7/23/49
Bright Leaf	G. Cooper-L. Bacall-J. Carson					
Caged	E. Parker-A. Moorehead					a12/3/49
905 Chain Lightning	Bogart-Parker-Massey-Whorf			1/28/50		a9/3/49
Colt .45	R. Scott					
Daughter of Rosie O'Grady *T	J. Haver-G. MacRae					a12/3/49
Glass Menagerie, The	J. Wyman-K. Douglas-G. Lawrence					a12/10/49
Golden Madonna, The (C-D)A	P. Calvert-M. Rennie		90			b5/14/49
Hasty Heart, The (D)F	R. Reagan-P. Neal		99			b9/24/49
Hawk & The Arrow	B. Lancaster-V. Mayo					
912 Inspector General, The *T (C-M)F	D. Kaye-B. Bates		102	12/31/49		b11/19/49
911 Lady Takes a Sailor, The (C)F	J. Wyman-D. Morgan		100	12/24/49		b12/3/49
Montana *T	E. Flynn-A. Smith					a12/18/48
Night Beat	W. Douglas-A. Hale-R. Alda					a8/28/48
Perfect Strangers	G. Rogers-D. Morgan					a8/27/49
Pretty Baby	D. Morgan-Z. Scott-B. Drake					
Return of the Frontiersman *T	G. McRae-R. Calhoun					a7/9/49
Rock Bottom	E. Parker-P. Neal					
Stage Fright	J. Wyman-M. Dietrich-R. Todd					a11/26/49
Storm Center	G. Rogers-R. Reagan					
This Side of the Law	Lindfors-Smith-Paige-Douglas					a1/22/49
Victim, The	J. Crawford-D. Brian					
Young Man With a Horn	K. Douglas-L. Bacall-D. Day					a9/3/49

ADVANCE DATA
On Forthcoming Product

The Rock Bottom (Warner Bros.) Principals: Eleanor Parker, Leif Erickson, Patricia Neal. Director, Robert Wise. When a plane crash leaves a five-year-old boy trapped on a mountain top with the bodies of his foster parents, three women, an ex-convict, a newspaper reporter, and a housewife, each believing the boy to be theirs, meet at the rescue scene. The other two relinquish their claims in favor of the married woman who can offer the boy a home and love.

The Hawk and the Arrow (Warner Bros.) Principals: Burt Lancaster, Gordon Gebert, Virginia Mayo. Director, Jacques Tourneur. Period adventure story dealing with German invasion of feudal Italy. The Arrow, Italian patriot, eventually drives out the invaders.

The Victim (Warner Bros.) Principals: Joan Crawford, Jacqueline De Wit, Kent Smith, David Brian. Director, Vincent Sherman. A woman's ambition drives her to become a member of a national crime ring. When the man she loves rebels against the leader and is murdered, the woman drives her car over a cliff to prevent a friend becoming another victim.

After Nightfall (Warner Bros.) Drama. Principals: David Brian, Marjorie Reynolds. Director, Peter Godfrey. A master thief with a weakness for women is wounded and becomes involved with his nurse. When he disappears, the nurse, believing she has turned him from crime, searches for him and gives the police a photograph. The photo and a frilly blond pickup result in his capture.

Mule Train (Columbia) Principals: Gene Autry, Pat Buttram, Sheila Ryan. Director, John English. When natural cement is discovered for the first time in the west by two prospectors, an unscrupulous contractor tries to jump the claim. Autry foils the plot.

The Furies (Paramount) Principals: Barbara Stanwyck, Walter Huston, Wendell Corey. Director, Anthony Mann. Plot: A cattle baron tries to block the marriage of his daughter to a gambler, from whose family the cattle king had taken his lands. The daughter gains possession of the ranch and her father is killed by a victim of his land-grabbing.

Blind Spot (RKO) Principals: Claudette Colbert, Robert Ryan, Paul Kelly. Director, Mel Ferrer. A blackmailer sets an elaborate frame for a beautiful concert pianist, convincing her that she is married to him. When she is accused of murder her mind cracks. Her fiance solves the tangled plot and saves her.

Treasure Island (RKO) Technicolor. Principals: Bobby Driscoll, Robert Newton, Basil Sydney. Director, Byron Haskin. This is Walt Disney's production of the Robert Louis Stevenson story. On a search for pirate treasure, the ship's company mutinies, but are overcome by loyal members. The expedition sails back to England with the treasure.

My Blue Heaven (20th Century-Fox) Technicolor. Principals: Betty Grable, Dan Dailey. Director, Henry Koster. A man and his wife, top radio and television performers, try to adopt a child and end up with two foster children and a blessed event in the offing.

PICTURES STARTED LAST WEEK

MGM. Kim (Technicolor) (shooting in India)—Principals: Errol Flynn, Dean Stockwell, Paul Lukas. Director, Victor Saville.

RKO. Jet Pilot (Technicolor)—Principals: John Wayne, Janet Leigh. Director, Joseph von Sternberg.

Sons of the Musketeers—Principals: Cornel Wilde, Maureen O'Hara, Nancy Gates. Director, Lewis Allen.

REPUBLIC. Port of Missing Men—Principals: Richard Denning, Aline Towne. Director, R. G. Springsteen.

LIPPERT PRODNS. Fast on the Draw—Principals: James Ellison, Russell Hayden, Fuzzy Knight. Director, Thomas Carr.

Western Pacific Agent—Principals: Kent Taylor, Mickey Knox. Director, Sam Newfield.

WARNER BROS. Pretty Baby—Principals: Dennis Morgan, Zachary Scott, Betsy Drake. Director, Bretaigne Windust.

TITLE CHANGES

"San Lorenzo" (United Artists) now GIRL FROM LORENZO. "Daybreak" (RKO) now THE CAPTURE.

RE-ISSUES (Nationally Released)

ASTOR PICTURES

		Time Mins.	Rel. Date
Across the Sierras	"Wild Bill" Elliott	60	5/1/50
Beyond the Sacramento	"Wild Bill" Elliott	59	11/1/49
Hands Across the Rockies	"Wild Bill" Elliott	61	8/1/50
Invisible Ghosts	B. Lugosi	66	9/15/49
King of Dodge City	"Wild Bill" Elliott	62	9/15/50
North from the Lone Star	"Wild Bill" Elliott	61	6/15/50
Prairie Schooners	"Wild Bill" Elliott	60	2/15/50
Son of Davy Crockett, The	"Wild Bill" Elliott	61	12/15/49
Spotlight Scandals	B. Gilbert-F. Fay	84	9/15/49
Wildcat of Tucson, The	"Wild Bill" Elliott	61	3/15/50

COLUMBIA

Desperadoes, The	R. Scott-G. Ford	85	Nov. '49
Renegades	E. Keyes-W. Parker	88	Nov. '49

EAGLE LION

Hit the Ice	Abbott & Costello	82	Dec. 49
I'll Be Seeing You	G. Rogers-J. Cotten	135	Dec. '49
Letter of Introduction	A. Menjou-A. Leeds	95	Oct. '49
006 Story of G. I. Joe, The	R. Mitchum-B. Meredith	107	Oct. '49

FAVORITE FILMS

Ghost Camera	I. Lupino	70	Nov. '49
Naked Man & Beast, Wild Men of Kalahari, and African Big Game	Jungle Combination	145	Oct. '49
Return of the Ape Man	B. Lugosi	70	12/1/49
Trouble Chasers	B. Gilbert-M. Rosenbloom	70	1/1/50

FILM CLASSICS

Back Street	C Boyer-M. Sullavan	89	Oct. '49
Scarlet Street	J. Bennett-E. G. Robinson	102	Oct. '49

METRO-GOLDWYN-MAYER

Blossoms in the Dust	G. Garson-W. Pidgeon	99	2/16/50
Johnny Eager	R. Taylor-L. Turner	107	12/22/49

MOTION PICTURE SALES CORP.

Tabu	Reri	83	10/1/49

PARAMOUNT

1907 Holiday Inn	B. Crosby-F. Astaire		12/2/49
4908 Lady Eve	B. Stanwyck-H. Fonda		12/2/49
So Proudly We Hail	Colbert-Goddard-Lake-Tufts		Mar. '50
Wake Island	B. Donlevy-W. Bendix		Mar. '50

REALART

Frisco Sal	S. Foster-T. Bey	94	Sept. '49
Fury at Sea	F. Tone-C. Bruce	92	Sept. '49
Legion of Lost Flyers	W. Lundigan-J. Carson	63	Sept. '49
Sun Never Sets, The	D. Fairbanks, Jr.-B. Rathbone	96	Sept. '49
You Can't Cheat an Honest Man	W. C. Fields-E. Bergen	79	Oct. '49

20th CENTURY-FOX

Stormy Weather	Bill Robinson-L. Horne		Dec. '49

WARNER BROS.

909 Farewell to Arms, A	H. Hayes-G. Cooper	78	12/10/49
910 Hatchet Man, The	E. G. Robinson-L. Young	74	12/10/49

MISCELLANEOUS FEATURES

U. S.

Concert Magic (Concert Films)	Y. Menuhin	72.	b10/23/48	
Lawton Story, The *C (Hallmark) (D)F	G. Prince	101	b4/9/49	
Louisiana Story (Lopert)	J. Boudereaux	77	b10/2/48	
Prejudice (Motion Picture Sales)	D. Bruce	57	b2/26/49	
Quiet One (Mayer-Burstyn)	D. Thompson	67		
Story of Life (Crusades)	J. Crehan	67	b7/10/48	
Strange Victory (Target)	V. Richardson	73	b7/24/48	
Street Corner (Viro)	M. M. Jones	70.	b12/18/48	
Street of Fallen Angels (Motion Pic. Sales)	M. Montez			
Thief of Venice (Motion Picture Sales)	M. Montez			
Wild Weed (Eureka) (Semi-doc-D)A	L. Leeds	80	b9/10/49	

ARGENTINA

Ballad of Dolores, The (Lux) (D-M)A	I. Argentina	85.	b11/26/49	

BELGIUM

Rubens (Discina) (Doc.)F	Art Works	45.	b6/18/49	

ENGLAND

Bonnie Prince Charlie *T (D)F	D. Niven	126.	b11/13/48	
Brighton Rock	R. Attenborough	92	b1/3/48	
Case of Charles Peace (D)A	M Martin-Harvey	89	b4/16/49	
Dolwyn (London) (D)F	E. Evans	95	b5/14/49	
Elizabeth of Ladymead *T (D)A	A. Neagle	97	b1/8/49	
Facts of Love, The (Oxford) (C)A	G. Harker	80.	b12/3/49	
Fame Is the Spur (Oxford) (D)A	M. Redgrave	98.	b10/4/47	
Fools Rush In (C)A	S. A. Howes	82	b3/12/49	
For Them That Trespass (D)A	S. Murray	95	b4/30/49	
Ghosts of Berkeley Square	R. Morley	90	b11/1/47	
Guinea Pig (Grandi) (D)A	R. Attenborough	98.	b10/30/48	
History of Mr. Polly	J. Mills	96	b2/19/49	
Interrupted Journey, The (D)A	V. Hobson	80	b8/20/49	
Loves of Joanna Godden	G. Withers	85	b6/21/47	
Madness of the Heart (D)A	M. Lockwood	105	b7/30/49	
Man on the Run (D)A	D. Farr	83	b4/30/49	
Mark of Cain	E. Portman	88	b1/17/48	
Maytime in Mayfair *T (C-M)F	A. Neagle	95	b6/4/49	
Mrs. Fitzherbert	P. Graves	99	b2/14/48	
Private Angelo (C-D)A	P. Ustinov	107	b7/2/49	
Showtime (English Films)	A. Todd	91	b6/5/48	
Small Back Room	D. Farrar	104	b2/12/49	
Small Voice	V. Hobson	83.	b11/27/48	
That Dangerous Age (D)A	M. Loy	98	b5/14/49	
Train of Events (D)A	V. Hobson	95	b8/27/49	
Winslow Boy	R. Donat	117	b9/11/48	

FRANCE

Chips Are Down (Lopert)	M. Presle	93	b2/12/49	
Devil in the Flesh (A.F.E.) (D)A	G. Philipe	112	b5/21/49	
Just a Big Simple Girl (Famous) (D)A	M. Sologne	100	b12/3/49	
Love Around the Clock (Nayfack) (D)A	Fernandel	90	b9/10/49	
Love Story (Cine Classics) (D)A	O. Joyeux	90	b7/9/49	
Man to Men (Siritzky)	J.-L. Barrault	100	b2/26/49	
Monsieur Vincent (Lopert)	P. Fresnay	102	b1/1/49	
Rumeurs (Famous Pictures) (D)A	J. Dumesnil	82	b5/14/49	
Secrets of a Ballerina (Distinguished)	P. Blanchar	84	b1/8/49	
Strangers in the House (Lopert) (D)F	Raimu	100	b12/3/49	
Wench, The (Spalter) (D)A	M. Casares	90	b3/12/49	

GERMANY

Affair Blum, The (Central Cinema) (D)A	K. Erhardt	109.	b11/19/49	
Germany Year Zero (Superfilm) (Doc-D)A	Non-professional cast	75.	b10/15/49	
Somewhere in Berlin (Central Cinema) (D)A	C. Knetschke	77	b9/10/49	

GREECE

Voice of the Heart (Rex)	E. Veakis	100		

HUNGARY

It Happened in Europe (Lopert (D)A	M. Gabor	93	b10/8/49	

ITALY

Bandit, The (Times Film) (D)A	A. Magnani	77	b6/11/49	
Disillusion (C & B) (D)A	R. Ruggeri	90.	b11/26/49	
Earth Cries Out, The (Dubbed) (Lux) (Semi-doc-D)A	M. Berti	80	b9/10/49	
Flight Into France (Lux) (Melodrama)A	F. Lulli	92	b8/6/49	
Guaglio (Lux) (D)F	A. Celi	88	b5/14/49	
His Young Wife (Armanac) (C-D)A	C. Campanini	98	b4/9/49	
Iron Crown, The (Superfilm) (D)F	M. Girotti	100	b6/25/49	
Lost Youth (Lux) (D)A	M. Girotti	90.	b11/12/49	
Mafia (Lux) (D)A	M. Girotti	100.	b12/3/49	
Merchant of Slaves, The (Lux) (Melo.)A	E. Fiermonte	90.	b11/19/49	
Outcry (Crest) (D)A	L. Padovani	89	b3/26/49	
Peddler and the Lady, The (Continental) (C)A	A. Magnani	90.	b12/10/49	
Peddlin' In Society (Lux) (C)F	A. Magnani	85	b5/14/49	
Prelude to Madness (Lux) (D)A	R. Lupi	79.	b12/3/49	
Professor, My Son (Lux) (C-D)F	A. Fabrizzi	86	b4/9/49	
Return of the Eagle, The (Lux) (Melo.)F	R. Brazzi	113.	b11/26/49	
Shamed (Westport) (D)A	M. Girotti	85.	b12/10/49	
Wandering Jew, The (Globe) (D)A	V. Cortese	90	b4/9/49	
Woman Trouble (Lux) (D)F	A. Magnani	85	b6/4/49	

POLAND

The Last Stop (Times Film) (D)A	T. Gorecka	110	b4/23/49	

SPAIN

Don Quixote de la Mancha (Azteca) (C-D)F	R. Rivelles	138	b6/11/49	
Nail, The (Azteca) (D)A	R. Duran	95	b7/23/49	

SWEDEN

Incorrigible (Foreign Service) (D)A	S. Jarrel	81	b6/11/49	
Interlude (Globe)	V. Lindfors	83	b1/15/49	
I Am With You (Dubbed) (Carlson) (Doc)F	N. Dahlgren	75	b3/5/49	
Sunshine Follows Rain (Scandia) (D)F	M. Zetterling	100	b10/1/49	

SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

Rel. No. Title — Rel. Date — Data

1948-49

COLUMBIA

THREE STOOGES COMEDIES (8)

1401 Heavenly Daze (16½).... 9/2 — 9/25
1402 I'm A Monkey's Uncle (16)..10/7 — 10/23
1403 Mummy's Dummies (16)...11/4 — 1/22
1404 Crime on Their Hands (17½) .....:12/9 — 3/12
1405 The Ghost Talks (16)..... 2/3 — 5/7
1406 Who Done It? (16)..... 3/3 — 5/21
1407 Hokus Pokus (16)..... 5/5 — 9/3
1408 Fuelin' Around (16)..... 7/7 — 12/10

CAN YOU TOP THIS? (2)

1411 #1 (13) .....11/18 — .....

ASSORTED & ALL-STAR COMEDIES (12)

1421 Billie Gets Her Man (17). 9/9 — 9/25
1422 Go Chase Yourself (17)....10/14 — 10/9
1423 Parlor, Bedroom and Wrath (16) .....12/16 — 4/2
1424 Radio Riot (16)..... 2/10 — 4/2
1425 Sunk in the Sink (16)..... 3/10 — 5/21
1426 Microspook (16) ..... 6/9 — 12/3
1431 A Pinch in Time (16)....11/11 — .....
1432 He's In Again (16½)..... 1/13 — 3/19
1433 Miss in a Mess (15½).... 1/20 — 4/9
1434 Trapped by a Blonde (15½) ..... 4/7 — 9/3
1435 Flung by a Flinn (16).... 5/12 — 9/3
1436 Clunked in the Clink (16).. 7/13 — 12/10

COMEDY FAVORITES (Reissues) (6)

1441 Pest from the West (18½). 9/30 — .....
1442 Ay Tank Ay Go (16)......10/21 — .....
1443 Static in the Attic (19)...12/23 — .....
1444 Nothing But Pleasure (17). 3/31 — .....
1445 A Rookie's Cookie (17)... 5/19 — .....
1446 Crazy Like a Fox (18½)... 6/16 — .....

ONE-REEL SPECIAL

1551 Candid Microphone No. 1 (11).....10/21 — .....
1552 Candid Microphone No. 2 (10½)..... 3/3 — 5/7
1553 Candid Microphone No. 3 ( ) ..... 8/19 — .....

COLOR RHAPSODIES (8)

1501 Pickled Puss (6½)..... 9/2 — 9/25
1502 Lo, The Poor Buffal (6½)..11/4 — 1/1
1503 Coo-Coo Bird Dog (6)..... 2/3 — 4/30
1504 Grape Nutty (6)..... 4/14 — 10/22
1505 Cat-Tastrophy (6) ..... 6/30 — .....

COLOR FAVORITES (Reissues) (8)

1601 The Stork Takes a Holiday (8) ..... 9/9 — .....
1602 Swing Monkey Swing (8)..10/14 — .....
1603 The Little Match Girl (8½) .....11/25 — .....
1604 Glee Worms (7½).....12/16 — .....
1605 A Boy and His Dog (7)... 1/6 — .....
1606 Spring Festival (8)..... 3/17 — .....
1607 Indian Serenade (8)..... 5/5 — .....
1608 Two Lazy Crows (7)..... 7/13 — .....

FILM NOVELTIES (8)

1901 Rhapsody on Ice (9).....11/23 — 3/12
1902 America's Heritage of Hospitality (10½) ..... 8/25 — .....

FOX AND CROW (8)

1701 Robin Hoodlum (7).....11/23 — 3/12
1702 Magic Fluke (7)..... 3/24 — 5/21

VERA VAGUE LAFF TOURS (8)

1751 A Lass in Alaska (10½)..10/28 — 10/9
1752 Sitka Sue (10½)..... 1/20 — 4/2

WORLD OF SPORTS (12)

1801 Diving Champion (9½)... 9/23 — 10/2
1802 Acrobatic Babies (8)..... 10/14 — 10/23
1803 Babe Didrickson, Queen of Sports (9).....11/25 — 2/12
1804 Flashing Fins (10).....11 23 — 3/12
1805 Mrs. Golf (8½)..... 2/24 — 4/30
1806 Trigger Magic (10)..... 3/17 — 7/30
1807 Lady of the Links (8).... 4/28 — 10/22
1808 Racing Greyhounds (9½). 5/26 — 12/3
1809 Rasslin' Riot (8½)..... 6/23 — 12/3
1810 West Point Track & Field (9) ..... 7/27 — 12/10

THRILLS OF MUSIC (12)

1951 Elliot Lawrence & Orch. (10½) ..... 9/23 — 9/25
1952 Ray Eberle & Orch. (10)...11/4 — 2/12
1953 Louis Prima & Orch. (10).12/16 — 4/2
1954 Buddy Rich & Orch. (10) ..... 1/20 — 4/9
1955 Charlie Spivak & Orchestra (10) ..... 3/24 — 7/30
1956 Frankie Carle & Orch. (9). 4/21 — 9/3

SCREEN SNAPSHOTS (12)

1851 Hollywood Holiday (9)..... 9/2 — 10/2
1852 A Day at C.B.S. (9½)...10/7 — 1/3
1853 Stars to Remember (9½)..11/18 — 2/12
1854 Hollywood Santa Claus Lane (10) .....12/23 — .....
1855 A Rainy Day in Hollywood (10) ..... 1/27 — 4/30
1856 Frank Borzage Golf Tournament (10) ..... 3/3 — 5/21
1857 Medals for Hollywood Stars (9½) ..... 4/14 — .....
1858 Vacation at Del Mar (10½) ..... 5/12 — 12/3
1859 Hollywood's Happy Homes (9½) ..... 6/16 — 12/3
1860 Howdy Podner (9½)..... 7/20 — .....

COMMUNITY SINGS (8)

1651 Baby Face (9)..... 9/16 — 10/2
1652 My Happiness (10)..... 10/21 — 1/22
1653 It's Magic (9½)..... 12/23 — 4/2
1654 Bouquet of Roses (9½)..... 3/10 — 4/30
1655 June in January (10)..... 4/21 — 10/22
1656 My Blue Heaven (9½)..... 7/7 — 10/29

SERIALS (4)

1120 Congo Bill (15 Chapters)..10/28 — .....
1140 Bruce Gentry (15 Chapters) 2/10 — .....
1160 Great Adventures of Wild Bill Hickok (15 Chapters) (Reissue) ..... 9/8 — .....
1180 New Adventures of Batman & Robin (15 Chapters).. 5/26 — .....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31 Old Rockin' Chair Tom (7). 9/18 — 1/15
W-32 Lucky Ducky (8).....10/9 — .....
W-33 Professor Tom (8).....10/20 — 3/12
W-34 The Cat That Hated People (7) .....11/20 — 2/26
W-35 Mouse Cleaning (8).....12/11 — 3/5
W-36 Goggle Fishing Bear (7)..... 1/15 — 4/30
W-37 Bad Luck Blackie (7)..... 1/22 — 4/9
W-38 Polka Dot Puss (8)..... 2/26 — 6/4
W-39 Senor Droopy (8)..... 4/9 — 7/30
W-40 Hatch Up Your Troubles (8) ..... 5/14 — 7/30
W-41 Meet King Joe (8)..... 5/28 — 9/17
W-42 The Little Orphan (8)..... 4/30 — 8/6
W-43 House of Tomorrow (7).... 6/11 — 9/17
W-44 Heavenly Puss (8)..... 7/9 — .....
W-45 Doggone Tired (8)..... 7/30 — .....
W-46 Wags to Riches (8)..... 8/13 — .....

PETE SMITH SPECIALTIES (10)

S-51 Why Is It? (7)..... 9/11 — 11/13
S-52 Pigskin Skill (8)..... 9/18 — 10/23
S-53 Ice Aces (8).....11/6 — 2/13
S-54 Let's Cogitate (8).....12/25 — 2/26
S-55 Super Cue Men (9)..... 1/29 — 4/9
S-56 What I Want Next (10).... 2/12 — 4/9
S-57 Scientifiquiz (9) ..... 4/2 — 6/4
S-58 Those Good Old Days (9).... 4/16 — 7/30
S-59 Fishing for Fun (9)..... 4/23 — 8/6
S-60 Football Thrills (9)..... 8/27 — .....

GOLD MEDAL CARTOONS (Reissues) (4)

W-21 The Little Goldfish (8)....11/20 — .....
W-22 Fine Feathered Friends (8).. 1/1 — .....
W-23 The Blue Danube (8)..... 4/2 — .....
W-24 Sufferin' Cats (8)..... 6/24 — .....

FITZPATRICK TRAVELTALKS (8)

T-11 Wandering Through Wales (9) .....10/16 — 2/14
T-12 Night Life in Chicago (9)...11 27 — 2/26
T-13 Scholastic England (8).....12/18 — 5/7
T-14 Ontario, Land of Lakes (10). 2/12 — 6/4
T-15 Calling on Michigan (10).... 3/5 — 7/23
T-16 Playlands of Michigan (9)... 3/26 — 7/23
T-17 Quebec in Summertime (10). 4/9 — 7/30
T-18 Roaming Through Northern Ireland (9) ..... 7/9 — .....

THE PASSING PARADE (6)

K-71 The City of Little Men (10).11/20 — 2/12
K-72 Annie Was a Wonder (10)... 1/27 — 4/9
K-73 Stuff for Stuff (9)..... 3/26 — 7/23
K-74 Mr. Whitney Had a Notion (11) ..... 5/7 — 7/30
K-75 Clues to Adventure (9)..... 6/11 — 9/24
K-76 Child City ( ) ..... — .....

MGM SPECIALS (4)

A-1 Mighty Manhattan (20)..... 7/30 — 5/28
A-2 Heart to Heart (21)..... 5/21 — 10/22

PARAMOUNT

PACEMAKERS

K8-1 Appointment With Baby (11).10/8 — 1/8
K8-2 Mr. Groundling Takes the Air (11) .....12/3 — 1/22
K8-3 Make Mine Monica (11)..... 1/14 — 2/26
K8-4 The MacAdemy Awards (8).. 2/18 — 4/30
K8-5 I Remember You (11)..... 3/18 — 5/7
K8-6 My Silent Love (11)..... 4/22 — 10/22
K8-7 The Lambertville Story (10). 5/20 — 9/3
K8-8 Southward Ho Ho! (11)..... 6/17 — 9/17
K8-9 Roller Derby Girl (10)..... 7/8 — 10/15
K8-10 Neighbors in the Night (11) 7/29 — 10/15
K8-11 The Football Fan (11).... 9/9 — .....
K8-12 Strawhat Cinderella (11).. 9/23 — .....

NOVELTOON

P8-1 The Mite Makes Right (8)..10/ — 1/15
P8-2 Hector's Hectic Life (7)....11/19 — 1/8
P8-3 Old Shell Game (7).....12/17 — 2/19
P8-4 The Little Cut-up (7).....12/17 — 2/26
P8-5 Hep Cat Symphony (7)..... 2/4 — 4/30
P8-6 The Lost Dream (8)..... 3/18 — 5/21
P8-7 Little Red School Mouse (7). 4/15 — 7/16
P8-8 A Haunting We Will Go (9) 5/13 — 10/22
P8-9 A Mutt in a Rut (8)..... 5/27 — 10/22
P8-10 Campus Capers (7)..... 7/1 — 9/17

SCREEN SONG

X8-1 Readin' Ritin' and Rhythmetic (7) .....10/22 — 1/15
X8-2 The Funshine State (8)..... 1/7 — 2/26
X8-3 The Emerald Isle (7)..... 2/25 — 4/30
X8-4 Comin' Round Mountain (7). 3/11 — 5/21
X8-5 The Stork Market (8)..... 4/8 — 7/16
X8-6 Spring Song (7)..... 6/3 — 10/22
X8-7 The Ski's the Limit (8)..... 6/24 — 9/24
X8-8 Toys Will Be Toys (7)..... 7/15 — 10/8
X8-9 Farm Foolery (8)..... 8/5 — 10/8
X8-10 Our Funny Finny Friends (7) ..... 8/26 — 10/8
X8-11 Marriage Wows (7)..... 9/16 — 12/10
X8-12 The Big Flame Up (7)..... 9/30 — 12/10

SPEAKING OF ANIMALS

Y8-1 The Gnu Look (10).....10/29 — 1/15
Y8-2 Calling All Animals (10).... 1/7 — 2/26
Y8-3 Meet the Champ (9)..... 2/11 — 4/30
Y8-4 Hocus Focus (10)..... 4/22 — 7/30
Y8-5 Goin' Hollywood (10)..... 6/10 — 9/17
Y8-6 Video Hounds (10)..... 8/12 — 10/15

G. RICE SPORTLIGHT

R8-1 Hot Rod Speedsters (10)...11/5 — 12/16
R8-2 Acrobatic Illini (10)..... 1/7 — 2/19
R8-3 Sno' Time for Learning (10). 1/21 — 2/26
R8-4 In the Driver's Seat (10)... 3/4 — 4/30
R8-5 Best of Breed (10)..... 4/8 — 9/3
R8-6 Fairway Champions (10)... 5/6 — 10/22
R8-7 Top Figure Champs (10).... 6/10 — 9/17
R8-8 Sporting Spheres (10)..... 7/8 — 10/15
R8-9 Official Business (10)..... 8/5 — 10/15
R8-10 Running the Keys (10)... 9/16 — 12/10

POPEYE

E8-1 Robin Hoodwinked (7).....11/18 — 1/22
E8-2 Symphony in Spinach (7)...12/31 — 4/30
E8-3 Popeye's Premiere (11).... 3/25 — 5/7
E8-4 Lumber Jack and Jill (7)... 5/27 — 10/22
E8-5 Hot Air Aces (7)..... 6/24 — 9/17
E8-6 A Balmy Swami (7)..... 7/22 — 10/15
E8-7 Tar With a Star (7)..... 8/12 — 10/15
E8-8 Silly Hill Billy (7)..... 9/9 — 10/29

UNUSUAL OCCUPATIONS

L8-1 The Glass Orchestra (10)....11/26 — 1/8
L8-2 The Early Bird (10)..... 1/28 — 4/30
L8-3 The Flying Dancers (10)... 3/11 — 6/4
L8-4 The Fall Guy (11)..... 4/15 — 7/16
L8-5 Flying Grandmother (10)... 6/3 — 10/22
L8-6 The Sky Rider (11)..... 7/15 — 10/15

POPULAR SCIENCE

J8-1 Solar Secrets (10).....12/24 — 2/19
J8-2 The Stocking Yarn (10).... 2/4 — 4/30
J8-3 White Magic (11)..... 4/1 — 6/4
J8-4 Air Force Fire Fighters (10). 4/29 — 8/6
J8-5 Seaweed Science (10)..... 6/17 — 9/17
J8-6 Talking Turkey (11)..... 8/19 — 10/15

RKO RADIO

THIS IS AMERICA (13)

93101 County Fair (18).....11/12 — 1/22
93102 Girls in White (17).....12/10 — 1/22
93103 Berlin Powder Keg (17).. 1/20 — 4/30
93104 Our Daily Bread (16).... 2/4 — 4/2
93105 On Watch (16)..... 3/4 — 4/23
93106 Wonder House (16)..... 4/1 — 4/30
93107 Fraud Fighters (15)..... 4/29 — 9/3
93108 Love That Beauty (16).... 5/27 — 9/3
93109 Kentucky Derby Story (17). 6/24 — 9/24
93110 Hoodoo (17) ..... 7/22 — 11/12
93111 Canada Unlimited (15)... 8/19 — 11/12

MY PAL (4)

93201 Pal's Return (20).....11/26 — 3/5
93202 I Found a Dog (21)..... 4/1 — 7/30

SPECIAL (2)

93801 Basketball Headliners of 1949 (17)..... 4/22 — .....
93901 Football Headliners of 1948 (16) .....12/10 — .....
94807 Let's Go to the Movies (9). 5/13 — 1/15

COMEDY SPECIALS

93401 Contest Crazy (17).....10/1 — 12/14
93402 Heart Troubles (16)..... 3/11 — 5/14
93403 The Newlyweds (18)..... 8/19 — 11/12

LEON ERROL (6)

93701 Uninvited Blonde (16)....11/12 — 3/19
93702 Backstage Follies (19)....12/24 — 2/19
93703 Dad Always Pays (18)..... 2/18 — 5/7
93704 The Cactus Cut-Up (17)... 4/15 — 6/11
93705 I Can't Remember (16)... 6/10 — 9/3
93706 Oil's Well That Ends Well (17) ..... 8/5 — 9/24

SCREENLINERS (13)

94201 Jan August & His Piano (8) .....10/29 — .....
94202 Block Party (8).....11/26 — 3/5
94203 It Pays to Be Ignorant (8).12/24 — 3/5
94204 Men of the Shooting Stars (9) ..... 1/21 — 4/30
94205 Movie Memories (8)..... 2/18 — 5/14
94206 Shake Hands With Success (8) ..... 3/18 — 6/25
94207 Shush Money (8)..... 4/22 — 7/30
94208 Helicopter Magic (8)..... 5/13 — 9/3
94209 I Like Soap Because (9)... 6/10 — 9/24
94210 Mellow Dramas (8)..... 7/8 — 10/8
94211 Airline Glamour Girls (9). 8/5 — 11/12

WALT DISNEY CARTOONS (18)

94101 Pluto's Purchase (7)..... 7/9 — ....
94102 The Trial of Donald Duck (7) ..... 7/30 — 7/23
94103 Catnap Pluto (6)..... 8/13 — 9/22
94104 Inferior Decorator (7)... 8/27 — 7/23
94105 Pluto's Fledgling (7)..... 9/10 — 12/18
94106 Soup's On (8).....10/15 — ....
94107 Three for Breakfast (8)....11/5 — 3/12
94108 Mickey and the Seal (7)...12/3 — 3/12
94109 Tea for Two-Hundred (7)..12/24 — 3/5
94110 Pueblo Pluto (7)..... 1/14 — 3/19
94111 Donald's Happy Birthday (7) ..... 2/11 — 5/7
94112 Pluto's Surprise Package (7) ..... 3/4 — 5/21
94113 Sea Salts (8)..... 4/8 — 6/11
94114 Pluto's Sweater (7)..... 4/29 — 6/11
94115 Winter Storage (7)..... 6/3 — 7/30
94116 Bubble Bee (7)..... 6/24 — 9/3
94117 Honey Harvester (7)..... 8/5 — 9/3
94118 Tennis Racquet (7)..... 8/26 — 9/3

SPORTSCOPES (13)

94301 Texas Redhead (8)..... 9/24 — 1/22
94302 Frozen Fun (8).....10/22 — 3/12
94303 Athletic Stars (8).....11/19 — 3/12
94304 Fighting Tarpon (8).....12/17 — 3/19
94305 Game Birds (8)..... 1/14 — 4/30
94306 Waders of the Deep (8).... 2/11 — 5/7
94307 Canadian Roughriders (8).. 3/11 — 5/14
94308 Sports' Top Performers (8). 4/8 — 6/25
94309 Golf Masters (8)..... 5/6 — 9/3
94310 Mighty Marlin (9)..... 6/3 — 9/24
94311 Rolling Thrills (8)..... 7/1 — 10/8
94312 Calument Bluebloods (9).... 7/29 — 10/8
94313 Ice Kids (8)..... 8/26 — 11/12

RAY WHITLEY REVIVALS (4)

93501 Keep Shooting (17)..... 9/10 — .....
93502 Range Rhythm (18).....10/15 — .....
93503 Cactus Capers (17).....11/19 — .....
93504 California or Bust (18)...12/24 — ....

DISNEY REISSUE SERIES 2 (6)

94701 Goofy and Wilbur (8).....10/1 — .....
94702 Wynken, Blynken and Nod (8) .....11/19 — .....
94703 Pluto's Judgment Day (8). 1/28 — .....
94704 The Ugly Duckling (9).... 3/18 — .....
94705 Country Cousin (9)..... 5/20 — .....
94706 Ferdinand the Bull (8).... 7/15 — .....

TRUE-LIFE ADVENTURES

93601 Seal Island (27)..... 5/15 — 5/7

REPUBLIC

SERIALS

891 Federal Agents vs. Underworld, Inc. (12 Chapters) ..... 1/29 — 3/3
892 Ghost of Zorro (12 Chapters) ..... 8/6 — .....
893 King of the Rocketmen (12 Chapters) .....10/29 — .....
894 King of the Jungleland (15 Chapters) (Reissue). 4/23 — .....

CARTOONS

881 Beyond Civilization to Texas (8) ..... 3/15 — 3/13
882 The Three Minnies (8)..... 4/15 — 5/7
883 Romantic Rumbolia (8)... 6/1 — 9/3
884 Bungle in the Jungle (8).. 6/15 — ....

UNITED ARTISTS

LANTZ CARTUNES

Dog Tax Dodgers (7).....11/19 — .....
Wild & Woody (7).....12/31 — .....
Scrappy Birthday (7)..... 2/11 — .....
Drooler's Delight (7)..... 3/25 — .....
Bolero (7½) ..... — .....

UNIVERSAL-INTERNATIONAL

TECHNICOLOR CARTUNES (13) Reissues

4321 Pantry Panic (7).....11/22 — .....
4322 Hollywood Matador (7)....12/13 — .....
4323 Mouse Trappers (7)..... 1/24 — .....
4324 Hams That Couldn't Be Cured (7) ..... 2/21 — .....
4325 The Screw Driver (7)..... 3/14 — .....
4326 Ace in the Hole (7)..... 4/4 — .....
4327 Goodbye, Mr. Moth (7).... 5/2 — .....
4328 Jukebox Jamboree (7)..... 5/30 — .....
4329 The Loan Stranger (7)... 6/27 — .....
4330 Dizzy Acrobat (7)..... 7/25 — .....
4331 Dizzy Kitty (7)..... 8/22 — .....
4332 Cow Cow Boogie (7)..... 9/19 — .....
4333 The Screwball (7).....10/17 — .....

SING AND BE HAPPY (8)

4381 Choo Choo Swing (10).....11/1 — 2/19
4382 The Year Around (10).....12/6 — .....
4383 Songs of Romance (8½).. 1/24 — 3/12
4384 Clap Your Hands (10)..... 3/7 — 7/2
4385 Moonlight Melodies (8).... 4/25 — .....
4386 Minstrel Mania (9)..... 6/13 — 9/17
4387 Singing Along (10)..... 8/8 — 12/10
4388 Sailing With a Song (10)..10/3 — .....

VARIETY VIEWS (8)

4341 Canada Calls (9).....10/1 — 1/22
4342 They Went That A-Way (10) ..... 1/10 — .....
4343 Just a Little North (10)... 2/28 — 7/23
4344 Dynasty of Wonders (10).. 4/4 — 6/4
4345 Inch by Inch (9)..... 5/30 — .....
4346 Singing Is Fun (9)..... 8/22 — .....
4347 Beauty & the Beach (9).. 9/5 — .....
4348 You Don't Say! (10).....10/3 — .....

NAME BAND MUSICALS (13)

4301 Rhythm Masters (15).....12/8 — 2/19
4302 Lawrence Welk & Orch. (15) ..... 1/5 — 1/27
4303 Ted Weems & Orch. (15).. 2/2 — 7/2
4304 Les Brown & Band (15)... 3/2 — .....
4305 Duke Ellington & Orch. (15) 3/30 — .....

Rel. No.	Title	Rel. Date	Data
4306	Ted Fio Rito & Orch. (15)	4/27	9/3
4307	Del Courtney & Orch. (15)	6/1	.....
4308	Gene Krupa & Orch. (15)	6/29	.....
4309	Spade Cooley & Orch. (15)	7/27	.....
4310	Jack Fina & Orch. (15)	8/10	.....
4311	Russ Morgan & Orch. (15)	9/7	.....
4312	Skinnay Ennis & Orch. (15)	9/28	.....
4313	Rhythm of the Mambo (15)	10/26	.....

TWO-REEL SPECIALS (2)

4201	Cheating in Gambling (17)	2/2	.....
4802	Four Bears Before the Mast (18)	8/31	.....

ONE-REEL SPECIAL

4203	Christmas Dream (11)	11/12	11/13
4204	Movies Are Adventure (10)	8/22	1/15

MUSICAL WESTERNS (8)

4351	Six Gun Music (24)	1/6	.....
4352	Cheyenne Cowboy (23)	2/10	6/4
4353	West of Laramie (26)	3/24	.....
4354	Prairie Pirates (26)	5/5	.....
4355	Nevada Trail (27)	6/16	.....
4356	Silver Butte (27)	7/28	.....
4357	The Girl from Gunsight (25)	9/15	.....
4358	The Pecos Pistol (26)	10/27	.....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

5002	Drums of India (20)	1/16	.....
5003	Princely India (20)	12/25	4/2
5004	Heart of Paris (20)	3/19	5/21
5006	Cradle of the Republic (20)	5/28	9/17

Reissues

5001	Sons of Liberty (20)	11/20	.....
5005	Sunday Roundup (20)	1/29	.....
5007	Singing Dude (20)	7/9	.....
5008	Down the Nile (20)	7/30	.....

JOE McDOAKES COMEDIES (8)

5401	So You Want to Be in Politics (10)	10/23	9/18
5402	So You Want to Be on the Radio (10)	11/6	1/22
5403	So You Want to Be a Baby Sitter (10)	1/8	4/2
5404	So You Want to Be Popular (10)	3/12	.....
5405	So You Want to Be a Muscle Man (10)	7/2	.....
5406	So You're Having In-Law Trouble (10)	8/27	.....

BLUE RIBBON CARTOONS (13)

Reissues

5301	An Itch in Time (7)	10/30	9/12
5302	Fin'n Catty (7)	12/11	.....
5303	Bedtime for Sniffles (7)	1/1	.....
5304	Presto Changeo (7)	2/5	.....
5305	Swooner Crooner (7)	2/12	.....
5306	Hop, Skip & Chump (7)	3/5	.....
5307	He Was Her Man (7)	4/2	.....
5308	I Wanna Be A Sailor (7)	4/30	.....
5309	Flop Goes the Weasel (7)	5/21	.....
5310	Horton Hatches the Egg (7)	6/18	.....
5311	The Egg Collector (7)	7/16	.....
5312	The Mice Will Play (7)	8/6	.....
5313	Inki and the Mina Bird (7)	8/20	.....

M. M. TECH. CARTOONS (18)

5701	Awful Orphan (7)	1/29	.....
5702	Porky Chops	2/12	.....
5703	Paying the Piper (7)	3/12	5/21
5704	Daffy Duck Hunt (7)	3/26	5/21
5705	Mouse Wreckers (7)	4/23	.....
5706	The Bee-Deviled Bruin (7)	5/14	9/17
5707	Curtain Razor (7)	5/21	10/15
5708	Mouse Mazurka (7)	6/11	.....
5709	Hen House Henery (7)	7/2	.....
5710	Bad Ol' Putty Tat (7)	7/23	.....
5711	Often an Orphan (7)	8/13	.....
5712	Dough for the Do-Do (7)	9/3	.....
5713	Fast and Furry-ous (7)	9/17	.....
5714	Each Dawn I Crow (7)	9/24	.....
5715	Swallow the Leader (7)	10/15	.....
5716	Bye Bye Blue Beard (7)	10/22	.....
5717	For Scent-imental Reasons (7)	11/12	.....
5718	Hippety-Hopper (7)	11/19	.....

BUGS BUNNY SPECIALS (8)

5719	Long-Haired Hare (7)	6/25	.....
5720	Knights Must Fall (7)	7/16	.....
5721	The Grey Hounded Hare (7)	8/6	.....
5722	The Windblown Hare (7)	8/27	.....
5723	Frigid Hare (7)	10/8	.....
5724	Which Is Witch (7)	12/3	.....
5725	Rabbit Hood (7)	12/24	.....
5726	Hurdy-Gurdy Hare (7)	1/21	.....

SPORTS PARADE (13)

5501	Jungle Man Killers (10)	11/6	9/18
5502	Sportsmen of the Far East (10)	12/18	2/17
5503	Royal Duck Shoot (10)	1/22	3/19
5504	Water Wonderland (10)	3/5	5/21
5505	Sport of Millions (10)	3/26	5/21
5506	Cinderella Horse (10)	4/23	.....
5507	English Outings (10)	5/14	10/15
5508	Dude Rancheroos (10)	6/4	.....
5509	Highland Games (10)	7/2	.....
5510	Daredevils on Wheels (10)	7/23	.....
5511	Water Wizards (10)	8/6	.....
5512	Sports New and Old (10)	8/20	.....
5513	Hunting the Fox (10)	9/3	.....

ADVENTURE SPECIALS (6)

5801	Mysterious Ceylon (10)	9/25	9/19
5802	Bannister's Bantering Babies (10)	12/11	2/12
5803	Circus Town (10)	1/15	4/2
5804	Camera Angles (10)	1/16	...
5805	Treachery Rides the Trail (10)	3/19	5/2.
5806	Spring Comes to Niagara (10)	6/18	.....

FEATURETTES (6)

5101	Football Magic (20)	9/11	9/10
5102	Grandfather's Follies (20)	11/10	.....
5103	Pie in the Eye (20)	1/8	4/2
5104	At the Stroke of Twelve (20)	2/19	...
5105	Perils of the Jungle (20)	5/7	.....
5106	Over the Wall (20)	6/25	.....

SPORTS NEWS REVIEWS (6)

5601	Roaring Wheels (10)	10/8	9/18
5602	Ski Devils (10)	12/4	2/12
5603	Swim Parade (10)	2/5	.....
5604	Batter Up (10)	4/2	.....
5605	They're Off (10)	6/11	.....
5606	Spills and Chills (10)	10/1	.....

1949-50

COLUMBIA

THREE STOOGES COMEDIES (8)

2401	Malice in the Palace (16)	9/1	.....
2402	Vagabond Loafers (16)	10/6	.....
2403	Dunked in the Deep ( )	11/3	.....

ASSORTED & ALL-STAR COMEDIES (12)

2411	Waiting in the Lurch (15½)	9/8	.....
2412	Let Down Your Aerial (17)	11/17	.....
2421	Super Wolf (16)	10/13	.....
2422	Wha' Happen? (16½)	11/10	.....
2423	French Fried Frolic (15)	12/8	.....

COMEDY FAVORITES (Reissues) (6)

2431	Three Blonde Mice (16)	9/29	.....
2432	The Spook Speaks (18)	10/20	.....
2433	Love in Gloom ( )	12/15	.....

JOLLY FROLICS (6)

2501	Ragtime Bear (7)	9/8	.....

ONE-REEL SPECIALS (Series 2) (6)

2551	Candid Microphone No. 1 (9)	10/27	.....
2552	Candid Microphone No. 2 (9)	12/29	.....

COLOR FAVORITES (Reissues) (12)

2601	The Foxy Pup (7)	9/1	.....
2602	Window Shopping (7½)	10/6	.....
2603	Happy Tots (7)	11/3	.....
2604	Hollywood Sweepstakes (7)	12/1	.....
2605	Poor Elmer (7)	12/29	.....

CAVALCADE OF BROADWAY (8)

2651	Cafe Society (11)	11/17	.....

WORLD OF SPORTS (12)

2801	Horseshoe Wizardry (9)	9/22	.....
2802	Winter Capers (9)	10/27	.....
2803	Hell Drivers ( )	11/24	.....
2804	Racing Royalty (10)	12/22	.....

FILM NOVELTIES (8)

2901	Yukon Canada (10)	12/22	.....

THRILLS OF MUSIC (8)

2952	Miquelitio Valdes & Orches. (10)	9/22	.....

SCREEN SNAPSHOTS (12)

2851	Spin That Platter (11)	9/15	.....
2852	Motion Picture Mothers, Inc. (9)	10/13	.....
2853	Hollywood Rodeo (9½)	11/17	.....
2854	Disc Jockeys U. S. A. (10)	12/15	.....

SERIALS (4)

2120	Adventures of Sir Galahad (15 Chapters)	12/22	.....

METRO-GOLDWYN-MAYER

PETE SMITH SPECIALTIES (10)

S-151	Water Trix (9)		.....
S-152	How Come? (10)	/..	../..
S-153	We Can Dream, Can't We? (9)	12/3	.....
S-154	Sports Oddities (9)	12/31	.....

MGM CARTOONS (16)

W-131	The Cat & the Mermouse (8)	9/3	.....
W-132	Little Rural Riding Hood (6)	9/17	.....
W-133	Love That Pup (8)	10/1	.....
W-134	Jerry's Diary (7)	10/22	.....
W-135	Out-Foxed (7)	/..	../..
W-136	Tennis Chumps (7)	12/10	.....

FITZPATRICK TRAVELTALKS (12)

T-111	From Liverpool to Stratford (9)	9/10	.....
T-112	Glimpses of Old England (9)	10/8	.....
T-113	In Old Amsterdam (9)	11/12	.....
	A Wee Bit of Scotland ( )		.....

PARAMOUNT

PACEMAKERS (6)

K9-1	Caribbean Capers (10)	11/11	.....
K9-2	The Country Doctor ( )	12/30	.....

NOVELTOONS (10)

P9-1	Leprechaun's Gold (10)	10/14	.....
P9-2	Song of the Birds (8)	11/18	.....

SCREEN SONGS (12)

X9-1	Strolling Thru the Park (8)	11/4	12/10
X9-2	The Big Drip (8)	11/25	.....
X9-3	Snow Foolin' (7)	12/16	.....

G. RICE SPORTLIGHTS (10)

R9-1	Water Speed (10)	10/21	.....
R9-2	The Husky Parade (10)	12/9	.....

POPEYE (8)

E9-1	Barking Dogs Don't Fite (7)	10/28	.....
E9-2	The Fly's Last Flight (7)	12/23	.....

CHAMPION CARTOONS (Reissues) (6)

Z9-1	Busy Little Bears (10)	10/7	.....
Z9-2	Suddenly It's Spring (10)	12/2	.....

RKO RADIO

THIS IS AMERICA (13)

03101	Holiday for Danny (16)	9/16	.....
03102	Spotlight on Mexico (16)	10/14	.....
03103	State Trooper (17)	11/11	.....
03104	Kilroy Returns ( )		.....

SPECIALS (2)

03801	Basketball Headliners of 1950 ( )	4/21	.....
03901	Football Headliners of 1949 ( )	12/9	.....

TECHNICOLOR SPECIALS (2)

03301	The Boy & the Eagle (15)	9/30	.....

COMEDY SPECIALS (6)

03401	Prize Maid (18)	9/23	.....
03402	Bashful Romeo (16)	11/25	.....
03405	Groan and Grunt (16)	1/20	.....

LEON ERROL (6)

03701	Sweet Cheat (17)	10/28	.....
03702	Shocking Affair (15)	12/23	.....
03703	One Wild Night (16)	2/17	.....

MY PAL (4)

03201	Dog of the Wild (21)	10/7	.....
03202	Pal, Canine Detective ( )	12/16	.....

SCREENLINERS (13)

04201	Piano Rhythm (8)	9/9	.....
04202	Hands of Talent (9)	10/7	.....
04203	Iron Ponies (8)	11/4	12/10
04204	Square Dance Tonight (8)	12/2	.....

WALT DISNEY CARTOONS (18)

04101	All in a Nutshell (7)	9/2	.....
04102	Goofy Gymnastics (7)	10/7	.....
04103	The Greener Yard (7)	10/28	.....
04104	Sheep Dog (7)	11/4	12/10
04105	Slide Donald Slide (7)	11/25	12/10
04106	Toy Tinkers (8)	12/16	.....

DISNEY REISSUE SERIES 3 (6)

04701	Lonesome Ghosts (9)	10/28	.....

SPORTSCOPES (13)

04301	Prize Fighter (8)	9/23	.....
04302	Australian Surf Masters (8)	10/21	12/10
04303	Diamond Showcase (9)	11/18	.....

EDGAR KENNEDY (Reissues) (3)

03501	Hot Foot (17)	9/23	.....
03502	Two for the Money (17)	11/4	.....

CLARK & McCULLOUGH (Reissues) (4)

03601	In the Devildog House (21)	9/9	.....
03602	Kickin' the Crown Around (19)	10/21	.....
03603	Snug in the Jug (20)	11/18	.....
03604	Odor in the Court (21)	12/30	.....

REPUBLIC

SERIALS

4981	The James Brothers of Missouri (12 Chapters)	1/21	.....

20th CENTURY-FOX (1949)

MOVIETONE MELODIES

9101	Charlie Barnet and Band (11)	7/	11/12

MOVIETONE ADVENTURES (5)

9251	Landscape of the Norse (8)	1/	3/26
9252	Quaint Quebec (8)	4/	6/11
9253	The Golden Transvaal (8)	5/	6/11
9254	Maine Sail (8)	8/	11/12
9255	Realm of the Redwoods (8)	9/	.....
9256	Jewel of the Baltic (8)	12/	.....
9201	Ahoy, Davy Jones (11)	10/	12/3
9202	Aboard the Flattop Midway (9)	11/	.....
9203	Midwest Metropolis ( )	12/	.....

SPORTS REVIEW (6)

9301	Foaled for Fame (11)	2/	4/9
9302	Neptune's Playground (8)	4/	6/11
9303	Beauty and the Blade (9)	5/	6/11
9304	Future Champs (9)	7/	11/5
9305	Holiday on Skis (9)		.....

TERRYTOONS (20)

9501	Wooden Indian (7)	1/	4/9
9502	The Power of Thought (7)	1/	3/26
9503	The Racket Buster (7)	2/	4/9
9504	Sourpuss in Dingbat Land (7)	3/	4/9
9505	The Lion Hunt (7)	3/	6/11
9506	The Stowaways (7)	4/	6/11
9507	A Cold Romance (7)	4/	6/11
9508	The Kitten Sitter (7)	5/	6/11
9509	Happy Landing (7)	6/	6/11
9510	The Catnip Gang (7)	6/	6/25
9511	Hula Hula Land (7)	7/	11/12
9512	The Lyin' Lion (7)	7/	11/12
9513	Mrs. Jones' Rest Farm (7)	8/	11/12
9514	Sourpuss in the Covered Pushcart (7)	9/	.....
9515	A Truckload of Trouble (7)	10/	.....
9516	Perils of Pearl Pureheart (7)	10/	.....
9517	Dancing Shoes (7)	11/	...
9518	Flying Cups & Saucers (7)	11/	....
9519	Paint Pot Symphony (7)	12/	....
9520	Stop, Look & Listen (7)	12/	.....

Reissues

9521	Hook, Line & Sinker (7)	5/	.....
9522	Catnip Capers (7)	6/	.....

MOVIETONE SPECIALTY (3)

9801	Struggle for Survival (9)	2/	4/9
9802	The Hunter (8)	8/	11/5
9803	Shadows on the Snow (9)	9/	12/3

DRIBBLE PUSS PARADE (1)

9901	Satisfied Saurians (8)	3/	4/9

FEMININE WORLD

9601	Talented Beauties (11)	6/	6/25
9602	Fashions of Yesteryear (8)	11/	12/3

MARCH OF TIME

1	On Stage (18)	1/21	1/22
2	Asia's New Voice (17)	2/18	3/5
3	Wish You Were Here (18)	3/18	5/7
4	Report on the Atom (20)	4/15	4/25
5	Sweden Looks Ahead (18)	5/	.....
6	It's in the Groove (19)	6/10	10/29
7	Stop—Heavy Traffic! (18)	7/8	10/29
8	Farming Pays Off (18)	8/5	10/29
9	Policeman's Holiday (19)	9/2	10/29
10	The Fight for Better Schools (20)	10/	12/3
11	MacArthur's Japan (18)	11/11	....
12	A Chance to Live ( )	12/23	.....

20th CENTURY-FOX (1950)

MOVIETONE MELODIES (3)

7001	Lawrence Welk (7)	1/	....
7002	Red Ingle & Gang ( )	3/	....

MOVIETONE ADVENTURE (2)

2051	Pattern of Progress ( )	4/	....

SPORTS REVIEW (12)

3001	Skiing Is Believing ( )	1/	....
3002	From Jib to Topsail ( )	2/	....
3051	Frolic in Sports ( )	3/	....

TERRYTOONS (20)

5001	Comic Book Land (7)	1/	....
5002	The Fox Hunt (7)	2/	....
5003	Better Late Than Never (7)	3/	....
5004	Anti-Cats (7)	3/	....
5005	Aesop's Fable Foiling the Fox (7)	4/	....
5006	Dinky in the Beauty Shop (7)	4/	....

Reissues (4)

5021	Mississippi Swing (7)	1/	....
5002	What Happens at Night (7)	2/	....

UNITED ARTISTS

SONGS OF AMERICA (18)

	Treasured Ballads of America ( )	7/15	....
	Visions and Voices ( )	9/9	....
	Melodic Spirituals ( )	8/12	....
	Melodic Sketches ( )	10/7	....
	Melodies Reborn ( )	12/2	....
	Symphonic Shades ( )	11/4	....

UNIVERSAL-INTERNATIONAL

TECHNICOLOR CARTUNES (13)

Reissues

5321	A Haunting We Will Go (7)	11/7	....
5322	Kittens Mittens (7)	12/5	....
5323	Jolly Little Elves (7)	1/2	....
5324	Under the Spreading Blacksmith's Shop (7)	1/30	....
5325	Barber of Seville (7)	2/13	....
5326	Mother Goose on the Loose (7)	3/6	....
5327	Candyland (7)	4/10	....
5328	Boogie Woogie Sioux (7)	5/8	....
5329	The Beach Nut (7)	6/12	....
5330	Egg Cracker Suite (7)	7/17	....
5331	Toyland Premiere (7)	8/14	....
5332	Pass the Biscuits Mirandy (7)	9/11	....
5333	Ski for Two (7)	10/16	....

SING AND BE HAPPY (8)

5381	My Favorite Girl (10)	11/7	....
5382	Songs of the Range (10)	12/26	....
5383	Dream Dust (10)	2/30	....
5384	Sing Your Thanks (10)	4/3	....

VARIETY VIEWS (8)

5341	Boundaries Unlimited (9)	11/7	....
5342	Breaking the Tape ( )	12/12	....

NAME BAND MUSICALS (13)

5301	Herman's Herd (15)	11/2	....
5302	L. Hampton & Orch. (15)	12/7	....
5303	F. Slack & Orch. (15)	1/4	....
5304	E. Smith & H. King Orch. (15)	2/1	....

TWO REEL SPECIALS (2)

5201	Thundering Rails ( )		....
5202	Tiny Terrors Make Trouble ( )		....

MUSICAL WESTERNS (8)

5351	Coyote Canyon (26)	11/17	....
5352	South of Santa Fe (29)	12/22	....
5353	Fargo Phantom ( )	2/9	....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

6001	Trailin' West (20)	10/1	....
6002	Jungle Terror (20)	11/5	....
6003	Snow Carnival (20)	12/17	....

JOE McDOAKES COMEDIES (6)

6401	So You Want to Get Rich Quick (10)	10/29	....
6402	So You Want to Be an Actor (10)	12/3	....

BLUE RIBBON CARTOONS (13)

Reissues

6301	Tom Thumb in Trouble (7)	9/24	....
6302	Farm Frolics (7)	10/15	....
6303	The Hep-Cat (7)	11/12	....
6304	Toy Trouble (7)	12/31	....
6305	My Favorite Duck (7)	1/28	....

M. M. TECH. CARTOONS (18)

6701	Bear Feet (7)	12/10	....
6702	A Ham in a Role (7)	12/31	....
6703	Home, Tweet Home (7)	1/14	....
6704	Boobs in the Woods (7)	1/28	....

SPORTS PARADE (10)

6501	The Little Archer (10)	10/8	....
6502	Kings of the Rockies (10)	11/19	....
6503	Happy Holidays (10)	12/10	....
6504	Let's Go Boating (10)	1/21	....

FEATURETTES (6)

6101	Pigskin Passes (20)	9/10	....
6102	Calling All Girls (20)	11/26	....
6103	The Grass Is Always Greener (20)	1/7	....

VITAPHONE NOVELTIES (6)

6601	Horse and Buggy Days (10)	10/22	....
6602	Fads and Fashions (10)	12/24	....

MELODY MASTERS (Reissues) (8)

6801	U. S. Calif. Band & Glee Club (10)	9/17	....
6802	Emil Coleman & Orch. (10)	10/29	....
6803	40 Boys & a Song (10)	1/14	....

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The Service Paper of The Motion Picture Industry

CHARLES E. CHICK LEWIS, Editor and Publisher

IN THIS ISSUE

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DECEMBER 24, 1949
Vol. 51 No. 26

TWO SECTIONS—SECTION ONE

REGULAR FEATURES

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Audience Classifications
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"OKAY BOYS, TAKE THE BOWS, BUT THE NEXT ACT IS GOOD TOO!"

Those two smart performers "BATTLEGROUND" and "ADAM'S RIB" definitely rate the cheers and huzzahs!

But there's a very cute number waiting in the wings with whom those record-busting boys are going to have to share the lime-light!

Yes, indeed, this kid's a honey!

She's breaking in her act at Radio City Music Hall and in the first 4 days she set an all-time non-holiday record. Saturday and Sunday grosses are highest in M-G-M records. And this is the pre-holiday lull!

Isn't it interesting that M-G-Musicals have set a standard for the industry. The folks know that those Technicolor glamor shows from M-G-M are tops, as for instance "Take Me Out To The Ball Game," "In The Good Old Summertime," "Barkleys of Broadway," just to mention a few.

"ON THE TOWN" is Leo's way of saying Happy Holidays because it's chockful of joy and a foretaste of the happiness waiting for you with "M-G-M Nifty in 1950"!

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THE EDITORIAL PAGE

Competitive Market

As progress in divorcement is made, exhibitors are beginning to realize that a more advantageous market in pictures will result from keener competition among the distributors.

Under the old order, distributors were assured a large segment of their revenue from cross-deals with circuits they controlled. Now all potential playing time has to be sold separately and, as divorcement creates two or more customers where only one existed before, it is going to be up to the seller to go out after the business.

This should make all of the Sacred Cows very happy because they can see that companies failing to advertise their pictures strongly through the trade press may find a diminishing interest in the product.

The attitude of too many company executives toward trade advertising is a most astounding one. They harp on the old chestnut about "too many trade papers" and that too much has to be spent to do a good trade advertising job. Soberly analyzed, that is a lot of hog wash. Maybe it would hold some water if the distributors were merchandising some gimmicks for the five-and-dime counters. But they are, instead, marketing a product in which the investment is anywhere from a quarter of a million to two million dollars and—on sad occasions—even more.

What they are really doing is trying to save a few bucks to offset their own too-high production costs.

The present warped viewpoint toward trade advertising hasn't the slightest connection with "too many trade papers." It was born of a period of hysteria and penny-pinching induced by a case of the jitters resulting from a chain of circumstances spearheaded by the loss of foreign revenue. According to old reliable Dame Rumor, it was not advertising and sales executives, but financial wizards who dictated the cuts. It made them look good on paper—like real f. w's., maybe. But what it did to the business is something else.

Perhaps the coming of a more competitive market will revitalize the sales end of this industry and make it necessary for distributors to put on a real pitch to get screen time for their product.

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Leaders of the Industry

Once again SHOWMEN'S TRADE REVIEW presents its annual check-up on pictures and stars during the past season with the annual edition of Leaders of the Motion Picture Industry. It is Part Two of this issue and speaks for itself. As in the past we want to express our sincere appreciation to the theatremen who cooperated by registering their votes in the selection of the Leaders.

▲ ▲ ▲

'Francis' for the G.I.s

There is something reminiscent of old-time showmanship in the current plans of Universal-International for their forthcoming production of "Francis."

One of the industry's finest efforts was the world premiere put on in many theatres of war where American soldiers could see the latest and best films.

U-I is reviving this idea—but in spades. In addition to premiering this great laugh attraction in Berlin for the U. S. occupation troops, they are sending all of the stars of the picture along to entertain in person.

The entire project measures up to smart showmanship that will give plus angles to "Francis" at the box-office and prestige for the industry as a whole.

▲ ▲ ▲

'Twelve O'Clock High'

Despite all the proof to the contrary, the U. S. film industry still hears the cries of the carping critics who howl about the lack of "vitality" in pictures. Well, let them take the time to see a picture which cuts through every cliche, all obvious theatrical tricks and cleaves sharp to the outlines of one of the most dramatic military developments of World War II—daylight precision bombing. Let them see "Twelve O'Clock High."

A picture bearing the name of Darryl F. Zanuck as producer is always an event in the film industry. His latest—"Twelve O'Clock High"—adheres to the tradition in that it is a picture vibrant with the qualities of artistic and dramatic growth which have characterized many works by Producer Zanuck, who here brings to the screen a sharply etched portrayal of a military tactic conceived, and executed in terms of destruction to the enemy, by the "brass" and flying personnel of the American Air Forces.

▲ ▲ ▲

The Holiday Spirit

In keeping with the occasion, STR extends to its army of friends in the motion picture industry, a sincere wish that they and their families may enjoy a most Merry Christmas loaded with good health and good cheer.

—CHICK LEWIS

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WHAT'S NEWS
In the Film Industry This Week

EXHIBITION

'Twas the night before Christmas and all through the house
Not a creature was a stirring not even a mouse . . .

These lines from Moore's rhymes, canonized by repetition over the years, fell with a truthful but sour note on many an exhibitor ear this season, as the worst pre-Christmas business period made itself felt with such effect that many more houses than usual were closed on Christmas eve. The situation was highlighted dramatically in Columbus, Ohio, where the number of neighborhood theatres which closed, not for the "night before Christmas" but for an entire week, rose to 28. However, some alert showmen who wanted to go after the trade, found that they got somewhere. In San Francisco the Golden Gate Circuit came up with a novel idea where one group of houses sold organizations the thought to hire the theatre for their Christmas parties, pointing out that they could get a feature and a cartoon for entertainment, have a place to party—and wouldn't have to clean up afterward!

The general outlook for business, too, was improving, with exhibitors seeing better product on the way and a little more oomph being noticed with exploitation, this side of the picture being dramatized by the circussy opening of "Samson and Delilah" in both the New York Paramount and Rivoli after a giant ballyhoo campaign.

And the exhibitor front continued active this week, with Paramount's new organizational set up, which takes place Jan. 1 as a result of a consent decree which splits exhibition from distribution-production,—alone accounting for a great deal of movement. Officers of the new United Paramount Theatres, it will surprise no one to learn, will be President Leonard H. Goldenson, Vice-President Walter Gross, Secretary-treasurer Robert H. O'Brien. Meanwhile out in Arizona, Paramount Arizona Theatres, which takes over the houses Paramount receives as a result of the Paramount-Nace split, another consent decree action got under way headed by President George H. Aurelius, with Jesse Chinich as head booker-buyer.

United Artists Theatres, on the other hand, was busy expanding, taking over a half interest in United California Theatres (Mike Naify enterprises). In Connecticut, exhibitors had to give up New Year's Eve shows because they would run over into the hours on Sunday when the state says movies can't. In Los Angeles, National Theatres President Spyros Skouras, discounting reports that he had abandoned the idea of theatre television network which would bring attractions to Fox West Coast theatres through a proposed microwave relay system, was unable to say when the set-up would get under way (since it requires Federal Communications Commission approval). Skouras, back from Europe, said the British situation would not improve until Great Britain lightened her amusement tax.

And in the east, an exhibitor was telling a producer what to do about pictures and a distributor was telling an exhibitor what to do about building stars. Exhibitor Sidney Lust, Washington, D. C., circuit operator, wants better films, lower production costs and more exploitation assistance for neighborhood theatres, Distributor Vice-President William A. Scully (Universal) was telling exhibitors how important stars were at the box-office, how producers were trying to build new faces and when they did the exhibitor had to get on the job on the local level and help sell the public on said new faces.

DISTRIBUTION

Paramount will introduce a new sales plan in Chicago, Jan. 1—when it divorces production and distribution from exhibition—which will open up product to bidding but which apparently will not open the bids to those who bid and will not require Paramount to accept the highest bid. The plan divides the town into 16 zones, the first of which is the Loop, where any house may bid for first-run and where only one first-run will be granted. First-runs in the other 16 are open to bids, again with only one first-run granted, while subsequent runs can be either bid or sold by other methods on a multiple run basis. (P. 4)

Universal moved Charles J. Feldman from the post of western sales manager to that of eastern sales manager to replace Fred Meyers, resigned, and promoted District Manager Foster Blake to western sales manager, throwing Blake's former district into that of Portland District Manager Barney Ross. Columbia opened a new department to handle foreign films under direction of Morris Goodman.

LITIGATION

The Tennessee Supreme Court this week ruled in the celebrated "Curley" censor suit, upholding the lower court on the point that Producer Hal Roach and Distributor United Artists, being out of state corporations which had not complied with Tennessee law were not entitled to sue the Shelby County Censor board and the city of Memphis over a censor ban on the picture. The court further ruled that since both plaintiffs were not exhibitors, their freedom of speech rights (a point made by them under the federal constitutional provisions) were not violated, and bluntly told Memphis Censor Lloyd T. Binford that he had no right to ban a picture because there were Negroes in the cast. (P. 5)

The Justice Department this week asked the Oklahoma federal court to compel the Griffith circuit to divest itself of 93 of its 224 theatres within three years and for an order which would limit its operations. (P. 6)

In Philadelphia federal court Masterpiece Productions sued United Artists for $750,000, claiming that it had not received an accounting on 38 pictures which it had purchased for distribution.

TAXATION

The taxation committee of the Committee of Motion Picture Organizations Tuesday elected Abram F. Myers its permanent chairman and settled down to a long fight for the repeal of federal amusement taxes with a campaign expected to arouse interest at local levels and another expected to gain support of the House Ways and Means Committee, which enacts budget legislation.

Bidding a Must In Paramount's New Chicago Plan

Paramount's new sales plan for the Chicago area, which goes into effect Jan. 1, calls for competitive bidding in each of the 16 zones which comprise that territory but apparently does not require Paramount to accept the highest bid or to make its bids public, trade sources indicated this week.

While Paramount officials in New York were not available for comment on these phases of the new set-up, it was further learned that all of Chicago's 13 Loop theatres have been grouped in one zone, and that any of them may bid for first-run in that zone though only one first-run will be granted

The other 15 zones, which include the neighboring communities of Gary and Hammond, will have a first zone run and subsequent runs. Any theatre may bid for first-run in the zone where again only one such run will be granted, while all subsequent-runs will be on a multiple-run basis, also subject to bid. Though Paramount has made up a list of theatres it believes eligible for first-runs, this apparently does not preclude any other house in the same zone from entering the bidding. The basis of acceptance apparently will not be the highest bid but the bid which Paramount considers will offer the greatest revenue.

The plan, which starts off concurrently with Paramount's divorce of its exhibition interests in accordance with the consent decree, is said to be experimental. First pictures to be offered will be "The Heiress" for Loop first-run and "The Great Lover" for first-run in the other 15 zones.

NLRB Orders Publicists' Vote

The National Labor Relations Board in Washington, D. C. this week ordered an election to be held in the major studios to determine whether the publicists are to be represented by the Screen Publicists Guild, the International Alliance of Theatrical Stage Employes' Motion Picture Publicists Association, Local 818, or neither.

The board rejected a petition by the Guild that the election should apply to independent producers and limited it to members of the Association of Motion Picture Producers (Johnston office). The reason appears to be that while bargaining relations between unions and an association have been recognized in Hollywood, there has been no such bargaining between the union and more than one employer association acting as a unit.

Fire Damages Gem

Fire of undetermined origin which occurred after the theatre had closed, this week destroyed the projection room and damaged the Gem at Covington, Tenn., 50 miles north of Memphis.

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No New Year's Eve-ers

Connecticut's motion picture theatres won't run midnight New Year's Eve shows this year because of the law requiring theatres to remain closed until 1 P.M. on Sundays. As New Year's Eve falls on a Saturday this year and the shows would run over on Sunday, some theatres are scheduling New Year's shows instead which will not conflict with the law.

Admission Levy Groups Dig In For Long Fight

The taxation and legislation committee of the Council of Motion Picture Organizations met in New York Tuesday, elected National Allied President Abram F. Myers permanent chairman and dug in for a long-drawn fight to repeal admission taxes.



Abram Myers

The committee designated work for sub-committees, to be appointed, and mapped out a three point program:

1) To unite the entire industry — production, distribution, exhibition — on a regional and local basis in a nation-wide fight on the federal tax.

2) To spearhead this attack with a concentrated drive on the House Ways and Means Committee, which meets after Congress convenes early in Jauary, and where finance measures, usually originate.

3) To campaign throughout the nation against box-office taxes,—federal, state and municipal.

Now, or . . .

Myers, who had held the post of temporary chairman before being appointed permanently, told a press conference that unless the industry could do something about eliminating the federal tax "at this session of Congress, it may be a long time before it has a chance again."

"We recognize the fact," he continued, "that this all-industry job cannot be completed over night We plan for a long, carefully-detailed campaign stretching over many weeks."

Myers praised the cooperation the committee had received to date. The financing of the tax fight, it was reported, would be on the basis of voluntary contributions and would have nothing to do with the funds the Compo plans to raise eventually for the all-industry public relations program.

Present at Tuesday's meeting were Myers, Oscar A. Doob, Jack Bryson, Jay Emanuel, Julian Brylawski, Morton Sunshine, Henderson Richey, Gael Sullivan. On the committee but not present because of the distance they have to travel were Art Arthur, Carter Barron, Marvin L. Faris, and Rotus Harvey.

Duals Enter 3 B&K Downtown Houses

Three of Balaban and Katz' Chicago loop houses were playing double bills this week, leaving only the Chicago and the State Lake on a single feature basis. The three duallers were the Roosevelt, United Artists and the Garrick.

In the neighborhood area Irving Davis is trying out triple bills at his Bugg in an effort to boost business.

Binford Sings New Tune; High Court Rules on 'Curley'

Will Drop Ban on Negro Actors, Censor Says As Tenn. Tribunal Decides

Memphis Censor Lloyd T. Binford this week declared he would no longer censor motion pictures which had Negroes in the cast, a reversal of a long-established policy, which he announced shortly after the Tennessee Supreme Court handed down its ruling on the "Curley" appeal.

The high court, sitting in Knoxville for the current term, Saturday rendered a decision in "Curley" which while a defeat for Producer Hal Roach, and distributors United Artists, at the same time appears to have officially limited Binford's actions.

The high court agreed with the lower court that Roach and United Artists being out of state corporations and not complying with the laws of Tennessee were not entitled to sue the Shelby County Censor board, of which the 80-year old Binford is chairman, and the city of Memphis. It was on this point that the case was thrown out in the lower court.

The high court also declared that since neither Roach nor United Artists were exhibitors, their claim that their rights of freedom of expression, guaranteed by the first Amendment of the U. S. Constitution, and the Fourteenth Amendment, which makes the granting of these rights mandatory on the states, was not violated.

But in ruling the high court commented that the Shelby County Board of Censors "had no authority to disapprove the picture 'Curley' because of the presence of Negro actors in the cast."

It was shortly after this ruling that Binford, who has long controlled the three-man censor board, said in an interview:

"We will have to stop banning pictures with Negroes in the cast."

Handwriting on Wall?

That the aged censor may have been moving in this direction is indicated by the fact that he recently permitted showing of "Home of the Brave," "Intruder in the Dust," and "Pinky." He had however, banned "Lost Boundaries," which was taken to indicate that in the main he was sticking to his beliefs that pictures which showed Negroes in relations with whites under conditions not existing in the south, would not pass.

Trouble

Apparently this had caused the trouble with "Curley" when Roach refused to cut a scene of some Negro children in a white school. Binford claimed that such scenes were not representative of the south and Roach counterclaimed that the scene represented Los Angeles, not the south. It was over this that Roach and United Artists backed by the Motion Picture Association of America, finally went into a state court and sued.

'Curley' Status Thought Doubtful

Just what status Saturday's rule by the Tennessee Supreme Court gives "Curley" was not known in New York late this week.

Whether Roach and United Artists could return to Binford and ask once more for a censor seal in view of the high court's opinion is problematical. True the high court apparently tied Binford's hands when it came to barring pictures with Negro casts, but it also affirmed the lower court's view that neither of the defendants were entitled to seek court aid in Tennessee.

And if "Curley" were to get a license that apparently would close the case and leave the question of censorship unsettled.

Some lawyers thought that both Roach and United Artists had an out in that they might appeal their claim that their rights were being

(*Continued on Page* 13)

Stage Play Plus Movie Is New Dual Policy on Trial at Brandt's Selwyn

A double-bill policy consisting of an actual stage play presented by live actors plus a motion picture was scheduled to go into its tryout run at William Brandt's Selwyn Theatre on West 42nd Street off of Broadway, Friday.

The theatre, built for legitimate but in recent years housing double features, will present the new policy on a five-a-day policy with a minimum admission of 35 cents and a maximum which will be determined by the popularity of the experiment.

With 'Respectful Prostitute'

The first scheduled bill consisted of the late Broadway hit, "The Respectful Prostitute," whose short length makes it ideal for the combined bill, and Republic's "Flame of Youth." Three sets of principals will be used alternately for the stage play in order to provide proper rest periods.

The length of the runs have not been determined.

Other plays which Brandt may try if, the first is successful, are "Behind Red Lights," "The Last Mile," "Sailor Beware," "Ladies Night in a Turkish Bath," and "School for Brides."

Maybe That's It

Showers of religious films at churches may find it hard going when it comes to competing with the neighborhood show, even when they call in Mickey Mouse to help—that is if the following incident Jack Brittain tells is typical. Brittain, assistant manager of the San Francisco Coliseum, claims a small boy approached him and said he preferred going to the Coliseum because at the church showings all he ever saw was "Mickey Mouse and St. Peter."

Drop 93 Theatres, U. S. Asks Court to Order Griffith Chain

The Justice Department this week was on record as seeking to have the federal court of Oklahoma City order the Griffith circuit to divest itself of 93 theatres within three years.

Two chains are involved in the request, contained in a proposed decree arising out of the Government anti-trust suit against the Griffith interests. They are Griffith Consolidated Theatres and Theatre Enterprises, Inc., the latter of which is not a defendant in the suit, though the Government has asked the court to have it included. The two chains, combined, now operate 224 houses in the southwest, exclusive of holdings in Oklahoma City and Tulsa.

In a proposed final judgment filed last Friday, the Justice Department asked the court to require Consolidated to dispose of 45 theatres in Texas and Oklahoma, and Theatre Enterprises to give up 48 in Texas and New Mexico.

On Again

The suit, whic his based on monopolistic allegations, is being reheard by the federal court on the order of the U. S. Supreme Court which overruled the lower court's original judgment of no monopoly.

Under the decree proposed by the Justice Department, one-third of the theatres would have to be sold each year.

In addition the defendants would be prohibited from licensing pictures in competitive towns for five years after the entry of the judgment, unless the pictures had first been offered to competitive exhibitors and rejected.

The theatres to be sold would include all those "acquired as a result of abuse of the defendants' circuit-buying power," plus one theatre in each "closed" town which might remain after the first group had been divested.

Say No Competition

At present Consolidated is said to have no competition in 25 of 47 locations where it operates, and its existing theatre competition, exclusive of Oklahoma City and Tusla, is limited to 34 theatres. Theatre Enterprises is said to have no competition in 40 of the 47 towns in which it is operating and its existing competition is said to be confined to 11 theatres.

The proposed decree further would separate the corporate defendants from any connection, either financial, common officers, directors or employes. Each defendant would have to license pictures entirely on his own behalf, on the "theatre-by-theatre picture-by-picture basis" and asking for discriminatory terms or conditions not available to other exhibitors would be forbidden. Finally the defendants would be forbidden from acquiring any new theatres unless authorized by the court after it had been satisfied that the new acquisitions would not restrain competition.

Included among the theatres the Government is asking Consolidated to sell are the drive-ins at Berger and Midland, which the Justice Department claims were "acquired for the purpose of eliminating the competitive exhibitors there."

Bidding Won't Do It

In its proposed decree the Justice Department rejects the contention that competitive bidding changed the situation under which the alleged monopoly had grown.

"There can be no doubt," the Government declared, "that the purchasing power possessed by Griffith Consolidated and Theatre Enterprises is much greater than that of any of their competitors, and that under the system of competitive bidding (they) will be able to continue to preempt the product of the major distributors and that their competitors will only be able to obtain such product as the defendants do not see fit to purchase.

"Griffith Consolidated includes the Griffith Amusement Company, one of the three original defendants, which it absorbed in 1945 and 1946. The other two corporations named in the 1939 suit—R. E. Griffith Theatres and Westex Teatres, were acquired by Theatre Enterprises in 1945 and 1946. . . . The Government has asked the court to make Theatre Enterprises a defendant in this case. But the court has not yet acted on this motion."

Maybe

Asked by SHOWMEN'S TRADE REVIEW whether similar action would be taken to include theatres formerly part of the Griffith chain but recently sold to a group of former employes, a Justice Department spokesman said the only information they had of the sale so far was what they read in the trade papers. It seemed probable, he added, that the Government would treat the new set up as it did Theatre Enterprises—that is by asking the court to include it as a party to the suit—unless it can be proved that no chain of affiliation exists between it and the Griffith interests.

Sinatra Breaks Record

According to reports in the Connecticut amusement trade, the recent two-day personal appearance of Frank Sinatra, the Hollywood-singer-actor, at the State Theatre, Hartford, Conn., broke all existing house box-office records. The Sinatra vaudeville show, it was said, took in more than $18,000, thereby smashing all previously-set records for receipts. A previous record high, it was noted, was set sometime ago by a vaudeville show featuring Arthur Godfrey.

Goldenson To Head Paramount Theatres

Leonard H. Goldenson, present head of Paramount's theatre operations will be president of the new United Paramount Theatres, which takes over the Paramount theatre properties on Jan. 1, 1950 as a result of the consent decree Paramount reached with the Justice Department in the Government anti-trust suit.



Leonard Goldenson

Officers who will serve with Goldenson in the new company are Vice-President Walter W. Gross, Secretary-Treasurer Robert H. O'Brien, Comptroller Si Siegel, Assistant Treasurer J. L. Brown.

Directors are: Goldenson, O'Brien, John A. Coleman, Walter P. Marshall, William T. Kilborn, E. Chester Gersten.

Balaban Follows Balaban

John Balaban succeeded his brother Barney Balaban as president of the Balaban and Katz circuit Monday. The move is in accordance with the principles of the Paramount consent decree, which separates exhibition from production-distribution. While the B&K circuit will remain as part of United Paramount Theatres, its former president, Barney Balaban, will stay in production and distribution, remaining as head of the new Paramount Pictures Corporation.

Aurelius Heads New Paramount Arizona Circuit

George H. Aurelius will head the newly-formed Arizona Paramount Company by which Paramount takes its split of the theatres it formerly held with Harry L. Nace and Harry L. Nace, Jr., in Arizona, Leonard H. Goldenson, head of Paramount's theatre operations, announced Monday.

The split, which is the result of the consent decree Paramount reached with the Justice Department in the Government anti-trust suit, gives Paramount the following properties; the Orpheum, Palms, Rialto, Strand, Aero, Ramona, Studio, in Phoenix, and the Paramount Catalina and State in Tucson.

Aurelius, who will headquarter in Phoenix, will have associated with him: Jesse Chinich, head booker and buyer; Dane Roehrig, Paramount city manager, in the same post at Tucson; Maurice J. Pyle, former manager of the Palms, now head of the warehouse department. The managerial set-up is: A. G. Pickett, remains manager of the Orpheum; E. L. Hapner, moving from assistant of the Orpheum to manager of the Aero; William Sale, formerly manager, Rialto, to the Palms as manager, with Donald Johns, formerly of the Strand, moving to the Rialto and being succeeded by A. V. Polley, formerly of the Aero. Jose Requena and Harold Stetson remain as managers of the Ramona and Studio, respectively.

In Tucson, Will Eyles is manager of the Paramount, R. L. Hanson, manager of the Catalina, and P. Tannous, manager of the State.

The Naces have resumed operating their own properties.

United Artists Theatres Buys Into Calif. Circuit

United Artists Theatres, which recently changed from an investment company into an operating unit, this week was reported to have bought a 50 per cent interest in United California Theatres.

Terms of the agreement, which was reached by Joseph M. Schneck of UA and Michael Naify, president of the circuit, which operates 100 houses in California and Nevada, were not divulged. However, it was reported that there would be no changes in policy of UCT, which operates the Golden State, T&D, Jr., Enterprises, and San Francisco Theatres, Inc.

The circuit also has six drive-ins with others planned.

More Theatre News on P. 9

LONDON observations

by Jock MacGregor

Sir Sidney Clift had no enviable task replying to the Right Hon. Anthony Eden's toast to the industry at the Annual Dinner and Dance of the London Branch of the CEA. The deputy leader of the opposition was in terrific form and was a very popular choice among exhibitors. Over 500 attended and applauded vigorously.



Jock MacGregor

While giving no lead on what the Tory policy on the film industry would be, Mr. Eden made it abundantly clear it was strongly opposed to a state ownership or control of the industry. Having mentioned that figures showed that every Briton, including children, visit the cinema an average of thirty times a year, he stated, "It is of the utmost importance that kinema ownership and managements should remain in free and competitive hands."

Sir Sydney claimed that so long as the Treasury takes £38,000,000 out of the £108,000,000 paid at the box-offices annually, there can never be a healthy British film industry.

"For over 30 years," he continued, "I regarded myself as a showman, but I gave that up when the Board of Trade started to book my films for me."

Theo Fligelstone, vice-chairman, proposed the toast of the guests, in a concise, pointed and extremely well delivered speech.

The evening which gave the branch its biggest attendance since the war and was so oversubscribed that 250 applicants had to be turned down, was once again brilliantly organized by Arthur Taylor.

* * *

Firmly established as the leading sounding board of opinion is the annual forum organized by the *Kine Weekly*. This year, it was attended by Sir Philip Warter, Sir Alexander King, Sir Alexander Korda, Sir Michael Balcon, Sir Henry French, J. Arthur Rank, Sam Eckman, R. P. Baker, Arthur Dent, Randolph Richards and W. R. Fuller.

The debate which stemmed mainly from the Plant committee's recommendations for reforms in exhibition and distribution, was lively and revealing. Korda was in a particularly talkative mood and rose to the bait when Warter asked how he could have got more out of "The Third Man." He claimed that in Greater London the renter received £35,000 and the producer £25,000. He believed he should have received £100,000 for this area.

Warter stressed that the whole basis of the industry is people going to the cinema each week and that if you kept a picture on indefinitely in London it would be a disaster.

Sam Eckman supported Warter on this and could not see any advantage of a free London market. He concurred that irrespective of where films came from, they could not stand up to 60, or 70 or 80 or 100 concurrencies for longer than a week. The industry's system of releases must be based on the majority of offerings and not just on "The Third Man."

* * *

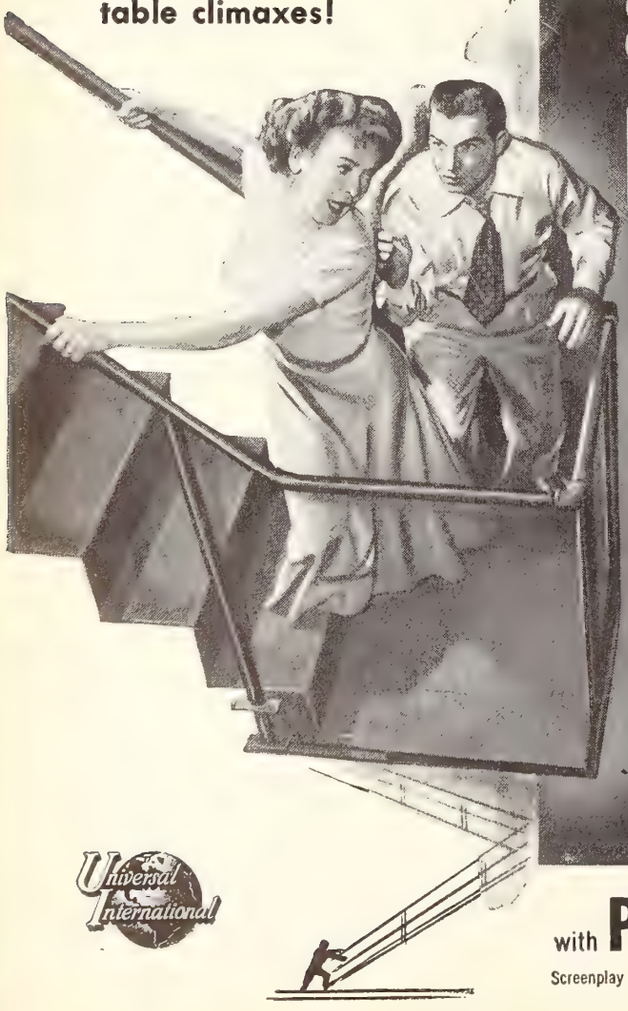
Joseph A. McConville, Columbia Pictures International president, looked in on the British sales convention as part of his around-the-world flight. He will be back home for Christmas.



How much suspense can a motion picture hold?

Here is the answer . . . in a strange flight from fear — and one of the greatest woman-hunts ever staged.

Here is suspense . . . that builds and builds like the pounding beat of an excited heart to one of the screen's most unforgettable climaxes!





Universal International

with **PEGGY DOW** · **JOHN LITEL** · **TAYLOR HOLMES**

Screenplay by OSCAR SAUL • Directed by MICHAEL GORDON • Produced by MICHEL KRAIKE • A UNIVERSAL-INTERNATIONAL PICTURE

Minn. Judge Rules Lotto Illegal

Lotto games, known by various trade names, are illegal under the Minnesota state anti-gambling law, District Court Judge Paul W. Guilford ruled in Minneapolis this week.

Judge Guilford's ruling may open the way for theatremen to attack the Minneapolis city ordinance, which permits such gambling when sponsored by charitable, fraternal or benevolent groups. In fact, North Central Allied President Ben Berger indicated that such action was contemplated, declaring that the games have "been draining dollars off our box-office."

Denver Unit Moves For Variety Affiliation

Denver's Rocky Mountain Screen Club took another step toward becoming affiliated with the Variety Clubs International, this week, when it elected its officers to conform to Variety Club regulations. The following officers, to be installed next month, were elected, and Denver sources said the affiliation of the former Screen Club with the new tent will take place at a dinner in early February when R. J. O'Donnell, chief barker, Variety Clubs International, is expected to deliver the charter:



Pat McGee

Pat McGee, general manager of Cooper Foundation Theatres, chief barker; Bernie Hynes, first assistant; Hall Baetz, second assistant; William Hastings, property master; Harry Green, dough guy. Canvasmen will be R. C. Hill, Fred Brown, Ed Mapel, W. H. McLaren, Duke Dunbar and Kenneth Smith, Robert Selig and Mayer Monsky.

Variety Club Notes

The Atlanta Variety Club, which recently had a visit from International Chief Barker R. J. O'Donnell, this week elected the following for 1950: Chief Barker Guy Brown, First Assistant John Cunningham, Second Assistant Emery Austin, Dough Guy R. B. Wilby, Property Master Willis Davis and Directors Harry Ballance, L. J. Duncan, Boyd Fry, John Fulton, J. E. Hobbs, R. J. Ingram . . . Louis Gordon has been elected chief barker of the Boston Variety Club, succeeding Horace Stoneman. Gordon is one of the youngest men to hold the post . . . Cleveland Tent Chief Barker Irwin Shenker has appointed the following committee chairmen: House—Lou Ratener; Entertainment—Sanford Gottlieb, Sanford Leavitt, Leonard Greeneberg, Milton Grant, to serve on a quarterly rotating basis; Trailers — Oscar Ruby, Nat Barach; Membership — Milton Mooney, Nat Barach; Public Relations—Harold Greenberger, Sidney Friedman; Welfare—Irwin Pollard; Hospitality—Tony Stern; Constitution and by-laws—Justin Spiegle; Secretarial—Hilbert Horwitz, Milton Grant; Scholarship—Dick Wright. Highlight of the club's festivities this week was its annual Christmas party for needy children which featured a turkey dinner and a floor show. Robert Snyder and E. J. Stutz were in charge of arrangements . . . Canvassmen selected for the San Francisco Variety Club are: Nate Blumenfeld, William Coovert, Ken Dailey, Neal East, Cliff Giesseman, Al Grubstick, Rotus Harvey, Jerry Karski, Mel Klein, Spence Leve, Ellis Levy.

Directors for the Variety Club of Wisconsin, who will serve during 1950 are Arnold Brumm, Jack Lorentz, James Kilbert, Gordon Hewitt, Joseph Strother, Harry Melcher, Ben Marcus, Charles Trampe, Joe Imhoff, Bob Haynes, John McKay . . . Joseph Ansell was elected chief barker of the St. Louis Variety Club, succeeding Tom Canavan. Other officers are: First Asistant Paul Krueger; Second Assistant Johnnie Meinardi; Property Master Dick Fitzmaurice; Dough Guy Mike Riordan. Canvassmen are: Fred Joseph Les Grand, Sam Levin, Rus Bovin, Herb Washburn, Jim Tapella . . . The Columbus Variety Club tied in with the *Dispatch* this year to put on a second annual kids' festival, held for five days before Christmas in the State House yard, with rides supplied by Floyd Gooding, and popcorn supplied by local theatres. Chief Barker John Barcroft was executive chairman with Chief Barker Elect Frank Ferneau and Ramon Cram, promotion manager of the *Dispatch*.



THE ART OF SUGGESTING folks away from the movies in order to buy television is probably the idea behind the above ad which appeared in a New Orleans newspaper to advertise video sets in a town which has no network connections. Note the flag in the upper left hand corner.

'Thief' Heads Board's 10 Best

The Exceptional Films Committee of the National Board of Review this week selected "The Bicycle Thief," Italian import, as the best film of 1949 and cited its director, Vittorio de Sica, as the best director of the year.

Other selections were in the order named:

Film Document's "The Quiet One;" MGM's "Intruder in the Dust;" Paramount's "The Heiress;" AFE's French-made "The Devil in the Flesh;" Eagle Lion's British-made "Quartet;" Rosselini's "Germany Year Zero;" United Artists' "Home of the Brave;" 20th Century-Fox's "Letter to Three Wives;" Sir Alexander Korda's "Fallen Idol."

Acting honors went to Ralph Richardson for his work in "The Fallen Idol" and "The Heiress," as the best performance of 1949, while meritorious citations were awarded Gerard Philippe for "Devil in the Flesh," Lamberto Maggiornia and Enzo Staiola for their work in "The Bicycle Thief," and Pierre Fresnay for "Monsieur Vincent." Graham Greene was cited for the script on "Fallen Idol."

Conn. Showmen Face Wage Law

Connecticut theatres this week faced the possibility that they might be brought under the state's widened minimum wage law as Gov. Chester Bowles and State Labor Commissioner John J. Eagan agreed on a resurvey of four fields of employment affecting approximately 150,000 workers.

Included in these four fields are some 8,500 employes in theatres, shooting galleries, bowling alleys and other places of "recreation" who are said to average $19.90 a week.

Gov. Bowles, unable to get a 75-cent minimum wage law from the legislature, asked Eagan to cover more employes by minimum wage orders, which the state's Minimum Wage Board is empowered to make effective by order.

28 Columbus Houses Shutter Before Xmas

The number of neighborhood theatres in Columbus, Ohio, which closed during the pre-Christmas week to beat the slump, had risen to 28 this wek with many scheduled to be closed on Christmas Eve.

The 28 included the Arlington, Avondale, Beechwold, Boulevard, Champion, Cleve, Columbia, Dixie, Drexel, Empress, Esquire, Garden, Grandview, Hollywood, Hudson, Indianola, Lane, Linden, Livingston, Main, Northern, Old Trail, Parsons, Pythian, University, Victor and Westmont.

The J. Real Neth Theatres—the Eastern, Markham, Bexley, Clinton, Cameo, Lincoln, and the State; the Perkas-operated houses—Ritz, Rivoli and Oal, and the World, the Little of the H & S Group, the Southern, Uptown, Majestic, and the Wilbur and the Fifth Avenue, remained open.

MPAA Adds Advice Unit for Foreign Films

The Motion Picture Association of America this week approved a plan to set up an "informational and advisory" unit to assist producers of foreign-language pictures who may wish to distribute them into the United States. The organization, which will act purely as an advisor, will be headed by International Chief John G. McCarthy, and at present consists of Loew's International President Arthur M. Loew, RKO Foreign Distribution Vice-President Phil Reisman; 20th Century-Fox International President Murray Silverstone, and Joseph M. Seidelman, president of Universal-International's foreign department.

Further expansion with paid and advisory personnel is planned.

Rountree Will Rebuild Blasted Theatre

Exhibitor Leon Rountree, whose Holly at Holly Springs, Miss., was wrecked Dec. 15 by a blast thought to have been caused by a leaky line in a recently installed natural gas blower-type heating system, this week announced that he planned to rebuild the 400-seat house immediately.

The blast, which shook the town, occurred between 10:30 and 11 P.M., after the theatre had closed for the night and emptied a full house.

JOLSON SINGS AGAIN

BOX OI

BOX OI

BOX OI

BOX OI



A COLUMBIA PICTURE

FICE CHAMPION

(*Nov.* MOTION PICTURE HERALD)

FICE CHAMPION

(*Oct.* MOTION PICTURE HERALD)

FICE CHAMPION

(*Sept.* MOTION PICTURE HERALD)

FICE CHAMPION

("5th successive week, best showing ever made in VARIETY'S weekly survey.")

Theatre Management in Action

Dances Draw Teen-Age Crowd

Manager Solves Attendance, Friendly Relations Problem With Lobby 'Rug Cutting'

Lobby dances not only kept the teen-age trade for the RKO Paramount at Peebles Corner, Cincinnati, but they gave Mrs. Florence Kipp, the house manager, a chance she had sought for a long time—to get acquainted with her younger audience.

For Mrs. Kipp, who didn't get to be RKO's only woman manager or receive its honor title of "Manager of the Month" in an RKO theatre manager contest, by saying "Woe is me," had a problem.

Trouble

The teen-age trade she had, was giving her trouble with its conduct. She knew this could be settled with no hard feelings if only she could get acquainted with the youngsters. And she knew she wanted their trade.

So, inasmuch as the Paramount had a large, tiled lobby, and the youngsters wanted to dance, why not let them chop the tile, instead of cutting the rug? And why not use the social to get acquainted? As a result, the RKO house now has Saturday night dances from 9:30 to 11:30 P.M., with music furnished by a juke box which Mrs. Kipp promoted and a teen-age bar serving soft drinks. On the opening Saturday in fact, Mrs. Kipp even had doughnuts and apple cider.

Every Saturday now, attendants sprinkle the tile floor of the lobby with talcum powder or starch, the dancers bring their own records, which makes things clubby and friendly, and there is a short exhibition dance plus 15 minutes of dancing instruction furnished by Rosedale and Roberta of the Rosedale Dancing academy.

After that the jitterbug sweepstakes are open.

So far the thing has been what the business doctor ordered. Not only do the teen-agers come, pay for their ticket to see the show, which also gives them the right to participate in the dance, but extra tickets are sold to adults who come for the early show and stay to watch the youngsters' antics, sitting on the lobby divans and providing a type of additional chaperonage.

Passers-by Try Look-in

In addition the theatre gets the attention of passers-by on the outside who stop to watch through the doors.

The dances are announced through a screen trailer, through high school paper ads and stories, as well as similar space in the local dailies, and over WCPO, where Paul Dixon, favorite teen-age disc jockey, announces the event.

The trailer copy reads:

There's Going to be Added Fun
Every Saturday Night at
THE RKO PARAMOUNT THEATRE

Something new is going to be added to our regular screen show. Every Saturday night will be Paramount Teen Club Night. There'll be dancing in the lobby from 9:30 P.M. to 11:30 P.M. — Refreshments — dancing — Exhibitions by Rosedale and Roberta as well as dance instructions by this popular pair.

Make up a Screen and Dance Party and come down and have fun Every Saturday night. Regular Prices prevail.

Sometimes some of the kids give trouble. Often they are noisy. But so far it has not been anything that the management cannot handle—gently. And the reactions from regular patrons in the immediate neighborhood are good. They've been praising the management for keeping the kids off the streets and giving them something wholesome to do.

(This is another in a series on Theatre Management in Action. For additional Theatre Management activities please turn to P. 24.)



RIGHT ON THEIR TOES are these youngstersters enjoying themselves at the regular Saturday night dances of the RKO Paramount at Peebles Corner, Ohio, and right on her toes is Miss Florence Kipp, manager of the house, who when she found youngsters wanted to dance and dancing might keep them away from her theatres, did something about it. Her regular weekly dances in the theatre's lobby, admission to which is included in the regular theatre admission, has caught on and held. Music is furnished by a juke box.

Beats the Dull Days

Renting the theatre outright for private parties and for the Yule celebrations of business organizations is one way which is rapidly gaining favor with San Francisco neighborhood houses to beat the pre-Christmas doldrums. The Golden State circuit alone has eight houses so lined up this year with its chief, William Coovert, contacting companies before holidays and selling them on the idea of having entertainment of a feature and a cartoon, sufficient space for their guests and no worries about cleanin gup.

Vaude Here to Stay, Showman Says

"Vaudeville is back and here to stay."

That anyway is the opinion of Robert T. Murphy, managing director of the 20th Century Theatre in Buffalo, who while noting the fact that screen entertainment is getting better, seems sold on live shows as business builders.

"Our observation during the last few weeks when we presented vaudeville bills," he declared to SHOWMEN'S TRADE REVIEW, "convinces us that Buffalonians are in line with other metropolitan cities in expressing their desire for this form of entertainment.

Buffalo showmen generally are bullish on forthcoming screen attractions. James H. Eshelman, district manager for Paramount Theatres thinks the future looks good.

"Variety in entertainment always has been an important factor in attracting patrons to the box-office and, in looking over our coming program, I am pleased to note the diversity of the new film productions.'

George H. Mackenna of the Basil Circuit's Lafayette sees better product also but anticipates that it will be in lighter vein.

New Daylight Screen Due for Drive-Ins

Cleveland Drive-in Owner Herbert Ochs and his associate, Gordon White of Ottawa, Canada, this week announced that they planned to place a new daylight screen for under-skyers on the market next spring. Engineering on the job was done by E. W. Clements and the screen is said to permit daylight operation.

Ampa Holds Xmas Party

Ampa—Associated Motion Picture Advertisers—held its annual Christmas Party at Town Hall, New York, Wednesday, with Tex McCrary and Jinx Falkenburg as toastmasters. Harry K. McWilliams was party chairman; George Ettinger, entertainment committee chairman.

British Censors Ban Brutality

Great Britain's motion picture censors this week ruled that they would ban showings of any pictures which were basically brutal.

The British move, announced in London, was taken in the United States to be the result of certain films which appeare ' in the United Kingdom recently as well as probably a matter of policy which would have some effect in barring American product.

The announcement, which followed recent showings there of Warner Bros.' "White Heat," bars shootings or killings that play up brutality, or agony—such as repeatedly shooting a man; prolonged fight scenes with foul blows; torture scenes or those carrying brutality unneeded to the story; flogging closeups; men striking women in the face.

Brotherhood Dates Set; Workers Named

Dates for National Brotherhood Week were fixed for the week of Feb. 17-25, national chairman of the amusement division's Brotherhood Committee of the National Conference of Christians and Jews announced this week, in revealing a list of 27 national vice-chairmen who will work with him on the annual movement to knock out racial and religious prejudice.

The vice-chairmen are:

Barney Balaban, Robert Benjamin, Nate J. Blumberg, Harry Brandt, Leo Brecher, Steve Broidy, Max A. Cohen, Jack Cohn, Simon Fabian, Y. Frank Freeman, Emil Friedlander, Leonard H. Goldenson, Will H. Hays, Eric Johnston, Harry M. Kalmine, Malcolm Kingsberg, Herman Robbins, Nicholas M. Schenck, Fred J. Schwartz, Gradwell Sears. The Skouras brothers—Charles, Spyros, George—Andy W. Smith, Jr., Richard E. Walsh, Albert Warner, Herbert J. Yates.

Committee chiefs are:

Executive vice-chairman Robert W. Coyne; Treasurer and Corporate Gifts Chairman Ned E. Depinet; National Exhibitor Co-Chairman William Ainsworth, Gael Sullivan; H. V. (Rotus) Harvey, heading the Pacific Coast Conference committee; Oscar A. Doob, Metropolitan New York committee; Alfred W. Schwalberg, distribution committee, assisted by C. J. Scollard; Edmund Reek, newsreels; Max Youngstein, advertising and publicity.

'Curley Status' Thought Doubtful

(*Continued from Page* 5)

violated under the First and Fourteenth amendments were violated by the high court's ruling and take the case to the U. S. Supreme Court. If this were possible, it would open the way for a decisive ruling which would affect all censorsh[illegible].

On the other hand, if the theory that because a producer or distributor is not the exhibitor of a picture, refusal of a censor seal does not violate his right of free speech, is read into the law, the similar case against the Atlanta censor would be knocked out. In Atlanta, Producer Louis deRochemont and Film Classics are attacking the city censor directly in federal court over constitutional issues involved in the ban on "Lost Boundaries."

Loew's Seeks to Build Theatres in Israel

Loew's International will build three theatres in Israel as soon as sites can be found, according to Sales Manager Samuel N. Burger. The towns contemplated are Tel Aviv, Haifa and Jerusalem.

NEWSREEL CLIPS

Nice Job

On the whole New York newsreels, especially Paramount, Movietone and News of the Day did a nice job reporting the waterless Friday "observed" by the city of New York because of a water shortage. Most of reporting was factual, with a few staged scenes to illustrate points on how to save water, and the clips used only in the reel for New York houses. One reel, used on television, however, went to a lot of trouble to stage a bar room, restaurant scene which was strictly fiction, indicating that the restaurant used paper plates and its bar refused anything but beer as whiskey chasers.

Film Row

Salesmen of Salt Lake City's Warner Bros., exchanges are combining the no sales Christmas season with their holidays, Booker Phil Pizza said this week. . . . Harry Greenberg, formerly with the film business in China, is now selling for Paramount. . . . Minneapolis 20th-Fox's salesman Harry Levy is vacationing in Omaha. . . . The Screen Office and Professional Workers' Guild, by a 151-53 vote won the right to represent Paramount's home office employes as well as those of Paramount Music and Famous Music. The election included maintenance employes. . . . Irving Good, formerly of Des Moines, is taking over the Omaha territory for 20th-Fox from Hymie Novitsky. . . . Al Campbell is succeeding James Sparks as Omaha Film Classics booker. Sparks has a similar job at Paramount. . . . Georgia Astor President William (Snake) Richardson gave his employes two weeks' extr pay for Christmas. . . . H. P. (Dusty) Rhodes, general manager of Dixie Drive-In Theatres, threw a film row party at the Atlanta Variety Club which still has the boys talking. . . . W. G. Driver, oldest employe of the Screen Guild exchange, has resigned. . . . Warner Bros., at New Haven held their annual Christmas Party this year at the Racebrook Country Club, Orange.

Incorporations

Cumberland View, Inc., Richmond, Ky., to operate a drive-in, the Lake View, at Madison, Incorporators: Dr. O. F. Hume, Shelton Saufley, Forrest Hume and A. C. Craig.

K Theatre Corp., Harrisburg, Pa, to operate an outdoor theatre in Lower Paxton Township. Incorporators: Thomas and Paul F. Kerrigan.

Favorite Outdoor Theatre Inc., Spokane, Wash., to operate the East Sprague Drive-In opened last fall. Incorporators: Joseph Rosenfield and Joseph N. Arick.

Hadden Films, Louisville. Incorporators: Carl M. Hadden, Frank Yoakum and Jack C. Watts.

Abbott-Perry, Midway, Ky., to conduct theatres, pool halls, restaurants, etc. Incorporators: D. J. and Gladys Abbott and W. B. and Helen Perry.

Film Events Calendar

1950

JANUARY

21, annual convention, Screen Directors Guild, Hotel Shelburne, New York.

FEBRUARY

9, 10, convention of United Theatre Owners of Illinois, Abraham Lincoln Hotel, Springfield, Ill.

Theatre Openings

Interstate Theatre's Revere, Boston . . . Fox Intermountain's Fox, Missoula, Mont. . . . Charles Imhof's 350-seat Highland, Highland, Wis. . . . Mr. and Mrs. J. B. Roshong's Cheyenne, St. Francis, Kan. . . . Arend Arens' Murdock, Murdock, Minn. . . . Engler Bros.' Star, Hopkins, Minn. . . . E. L. Goodwin's 350-car Hi-Way at DeFuniak Springs, Fla.

Engaged

Judy Lehman, biller at 20th-Fox, Minneapolis, and Daniel Savage.

Jean Maxwell, daughter of O. E. Maxwell, Altec sales head in Minneapolis, and Byron Johnson, operator of the Tri-Town, Lindstrom, Minn. Wedding is set for Jan. 21.

Edmond Metzger, auditor for the Kerasotes Bros. Theatres, Springfield, Mass., and Mary Knotts, Chicago model. Marriage is set for Dec. 28.

Wedded

Clark Gable and Lady Ashley, the widow of Douglas Fairbanks, Dec. 21, on a ranch near Santa Barbara, Calif.

Dorene Schine, daughter of Schine Theatres Louis Schine, and Ross Harold Higier, both of Gloversville, N. Y., Dec. 15 on the Starlight Roof of Hotel Astor, New York City.

J. W. Keiler, Jr., son of Columbia Amusement President and General Manager Leo Keiler, Paducah, Ky., and Jeanie Hughes, in Darien, Conn.

Born to

Herbert A. Philbrick, recently with the American Theatres, Boston, a fifth daughter.

Mrs. Nixon Griffis, daughter of Paramount's Stanton Griffis, a daughter, Hethea, in New York.

Donald Schine, president of Darnell Theatres and son of Louis W. Schine, a son, on Dec. 19, Littauer Hospital, Gloversville, N. Y.

Dead

SIDNEY OLCOTT, 76, veteran motion picture director (real name John S. Alcott), Dec. 16, in Hollywood. He started in pictures in 1905 with the Mutoscope Company of New York, directed many stars and is credited with having directed the first five-reel feature, "From the Manger to the Cross," in Holy Land locations.

CHARLES WILLINGHURST, one-time head of the Keith vaudeville circuit, in Louisville.

CHARLES CHAPMAN, 58, former manager of the Pathe and Paramount Chicago newsreel studios, in Evanston, Ill., Hospital last week, after a long illness. Burial in Rockville, Md.

GEORGE MERRIAM, 79, former Miami theatre operator—the Glory B and Grand—at the home of a sister in Tulsa, Okla. He was at one time associated with the Griffith interests.

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

DeMille's Showmanly Selling Behind Premiere of 'Samson'

Producer-Director Worked Quietly, Effectively to Help Exploit His Biblical Drama

New York's Broadway traffic was jammed worse than "normal." The Paramount in Times Square and the Rivoli, slightly above Times Square, were ablaze with light and fancy fronts. Police, who must wonder why this should happen to them along with pre-Christmas wassailers, were holding crowds in line which gawked at folks who struggled into the lobbies of both houses. "Samson and Delilah" had come to New York.

That is, it had come to New York officially and for the paid customers. For "Samson" had been around quite a time now, being shown privately to a wide audience of influential people —the press, educators, religious leaders. And "Samson" had been looking down on Broadway from towering billboards clinching with a lion or clinching Delilah, while a steady stream of publicity material flowed to the various press.

Hostesses, who were supposed to be Hedy Lamarr doubles, stood in the lobby to greet the customers. Three thousand "Delilah" orchids were flown in from Hawaii as gifts for the lady guests. The event itself was broadcast over 200 Mutual stations and telecast over the WABD network which presented a program into which were cut film recordings of what DeMille and other Hollywoodites had to say.

Wednesday's night opening at both the Paramount and the Rivoli was a big opening following a big advance ballyhoo.

But behind all this glitter and glamor which National Director of Advertising and Publicity Max E. Youngstein and his staff worked out for the opening and the weeks preceding the opening, is a quiet, effective, and almost unnoticed piece of showmanly selling done by Cecil B. DeMille.

DeMille, veteran of the game, did not confine his efforts to producing and directing "Samson." He took off his coat, or rather put on his best suit and most conservative tie, and got to work on his picture.

What Shorts?

The extent of his interest is probably best shown by the fact that he wanted to know what shorts would play with "Samson" at its dual New York opening. The producer insised that they be black-and-white shorts, so that the public would get eye rest from color and "Samson" would gain added stature through the comparison of its riotous colors with what came on the screen before and after its two hours of melodrama.

The effect of his interest and advice is probably best indicated by the fact that the reason billboard and newspaper advertising show Samson fighting the lion, is because DeMille wanted it. The advertising department, wise in the ways of what brings people to the box-office, had concentrated on a picture of Samson clinching with Delilah.

DeMille claimed that if anyone remembered anything about Samson it was the episode of his fight with a lion and therefore that it should hold a foremost place in all advertising. Parenthetically, it may be noted that he did not rule out the clinch scenes, which are also being used.

DeMille's work in selling "Samson" started when Richard Condon got off the train in Hollywood and hiked to the DeMille office to keep a special appointment. Condon had hit upon the idea of utilizing the by-products of the picture —its research into history, customs and the like —to plug it from a cultural angle and to crash into circles which are not usually open to the motion picture publicist. Max Youngstein liked the idea, so he sent him out to talk it over with DeMille, who went for it the whole way.

The producer not only wrote the script, selected the scenes to be shown, recorded his personal introduction of Actor Herbert Wilcoxon, who was sent out to do the job, but also rehearsed "the act," after he had done a lot of rewriting and revising.

His interest didn't end with the Wilcoxon tour. When he heard Paramount planned a series of mailing pieces on the picture, he made available a list of "key people," universities,

(*Continued on Page* 18)

'Battleground' Shown At Friendship Meeting

More than 1,000 exhibitors and their wives, local civic and state and educational leaders turned out for the special "Battleground" screening held at the Vogue Theatre in Chicago in connection with MGM's Friendship meeting. Also present were members of the 101st Airborne Division, Chicago Chapter, high ranking officers of the Fifth Army, executive officers of the American Legion and Miliary Order of the Purple Heart.



HEAP GOOD STUNT. I.M.P.S. Member Sol L. Sorkin, RKO Theatres city manager in Syracuse, N. Y., arranged to have Chief Big Tree, who is in RKO's "She Wore a Yellow Ribbon," appear in person on the RKO Keith's stage in connection with the film's showing. Above, Brother Sorkin shakes hands with the Indian following the performance.

EXPLOITORIALS

Are you taking advantage of national magazine advertising campaigns and motion picture publicity? For example, in the case of 20th-Fox's unprecedented campaign on "The Prince of Foxes," which is now current in many weekly and monthly publications, you might persuade newsstand dealers to slip inserts into each copy calling attention to your playdate, and a large display of many of the ads could be exhibited in the lobby. MGM has been getting some good publicity breaks in Life on "Battleground," "Nancy Goes to Rio" (Nita Bieber was the cover personality for this), "That Forsyte Woman" and "Intruder in the Dust." Did you let localites know that any one or all of these pictures will show at your theatre? And just recently Paramount got excellent publicity breaks in Life and Newsweek on "Samson and Delilah." The Newsweek cover, featuring Hedy Lamarr as Delilah, and the pictorial coverage in Life, provide you with the material for a dramatic, attention-getting display. By the way, Paramount is also running a colorful spread on "Samson" that would sell tickets if displayed prominently in the lobby or foyer. As we said, these are examples to show you just what can be done. Be on the lookout in these pages for news of national magazine campaigns, and keep an eye on the newsstands for possible tieins.

* * *

Here's a stunt to use when RKO Radio's "Bride for Sale" plays your theatre. Place this want ad in the newspapers: "Bride for Sale. Call (your theatre number)." Louise Cotter, RKO-Brandeis publicist in Omaha, did it, and she kept the box-office telephone ringing. Of course, the cashier gave out with information about the picture and playdate.

* * *

And while we're out Nebraska way, we might as well stop in Scribner where everyone looks up when Harry Hummel takes to the sky in his airplane. Why? Because Harry drops circular advertising his theatre and also includes a few free tickets to add interest. Wonder how many other flying theatre managers there are? If there is an airport near you, it should be fairly easy to prevail on some licensed pilot to do the job for you in connection with some important picture. If you own your own plane, then you could make it a regular advertising procedure, as Hummel has done.

Public Steals Show At 'East Side' Debut

With the public walking the plush carpets instead of watching celebrities do so from behind police lines, the popular-price world premiere of MGM's "East Side, West Side" was held Thursday evening in New York at Loew's State.

Twenty-three hundred seats were available for the general public, while the remaining 1,000 seats went to winners of a letter-writing contest, sponsored by radio's Tex and Jinx McCrary. Two tickets went to each of 500 winners for the best letters explaining why the writers wanted to attend the premiere.

Plan 'Mrs. Mike' U S-Canada Debuts

Plans are under way at United Artists for an "across the board and border" premiere of "Mrs. Mike," which will make its bow in mid-January in Boston, birthplace of the original Mrs. Mike, and simultaneously in the sister cities of the U. S. and Canada all the length of the 3,000-mile border.

Included in the "across the border" premieres will be Montreal, Toronto, Regina, London and Ottawa, with plans crystallizing for similar festivities in Vancouver, Winnipeg and Quebec. Premiere cities on the American side will include Boston, Buffalo, Dayton, Cleveland, Toledo, Detroit and Chicago, with Milwaukee, Minneapolis, Duluth, Spokane and Seattle still pending.

In addition, "Mrs. Mike" will premiere "across the board" in mid-January in Kansas City, New Orleans, Atlanta, Providence, Syracuse, Columbus, Washington, Memphis, St. Louis, Akron, Harrisburg, Reading, Wilmington, Pittsburgh, Nashville, Richmond, Louisville, Canton and many other cities.

U-I to Premiere 3 Films in January

Universal-International will mark the start of 1950 with "World Premiere Month," featuring the premieres of "Borderline," "South Sea Sinner" and "Woman in Hiding."

"Borderline" opens at the Paramount and Webber theatres in Denver on Jan. 24, and the Utah in Salt Lake City on Jan. 26, to launch several Colorado and Utah territorial openings. World premiere of "South Sea Sinner" at the Missouri in St. Louis on Jan. 12 and the 50 day-and-date openings are being tied-in with a homecoming celebration for Shelley Winters, star of the film, who will be on hand for interviews, personal appearances and a round of civic events. "Woman in Hiding" will bow at the Lafayette theatre in Buffalo on Jan. 7, climaxing an extensive promotion campaign.

Ornstein Gets Santa Claus Standees in Schools

A neat and inexpensive method of creating goodwill for his theatres—and incidentally also for himself—has been found by President Eddie I. Ornstein of the Ornstein Theatres, headquartering in Marengo, Ind. He succeeded in having large cut-out standees of Santa Claus placed in the corridors of schools in the cities where the circuit has theatres. Each cut-out figure of St. Nick is captioned with names of the theatre owners and of the local manager, name of the house, plus a "Merry Christmas" greeting. The stunt has gone over big with the school children and has created much favorable comment by their parents and the townspeople in general.—LOU.

Mezzanine 'Side Show' Is 'Task Force' Plug

Manager James Hardiman of the Odeon Theatre, London, Ont., arranged a "side show" on the mezzanine, consisting of a 16-mm. film, "The Navy Flies," which he screened without extra charge every night during the engagement of "Task Force." The side-show film was produced for the Royal Canadian Navy Fleet Air Arm and hence tied in well with the theme of "Task Force," as did the lobby exhibit of naval arms and equipment.—TOR.



SANTA GOLDWYN. Producer Samuel Goldwyn played Santa Claus this week to some 2,400 underprivileged children of Los Angeles at a two-day "My Foolish Heart Christmas Present Party" at the United Artists Theatre. There were presents for every child attending, and a forty-foot Christmas tree. Goldwyn was assisted by Pat DeCicco, operating head of the United Artists Theatre Circuit in California, and the circuit's Community Service department.

THE NEW PRESS BOOKS

You would expect Danny Kaye to dominate the ads on "The Inspector General," and he does, although in some of the layouts in the Warner Bros. press book he gets some eye-catching feminine assistance from Barbara Bates in some mighty fetching poses. Kaye is seen cavorting in his "general" costume, whether dancing or apparently swinging through the air, while Miss Bates is seen at a window in most of the ads. Some of the catchlines: "Never Such Danny Kaye-pers!"—"There'll Be Laughter to the Rafters!"—"Everything Is Fine and Danny! Here's the Dandiest, Laughiest, Song-and-Danciest Delight Ever from Warner Bros." The Kaye figure in the 24-sheet will make an excellent cutout for the marquee.

* * *

It's difficult to heed the advice in the MGM press book cover ad on "Tension." The top catchline warns: "Stay Away From Her, Sucker, Or You'll Wake Up Dead!" And all one has to stay away from is a curvaceous miss (Audrey Totter), sitting in a sort of negligee with legs crossed. That ad should get plenty of attention and sell tickets. As a matter of fact, it looks as though *most* of the ads will get attention, for Audrey is in nearly every one of 'em in one eye-catching pose or another. As for the catchlines (as though any would be necessary, what with Audrey to grab and hold the eye), this one seems to stand out: "In Every Two-Timing Kiss You Will Feel Tension—In Every Thrilling Minute of This Exciting Story." A page is devoted to exploitation stunts that appear to be practical and productive, and the 24-sheet is the make-em-want-to-see-the-picture kind. That goes for the other posters and accessories, too.

O'Dwyer Chairman Of Premiere Committee

Mayor William O'Dwyer will be chairman of the committee sponsoring the American premiere of "Dream No More," a new feature from Israel, at the Ambassador Theatre on Jan. 5. Formation of a committee of notables has already begun.

State to Sponsor 'Montana' Debut

First motion picture premiere ever to be held in Montana will take place Jan. 10 at the Marlow Theatre in Helena when Warner Bros.' Technicolor "Montana" has its opening with the official resources of the state concentrated on the event.

Mort Blumenstock, Warners' ad and publicity vice-president, has concluded a series of conferences with Governor John W. Bonner and leading state officials regarding plans for the Montana Bonanza World Premiere and the statewide series of special events which will be conducted in connection with the opening.

Prior to his departure for the company's studio in Burbank, Calif., where he was to confer with studio executives, Blumenstock announced in Helena the appointment of Bill Steege, former Fox Theatres official and Montana's pioneer showman, as general chairman of the Montana Bonanza World Premiere.

Governor Bonner was host last Saturday evening at a special screening of "Montana" for all heads of state departments, newspaper executives, radio and wire service representatives. The premiere is being made an official activity of the state, with Al Erickson, Montana publicity director, and General Chairman Steege cooperating on the planning.

'Prince of Foxes' Bows As Hospital Benefit

With the United Hospital Fund as the beneficiary, the American premiere of 20th-Fox's "Prince of Foxes" was held Thursday evening in New York at the Roxy Theatre. One of the gala affairs of the holiday season, the premiere was attended by social and political leaders, and screen, radio and screen stars. Plans for the event, and the sale of tickets, were handled through a United Hospital Fund committee.

A highlight of the ceremonies in front of the theatre was a concert of Italian songs by the 50-voice Italian Folklore Society. Special tiers were built near the lobby entrance, and the group, wearing ancestral or authentic copies of Italian costumes, entertained "sidewalk superintendents" before the celebrities arrived.

Song Plugger in Audience Helps 'Doll' Campaign

An idea that Manager Joe Burns of the Glove, Gloversville, N. Y., had to promote his showing of "Oh, You Beautiful Doll," greatly stimulated audience interest in his next feature. He stationed a song-plugger in the audience a week in advance and had three songs from the picture rendered, with an old-time piano player furnishing the accompaniment, with slides giving the words of the songs so the audience could join in. A spotlight was turned upon the song-plugger in the auditorium. The song-plugger and slides were later used before an audience of 300 at a community center party.

'Duplicate' Window Stunt

To promote "Oh, You Beautiful Doll," Manager Ray Helson of the Seneca, Salamanca, N. Y., tried out the "duplicate" window display in the window of a tie-in drug store. Any person spotting a duplicate of an article in the window was accorded a pass to see the film.

BACKED BY THE GREATEST PRESOLD AUDIENCE SINCE "GONE WITH THE WIND"...



IS NOW



1,500,000 copies sold in first year of publication, including Literary Guild selection!



1,000,000 copies sold in popular-priced Bantam Book editions —and a *new* campaign all set up for you NOW!



1,000,000 copies distributed in a special edition for the Armed Services!



Reader's Digest condensation read by 15,000,000 more!



King Features syndicated cartoon-serialization in hundreds of newspapers... in excess of 20,000,000 readers!

AND NOW... full page, color ads for three solid months in { GOOD HOUSEKEEPING · McCALL'S · AMERICAN · PHOTOPLA
LOOK · PICTORIAL REVIEW · SEVENTEEN · SILVER SCREE

READY FOR RELEASE



A man!

A woman!

A wilderness!

A GREAT BOOK BECOMES
A GREATER PICTURE!

DICK and EVELYN
POWELL KEYES
in
"MRS. MIKE"

with J. M. KERRIGAN • ANGELA CLARKE • John Miljan • Nan Boardman • Executive Producer SAMUEL BISCHOFF • Producer EDWARD GROSS • Directed by LOUIS KING • Screenplay by Alfred Lewis Levitt and DeWitt Bodeen • Based on the novel by Benedict and Nancy Freedman • Presented by NASSOUR STUDIO in association with HUNTINGTON HARTFORD

ODERN SCREEN · SCREEN STORIES · MOVIE LIFE · MOVIE STARS PARADE
REENLAND · MOVIELAND · SCREEN GUIDE · MOVIE STORY · MOTION PICTURE

it's a hit . . . take it from UA

I.M.P.S. Member Report

Busy Showman Utecht Sees Only 4 Movies in 3.5 Years

Kiddie Shows, Civic and Community Affairs Keep Oak Park Manager Active

I.M.P.S. Member Leonard C. Utecht, manager of the Lake Theatre, Oak Park, Ill., a west side suburb of Chicago, is unique among theatremen. In the first place, Utecht has seen only four movies during the past three and a half years—and all on his nights off. In the second place, he is a year-around Santa Claus to the children. And in the third place, he participates in community and civic activities.

Betty Jane Merrill, writing in the Chicago *Tribune*, describes him as "the modern version of Jolly St. Nick to thousands of young moviegoers in the village. Utecht doesn't look like the Yuletide king. He's even minus a Mrs. Santa Claus, but his love for children and the radiation of his goodwill has spread throughout the west side like the tinkle of bells on a crisp winter night."

He's 'the Boss'

Besides being manager of the Lake, Brother Utecht is also a promotion and publicity agent, professional stamp collector, connoisseur of classical and jazz music, philanthropist, wit and (according to Miss Merrill) "belongs to more civic and charitable groups than a social butterfly."

As far as the kiddies are concerned, Utecht is "the boss," but they regard him as a pal and buddy. Utecht is fond of the kids, too, and he's always concerned with their welfare whenever they become his charges at the numerous kiddie shows he provides for them.

At frequent intervals the children from the Hephzibah Children's Home are the genial theatreman's guests at a kiddie matinee, and he gives them some sort of a treat, such as a bag of popcorn and a picture of their favorite star. He also plans contests and stunts for their entertainment and enjoyment.

Center of Activity

Because Utecht is more community-minded than his job requires, his theatre is the center of activity for many civic projects, including religious services. Recently such services were arranged with the Grace Lutheran Church of River Forest.

Whenever he tries out a new stunt, he calls it a "gimmick," and he always has the betterment of his theatre in mind whenever he tries it out. Of course, there are few stunts he hasn't tried.

Some time ago Utecht employed a professional model to pose with a gorilla (a real one? we don't know) as a stunt for "Mighty Joe Young." Seems the model backed out. Hurriedly the theatreman transformed one of his usherettes into a Venus with blonde wig, frilly evening gown and false eye-lashes. The show went on.

What does Utecht do about unclaimed articles of clothing left in the theatre? He takes them home to his mother, Mrs. Pearl Utecht, who washes and irons them and delivers them to a northwest side orphanage.

Getting back to his infrequent moviegoing—which has been only four movies during the past three and one-half years, one wonders why Utecht doesn't see more of them. Too busy seeing that everything goes according to Hoyle. From his office he can detect the least disturbance. But that doesn't mean he stays there—he's all over the place.

Back in 1932 Utecht was working as a sign change boy for a downtown Chicago Theatre. The prospect of a manager's front office seemed practically unattainable. Meanwhile, he did a lot of odd jobs: butcher boy, baker's helper, mail carrier, piano tuner, cleaning and dyeing salesman, music store clerk, doctor's receptionist, greeting card and magazine salesman, water inspector (they could probably use him in New York right now), skip-tracer and political precinct worker. Because he has done just about everything, met all kinds of people and gained practical experience, Utecht has been better able to cope with the thousand and one problems and requirements of theatre management.

As Miss Merrill puts it: "He's a showman from start to finish."

'Hartford Fury'

On the marquee "Arctic Fury" was billed as the second hit, but the street scene photo which appeared in the Hartford Times was top billing for the film. For while another attraction was billed more prominently, the photo itself showed pedestrians fighting their way through the season's first snowstorm in Hartford, Conn.

'High' New Year Plug

"It's coming! Twelve O'Clock High! In just 60 seconds it will be Twelve O'Clock High. . ."

This announcement, running 60 seconds at 11:59 P.M. on New Year's Eve, will blanket the entire nation via 1094 radio stations on behalf of 20th-Fox's "Twelve O'Clock High." The spot announcement breaks up the plug for the picture with 10-second breaks to announce the time left before midnight.

'Outlaw' to Open In 21 Key Cities

Scheduled for 21 major key city engagements for the new year, opening in Boston on Dec. 29, Chicago on Dec. 30 and in 19 other cities on Dec. 31, Howard Hughes' "The Outlaw" will have local advertising campaigns designed to dominate the theatre situation in each locality.

Keynote of the campaign is an artist's conception of one of the most dramatic scenes of the picture. The painting has been reproduced in all the lithographs and will highlight the display advertising.

A full 100 per cent 24-sheet billboard showing is set for each city, augmented by an extensive sniping campaign. The local newspaper campaign began 10 days in advance of the opening and runs continuously. Radio and television spots are also included.

Other cities in the "Outlaw" booking wave, besides Boston and Chicago, are Denver, Kansas City, Minneapolis, New Orleans, Omaha, Providence, Rochester, St. Paul, Syracuse, Washington, Cedar Rapids, Davenport, Des Moines, Dubuque, Lowell, Marshalltown, Sioux Falls, Waterloo and Buffalo.

DeMille's Showmanly Selling Behind 'Samson and Delilah' World Premiere

(*Continued from Page* 14)

cultural circles and public life to whom he thought they should be sent.

Then came the day he arrived at New York and put himself at the disposal of the Paramount exploiteers. To date they have no complaints—expecting that they do wish Mr. DeMille didn't like to walk so much in a town where taxis are so convenient.

Outside of that little mania for physical exercise, he was their boy. He, as Youngstein said, "didn't blow a date." And the dates were piled fast and close together. All in all, he is estimated to have seen 150 representatives of the press, syndicates, trade press and foreign press. Some he took on in droves, others individually. And, take it from Herb Steinberg, who had to do some walking with DeMille, in line with drawing his regular pay as a Paramount contact man, DeMille always had a new angle for each new interviewee.

As an example, when Lou Schaeffer of the Brooklyn *Eagle's* turn came around, DeMille imparted the information that the DeMille ancestors had lived in Brooklyn and had fought in the Civil War. Schaeffer must have been impressed, for there is nothing a Brooklyn reader likes to read about better after he has spent from 15 to 60 minutes in a crowded subway train than that someone famous either lives or had relatives in Brooklyn.

With other newspaper men, he followed the same tactics—finding something new and if possible, something which had an angle which appealed to that particular newspaperman.

For the foreign-language press, he worked up a feature talk on Vladimir Jobotowsky, soldier and diplomat, who was concerned with the treatment of "Samson."

And he seems to have exercised tact at ducking questions he did not want to answer. To those who wanted to know how the lion fight was staged, or how the temple was brought down with a crash, he had a standard reply:

"I don't feel the public wants to know how a thing is filmed. They want to know if it's a good picture."

If pressed by newsmen who didn't accept that courteous evasion, he'd answer:

"There are things done in motion pictures today that are as fine as any magic act, that rival the tricks of Houdini or Thurston. No one had the nerve to ask them how they did it."

And he didn't miss any bets to get in a plug for "Samson." He took time out of a busy day to attend the Motion Picture Pioneers' dinner where he was cited for his work as a moviemaker and where he got in some goodwill talk on the industry. He took time out of a busy day to be the butt of the jokes at a Circus Saints and Sinners' luncheon. And he got up in the middle of the night to make an appearance at the New York Newspaper Women's Club Front Page Ball.

DeMille made the appearance as a combined "Samson" and goodwill gesture. But he met the United Nations' Carlos Romulo, who also made an appearance, got talking to him and came back with Romulo's acceptance to be one of the dignitaries at the "Samson" premiere.


FLIP!
20th
HIGH OCTANE
HITS!
"NEVER A KNOCK"
PRINCE OF FOXES
PINKY
OH, YOU BEAUTIFUL DOLL
EVERYBODY DOES IT
FIGHTING MAN of the PLAINS
THIEVES' HIGHWAY
I WAS A MALE WAR BRIDE
COME TO THE STABLE
SLATTERY'S HURRICANE
YOU'RE MY EVERYTHING
CANADIAN PACIFIC
IT HAPPENS EVERY SPRING
Mr. BELVEDERE
Goes To College
SERVICE
OUR SPECIALTY
KEEP
GOIN' WITH
20th
There's No Business
Like 20th CENTURY-FOX Business!
Winterize your Theatre Now with
12 O'CLOCK HIGH
DANCING IN THE DARK
WHIRLPOOL
WHEN WILLIE COMES
MARCHING HOME

Radio, Mayor Send 'Irma' to SRO Top

"A little well placed advertising and promotional stunt will certainly bring 'em in, which it did here, with the ol' S.R.O. sign getting a workout."

Just think of it—the old S.R.O. sign got a workout. How long since *you* dusted it off?

The report is from Ralph Hamilton, manager of the Santa Fe Theatre, Santa Fe, N. M. Ralph recently changed theatres, and the first campaign on his new job was in behalf of "My Friend Irma."

Three weeks before opening date, spot announcements were broadcast just ahead of the "Irma" show over the local CBS outlet, KVSF. The station cooperated on all stunts, even going so far as to place an ad in the newspapers (at its own expense) tieing-in the radio show with the picture.

Another radio program aired three times weekly was devoted entirely to "Irma" contests, with prizes going to winners who telephoned their answers to the station. "The local phone ops went nuts," says Hamilton.

KVSF furnished a 40 x 60 poster for display in the Santa Fe lobby a week ahead of the playdate. Copy: "You've Heard Irma on the Air, Now See Her on the Screen in the Funniest Picture of Your Life, etc."

Hamilton even got the mayor into the act. Mayor Frank V. Ortiz proclaimed the playdate "My Friend Irma" Week, and said, "I have laughed at the radio show and now plan to attend the picture and see these characters on the screen. I am sure they will be just as funny and lovable on the screen as they are on the air." Of course, the proclamation got newspaper publicity.

As a local touch in his newspaper advertising, Hamilton used a picture showing the mayor reading the press book on "Irma," while behind him were the theatreman himself, the ad manager of the local newspaper, and a representative of KVSF. The ad also contained the mayor's proclamation.

On opening day 5,000 handbills were dropped from a plane. Copy: "We're All Up in the Air Over 'My Friend Irma' etc."

Hamilton laments the fact that he couldn't do more because of the close booking ("Oh sure, Ralph, you just took it real easy!"), "but the ticket machine played a mighty purty tune."

Nightly Carol Singing At Broadway in Kingston

Choirs of five Kingston churches and organizations sang on the stage of Reade's Broadway Theatre in Kingston, N. Y., nightly during the week before Christmas, under arrangements made by Manager Betty Riseley.

The program, unprecedented in its scope, featured a different choir each night in a half-hour recital of carols and hymns.

A public address system was rigged up so that Christmas music could be carried to the lobby and street during the day, and the stage programs broadcast at night over radio station WKNY in Kingston.

Correction

A caption to a photograph reproduced on page 17 in STR Dec. 10, 1949, erroneously identified Earnie Sturm as Fox West Coast division manager. Mr. Sturm is Imperial Valley district manager. Division Manager for the So. Cal. Division is Dick Dickson.



IF THERE WERE any proper Bostonians who weren't acquainted with the fact that Columbia's "Jolson Sings Again" was going to open at the Loew's State and Orpheum theatres, it wasn't the fault of this attractively decorated sound truck which featured music from the picture. That sign on the back ("Don't Hit This Truck Because It's Playing Hit Tunes from 'Jolson Sings Again") brought smiles to Bostonian faces.

Levy Gets Cooperation On 'Columbus' Campaign

Practically all angles of local cooperation in the promotional campaign for "Christopher Columbus" at Loew's Theatre, Reading, Pa., were obtained by Manager Larry R. Levy and his assistant, Alton McHan, who went out after cooperation and got it due to their friendly standing in the community and the nature of the picture they had to exploit. Fullest cooperation was obtained from the public schools which not only made wide class-room use of the "Classroom Guide" on the picture, but made announcements on all school bulletin boards, along with "Columbus" stills and credit cards. Superintendents of both city and county schools made announcements urging the pupils to see the picture. Levy and McHan distributed 5,000 heralds to children leaving the schools in advance of playdate.

Local distributor of *Coronet,* which recently published a section dealing with Columbus titled "Discovery—1492," was provided with 150 specially made-up cards with a half-tone head of Fredric March in his Columbus makeup and the usual credits which were placed on view at every store and newsstand where the magazine was sold. The magazine distributor also took a nine-inch newspaper ad plugging both the picture and *Coronet's* Columbus section.

'O'Riordans' to Bow At N. Y. Park Avenue

American premiere of Universal-International's "The Rugged O'Riordans" will be launched at a special invitational performance to be held in New York at the Park Avenue Theatre on Jan. 4, under the auspices of the Australian Consul General in New York, Lieutenant General Edward Kenneth Smart, D.S.C., M.C. The sixty-six week engagement of "Hamlet" will terminate on Jan. 3.

Special ceremonies marking the premiere are already in preparation, with invitations being extended by General Smart to the Australian Ambassador to the United States, members of the Embassy staff and many other international dignitaries.

Katz Goes on Air To Boost Movies

Aware that the motion picture industry is faced with many problems at the present time, the most important in the opinion of Julian Katz, manager of the Lefferts Theatre, Richmond Hill, N. Y., is how to get the people out of their homes and into the neighborhood theatres.

"A step in the right direction was made," Katz admits, "when public relations reels such as 'Let's Go to the Movies" and 'This Theatre and You' were released—I am for them 100 per cent! However, the unfortunate thing about it all is that these reels are being shown to people who are already attending the movies, instead of those who are not."

And so, with this opinion in mind, Katz thought what a wonderful thing it would be if he could promote some radio time to tell a tremendous audience why they should come back to the neighborhood theatres, and what would be in store for them if they would.

One night recently while visiting Hutton's Restaurant in New York, where Bee Kalmus conducts her disc jockey program over WMGM, Katz sent a note to her asking if she would be interested in interviewing a theatre manager over the air—one branch of the industry seldom glorified by the air lanes. She rejected the offer that night for various reasons but agreed to an interview a few nights later.

On that night, with the microphone before him, Katz pointed out that motion pictures are still the world's finest entertainment at the lowest possible cost; that today the neighborhood theatres are more comfortable, more luxurious, more relaxing than ever before. He emphasized cleanliness and good service and other aspects of theatre management, and added that going to the movies "takes you away from your problems and gives you the opportunity to relax—a very healthy state of affairs."

Katz is glad he was able to speak in behalf of moviegoing to WMGM's radio audience, because he believes that the theatre manager can best build his business, not by knocking television or any other opposition, but by boasting about his own industry and letting others know what it has to offer.

If other theatremen throughout the nation could arrange to speak to radio listeners in their areas as Katz succeeded in doing in New York, it would indeed help in no small way to lure wandering patrons back to the movies.

2,000 Cans for Needy At Xmas Kiddie Show

Two thousand cans of food for distribution to the needy of Saratoga Springs at Christmas, were realized from the "canned goods" kiddie show staged at Reade's Community Theatre in Saratoga earlier this month by Harry Burke, city manager. The show, an annual affair, had the backing of the Parent-Teacher Association of that upstate New York city.

Nick Kelly's Free Show Kids' Christmas Treat

Nick Kelly, manager of the Badger Theatre in Reedsburg, Wis., gave a free show for children over 11 years of age, in cooperation with the local Chamber of Commerce. Gifts were distributed to the youngsters attending, Boy Scouts assisting Santa Claus in handing them out. The show that Manager Kelly put on consisted of cartoons and comedies which had been especially selected for the junior audience.

I.M.P.S. Member Report

There Wasn't Any Slump for Borland

Like his fellow exhibitors, I.M.P.S. Member Hugh S. Borland, manager of the Louis Theatre, Chicago, was faced with the pre-Christmas slump. And, wise showman that he is, Brother Borland did something about it.

With the cooperation of a merchant who ran an ad and paid for the cost of printing, Borland got up some four-page folders which he distributed in opposition territory.

Copy on the front cover, which was bordered and illustrated in keeping with the Christmas season, was as follows:

"Yes, There Is a Santa Claus . . . and to prove it, look inside for the gift he has for you."

On the third page (facing the merchant's ad on Page Two) were five "Christmas Movie Gift Tickets" separated from one another by a perforated line. Each ticket, when presented at the door with one 25c paid admission (plus tax), admitted two adults any afternoon or evening (except Sundays) up to Dec. 24. On the back cover was the announcement that the Louis was "celebrating its Pre-Christmas Jubilee of Greater Shows."

When Brother Borland made his report about ten days before Christmas, the stunt was clicking 100 per cent.

Hawaiian Band, Costumes Ballyhoo 'Blue Lagoon'

A three-piece Hawaiian band on a truck was the feature ballyhoo for J. Arthur Rank's "Blue Lagoon" at the RKO Grand in Chicago. Aside from touring streets, the truck was parked in front of the theatre at intervals where its concert attracted great crowds of passersby, with the picture's title in large letters on the marquee, and under it, plugging the Technicolor South Sea island film.

Two attractive-looking girls in leis and grass skirts formed another theatre-front ballyhoo. Title appeared on a sign over the head of one and a sign reading: "Romantic nights of endless kisses" over that of the other girl. They handed out heralds to patrons of the preceding show and to passersby who wandered into the lobby. The charming figures and beautiful faces of the girls were enough in themselves to bring in the youths and men, principally, for a closer look.

'Real McCoy' Contest For 'Roseanna McCoy'

Manager John Howe of the Schine Kentucky at Lexington, Ky., and his assistant, Bob Cox, garnered loads of publicity for "Roseanna McCoy" through a "Real McCoy Girl Contest" which was plugged by a seven-day-in-advance teaser campaign, the promotion of 10 prizes from merchants for the girl who won the contest through radio, newspaper, lobby, program and herald announcements, etc. More than 100 girls sent in their photos, impelled by a desire to win the prizes which consisted of a professional hair-do, costume jewelry, dinner for two, dress, photo, candy, use of a 1949 auto, etc.

A Roseanna McCoy dance contest, with more than 40 couples participating, was held at the Veterans of Foreign Wars night club, with the emcee giving passes for the best couples. All other exploitation avenues were used also.



TENSER'S 'LUCKY LEO DIP' STUNT AIDS CHARITY. As the highlight of his campaign on MGM's "Everybody's Cheering" ("Take Me Out to the Ball Game"), Manager S. Tenser of the Central Cinema, Cambridge, England, promoted a "Leo Lucky Dip" stunt which is described in the report below. A theatre staff member in lion costume (see above) rode around town with the Lucky Dip barrel to visit various hospitals.

Tenser's Novel 'Cheering' Gift Stunt Cheers Hospital Inmates in England

The three-fold purpose back of Manager S. Tenser's exploitation campaign for "Everybody's Cheering" ("Take Me Out to the Ball Game") at the Central Cinema, Cambridge, England, was attained through his Leo's Lucky Dip stunt.

Tenser promoted 150 gift vouchers from 22 Cambridge merchants for inclusion in a gaily-decorated barrel containing 10,000 slips which had film, theatre and playdate credits on one side, being blank on the other except for 200 which had the MGM trademark of Leo the Lion on the reverse side. Persons drawing the slips with Leo's picture were entitled to exchange the voucher for a gift at one of the 22 cooperating stores. Tenser called his stunt Leo's Lucky Dip and gained credit for the film, goodwill from the public and took cheer to the inmates of hospitals in Cambridge and some of its surrounding communities.

The stunt, being for charity, police authorities permitted the use of a taxi in which a Central Cinema staffer in lion's costume took the Lucky Dip barrel to the various hospitals, with the lions' giant head and the barrel protruding through the sunshine roof, thus getting a look from every person on the streets. The cab company gave use of the taxi at reduced rates and ran film credit posters on three other cabs for a full week in advance.

In addition to covering the hospitals Leo and his Lucky Dip made appearances at the Over 60 Club birthday party and at the Embassy Ballroom which ran a lucky dance night in advance of the film's opening, taking ad space to announce Leo's appearance with the barrel, awarding prizes of tickets for the Central Cinema and for dances at the ballroom and portraits of the stars of "Everybody's Cheering."

Many of the city's institutions for the sick, orphans, etc., phoned to Tenser asking that the Lucky Dip Barrel and Leo the Lion visit them. The theatre reaped much publicity through the appearance of Leo and the "dip" every night in the foyer where prizes of star photos, etc., were given out.

The Cambridge *Daily News* gave the stunt unusual space describing it in detail..

Leo's Lucky Dip received so much publicity that the name became a household word through the week's promotional campaign.

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Magazine Tieup

Manager Warren Butler of the Lyric Theatre, Salt Lake City, placed banners on *Look Magazine* distributor trucks urging the public to "read what *Look* says about MGM's new comedy hit, 'Adam's Rib'."

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Ambush

MGM Western Drama 89 mins.

AUDIENCE SLANT: (Family) A slowly-developing western with the U. S. Cavalry tangling with Indians, that will find favor with the youngsters, and with adults who like "horse opera" with hard riding and fighting, capably acted.

BOX-OFFICE SLANT: Should do more than average business in theatres with a clientele that favors westerns. For more critical audiences, dual it with a comedy. There are three names for the marquee.

Cast: Robert Taylor, John Hodiak, Arlene Dahl, Don Taylor, Jean Hagen, Bruce Cowling, Leon Ames, John McIntire, Pat Moriarty, Charles Stevens, Chief Thundercloud, Ray Teal, Robin Short, Richard Bailey, cavalrymen and Indians. **Credits:** A Sam Wood Production. Directed by Sam Wood. Produced by Armand Deutsch. Screenplay by Marguerite Roberts, based on a story by Luke Short. Photography by Harold Lipstein.

Plot: Indian Scout Robert Taylor refuses to scout for Major Leon Ames to rescue Arlene Dahl's sister from the Apache Indians, who are on the warpath, until he meets Arlene, who is the sweetheart of Capt. John Hodiak. Taylor then changes his mind, goes as guide with the cavalry as it sets out to exterminate the Indians. The encamped Indians are defeated after Taylor stampedes their horses and rescues Arlene's sister. By hiding in fox holes in a plain the Indians ambush Hodiak's force and exterminate them before the second squad of troops arrive. Taylor kills the Apache chief and at the end he and Arlene are together.

Comment: A slowly-developing western with the U. S. Cavalry tangling with the Apache Indians in Arizona in 1878, that will find favor with the youngsters, and with adults who like "horse opera" with hard riding and fighting, capably acted. Several fight sequences arouse considerable excitement. Judicious cutting would speed up the action. The story has an extraneous love story of a lieutenant with an enlisted man's wife that could be spared. The Arizona desert scenery is majestic in its rocky barrenness, and often beautiful; its picturesqueness has been well caught by Harold Lipstein's camera. Taylor is his usual self, but in western costume, and acts the scout in his customary manner, though with more facial expression than is customary. His fist fight with Hodiak, in which he is defeated, is well staged. Hodiak acts the role of the opinionated and brash captain with self-righteous restraint, except for the fist fight. Miss Dahl is charming to look at, as usual, and gives a nice performance. Other cast members give good support.

Twelve O'Clock High

20th-Fox War Drama 132 mins.

AUDIENCE SLANT: (Adult) An extraordinarily well-produced drama of the Air Force which should impress all who see it. Even the women who would ordinarily not be interested in this type of man's picture should enjoy it for its performance and superb craftsmanship.

BOX-OFFICE SLANT: Men, of course, should flock to it, and the marquee strength of Gregory Peck should attract the feminine element.

Cast: Gregory Peck, Hugh Marlowe, Gary Merrill, Millard Mitchell, Dean Jagger, Robert Arthur, Paul Stewart, John Kellogg, Bob Patten, Joyce Mackenzie, Don Hicks, Lee MacGregor, Sam Edwards, Roger Anderson, John Zilly, William Short, Richard Anderson, Lawrence Dobkin, Kenneth Tobey, John McKee, Campbell Copelin, Don Guadagno, Peter Oritz, Steve Clark, Pat Whyte. **Credits:** Produced by Darryl F. Zanuck. Directed by Henry King. Screenplay by Sy Bartlett and Beirne Lay, Jr., based on their novel. Photography, Leon Shamroy. Special photographic effects, Fred Sersen. Art direction, Lyle Wheeler, Maurice Ransford. Music, Alfred Newman. Air Force technical adviser, John H. de Russy, Col. U.S.A.F. Group Operations Officer, 305th Bombing Group, Chelveston, England, 1942.

Plot: This is the story of the difficulties encountered by an Air Force general in England who enforces stern discipline when he takes command of a group whose morale is low because of losses suffered in daylight precision raids over Germany.

Comment: Magnificently acted, produced and directed, "Twelve O'Clock High" is a war picture of extraordinary merit in all departments. This story of daylight precision raids over Germany in 1942, when morale was at low ebb because of serious losses and lack of replacements, has been brought to the screen with dramatic power. With Gregory Peck heading a splendid cast, Director Henry King has turned out a smooth-running production in which each individual delineation is sharply etched. Aside from Peck's outstanding portrayal of the outwardly stern but basically human commander, Dean Jagger scores an acting triumph in a characterization that is human, sympathetic and understanding. Excellent, too, in top parts are Millard Mitchell, Hugh Marlowe, Gary Merrill, Robert Arthur and Paul Stewart. As a matter of fact, all the supporting players do fine jobs. "Twelve O'Clock High" is bound to impress all who see it, even the most captious critics. From the audience standpoint, it is mainly a picture for men, for there are details of organization and other Air Force factors that will appeal mainly to them. Only one female cast member, Joyce Mackenzie, appears briefly as a nurse. From the box-office standpoint, women moviegoers must be reckoned with. Once they are in the theatre, of course, they are almost certain to be moved by the splendid performances and the admiration they will feel for the men who helped win the war through sheer courage during the early days of the Air Force. The Gregory Peck name should prove a strong box-office magnet for the feminine element, since it rates right along with the title in billing credits. Producer Darryl F. Zanuck and Director King deserve plaudits for their signal success in making a superior drama of the Air Force.

National Reviewing Committees' Audience Classifications

CHINATOWN AT MIDNIGHT (Col.)
FAMILY National Board of Review
CLASS A-SEC. 2—National Legion of Decency

FRONTIER OUTPOST (Col.)
FAMILY—National Board of Review
CLASS A-SEC. 2—National Legion of Decency

PORT OF NEW YORK (EL)
MATURE—National Board of Review
CLASS A-SEC. 2—National Legion of Decency

The Rugged O'Riordans

(Made in Australia)

Universal's Drama 88 mins.

AUDIENCE SLANT: (Family) Shot against the magnificent background of Queensland, Australia, this story of a pioneer family hits a high note of interest and suspense and maintains it to the last scene.

BOX-OFFICE SLANT: Here is an Australian production that ranks with superior American films. Without star names, it will have to be exploited but it is worthy of effort.

Cast: John O'Malley, Thelma Scott, Michael Pate, Wendy Gibb, Ken Wayne. **Credits:** Produced and directed by Charles Chauvel. Screenplay by Charles and Elsa Chauvel. Photography by Bert Nicholas and Carl Kayser.

Plot: An Irish pioneer and his wife send their five strong sons to Queensland to carve a family home, large enough to support them all, out of the wilderness of a high plateau. This is the story of the sons' struggle with nature.

Comment: This Australian picture of a family's fight to conquer the natural forces of a new land, and of the rivalry between two brothers for the love of a woman, ranks with superior American product. The panorama of magificent natural scenery gives the film a sense of scope and the story itself is as rugged and vital as its setting and characters. Especially strong are the performances of Michael Pate, as the oldest son who supplies force and leadership in the struggle against the jungle, and of Ken Wayne, the dissenter. The rivalry between Pate and Wayne for the love of Wendy Gibb is as elemental as the earth they conquer and results inevitably in violence and serious injury to Pate. Thelma Scott as the mother and John O'Malley as the father give powerful and sensitive performances. Without exception performances are strong and natural. Production values are superb and direction excellent. The picture should repay exploitation.

Mrs. Mike

United Artists Drama 98 mins.

AUDIENCE SLANT: (Family) Audiences will find inspiring entertainment in this appealing, heart-warming story of a great love between a man and woman facing the rigors of a harsh land in the Canadian wilderness. From every standpoint, this picture has been beautifully done.

BOX-OFFICE SLANT: Based on entertainment value alone, this should have a wide and enthusiastic audience. But the popularity of the novel should also account for a large public eager to see the screen version. The Powell and Keyes names provide additional box-office drawing power.

Cast: Dick Powell, Evelyn Keyes, J. M. Kerrigan, Angela Clarke, John Miljan, Nan Boardman, Will Wright, Frances Morris, Joel Nestler, Jean Inness, Chief Yowlatchie, Fred Aldrich, Clarence Straight, Gary Lee Jackson, Romere Darling, Archie Leonard, James Fairfax, Robin Camp, Donald Pietro, Janet Sackett, Judith Sackett. **Credits:** Presented by Nassour Studio in association with Huntington Hartford. Executive producer, Samuel Bischoff. Produced by Edward Gross. Directed by Louis King. Screenplay

by Alfred Lewis Levitt and DeWitt Bodeen. Based on the novel by Benedict and Nancy Freedman. Photography, Joseph Biroc. Special effects, Lee Zavitz. Art direction, Arthur Lonergan. Musical supervisor, Max Steiner.

Plot: A North West Mounted policeman takes a Boston girl into the arctic north as his wife. Her adjustment to the demands of her new life is a difficult struggle, but she meets the challenge and through the tragedy of an epidemic and the loss of her baby becomes a mature sympathetic woman.

Comment: The power and simplicity of Benedict and Nancy Freedman's novel, "Mrs. Mike," have been brought to the screen in a heart-warming, sensitively handled film that will be inspiring entertainment to all who see it. The picture is even better than the book, for it has a stronger appeal to the emotions. It goes right to the heart and stays there. Dick Powell as Sergeant Mike of the Mounted, who serves unselfishly and with a deep sense of responsibility the people in his territory, achieves true depth and feeling in undoubtedly his finest performance to date. And equally as good, in a portrayal that stamps her as one of the screen's finest actresses, is Evelyn Keyes as his wife, the city girl who rises to the demands of a new and harsh life. Angela Clarke as the understanding and indomitable Sarah, Nan Boardman, Will Wright, Frances Morris, Joel Nestler and the entire cast are all excellent. The musical score under the supervision of Max Steiner admirably sustains the mood of the picture, and the direction of Louis King derives maximum value from both story and cast. From every standpoint, "Mrs. Mike" has been beautifully done. It's a picture to thrill and warm the hearts of all who see it, and based on entertainment value alone, it should have a wide and enthusiastic audience. The book upon which it is based was also very popular, which should account for a large public eager to see the screen version. The highest credit goes to Executive Producer Samuel Bischoff, Producer Edward Gross, Director King, Scripters Alfred Lewis Levitt and Dewitt Bodeen, and all who had a hand in the film's making, for their splendid accomplishment. Exhibitors will be glad they're in the movie business when they play "Mrs. Mike."

'The Amazing Mr. Beecham'

One of the most amusing of the little English comedies, this is also, it must be noted, one of the most British. It guys impartially the conservative traditions and the recent political trends in its country. That did not stop the play upon which it is based, "Yes, M'Lord," from playing Broadway. Like the play, the film stars A. E. Matthews. It has additionally the familiar Cecil Parker. Where English pictures are appreciated, and especially in art houses, this one should be very good. Jock MacGregor reviewed it from London when it was titled "Chiltern Hundreds" (STR, Aug. 27, 1949).

Battle of the Rails

(French Dialog—English Titles, Narration)

Mayer-Burstyn Documentary **90 mins.**

AUDIENCE SLANT: (Adult) Very superior, powerful account of the resistance the Nazi invaders encountered from the French railroad workers.

BOX-OFFICE SLANT: Advance critical recognition and the exciting nature of the material should help more general houses using the proper co-feature, as well as art houses, to benefit from this.

Cast: Charles Boyer (introduction and narration), Clarieux, Daurand, Desagneaux, Tony Laurent, Leray, Lozach, Pauleon, Rauzena, Redon, Salina, Woll, and the railroad workers of France. Credits: Directed and produced by Rene Clement for the French National Railroads. Written by Colette Audry. Photography, Henri Alekan. Music, Yves Baudrier. English titles, Vera Cerutti.

Comment: A documentary on the resistance of the French railroad workers to the Nazi occupation forces, especially their constant sabotage of the Germans' frantic efforts to hasten reinforcements to the Normandy sector, this film won a Grand Prize at the Cannes Film Festival several years ago and has been shown (without sub-titles) at the Museum of Modern Art in New York. The consequent publicity has made foreign film fans long aware of it and they doubtless form a ready audience. The exciting nature of the material should attract other patrons both to art houses and to more general theatres which use the proper co-feature. Such audiences will find this picture very superior; though it's a documentary of long feature length, the director has so alternated suspense and impact that interest can never flag, and the technical and pictorial excellence of the photography keep constant the key of realism.

Side Street

MGM Drama **84 mins.**

AUDIENCE SLANT: (Adult) Packed with enough excitement and thrilling action

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Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



Show Sense

Jack Jackson

Not in 1949? Then Do It in 1950!

This being the day before Christmas, probably the best wish that this column can offer all its readers is that the starting lines of that well-known nursery rhyme, "not a creature was stirring, not even a mouse," will never be an accurate description of attendance at your theatre. I sincerely hope—perhaps futilely—that you've been jamming 'em in all through December and that you've laid the kind of plans that predicate a pretty profit picture for 1950.

Barring extreme and unforeseen happenings, the week ahead is practically profit-proof. The 7-day vacation from revenue worries offers an excellent opportunity to throw the error-illuminating spotlight of "hindsight" on business acts and procedures of 1949. And, in case you haven't given 1950 prospects a thorough scanning, to make use of the experience of past mistakes to fabricate a pattern for future success.

What follows is, of necessity, speculative and not calculated as applicable to any particular individual authority or individual theatre. It is simply a resume in retrospect of 1949's general problems as related to theatre operation and general conditions as related to the industry. It is intended only to stimulate reflection and bring about examination of the reader's conscience as to the good-and-bad or the right-and-wrong of business decisions and actions during the past twelve months. Should it succeed in revealing instances of poor or improper analysis, careless planning, unwarranted expense, lack of consideration for the problems of business adversaries, failure to meticulously calculate eventual effect or any of dozens of mental lapses that boomeranged good intentions to the discredit and failure areas, the purpose of chronicling will have been fully accomplished.

Let's examine the hypothetical record.

Have you actually analyzed the attendance of your theatre to determine the very maximum rental you can afford to pay for film?

In view of the constant effort on the part of distributors to elevate revenue, this is extremely important. And, it is extremely important that you be very cautious yet very fair in arriving at your conclusions. You bear a double burden; first, in responsibility to the patrons of your theatre to provide them the best entertainment available and, second, to the producer and distributor faced with the necessity of liquidating extravagantly increased costs in a sizably reduced—because of foreign quotas, bans and restrictions—field of exhibition revenue.

Every Picture Deserves Fair Share of Its Exhibition Earnings

Understand that this is no argument for higher film rentals where they cannot be profitably absorbed. It is simply a matter of soliciting your acknowledgment of an existing condition that you, in the interest of industry welfare and the continuance of good film product, should give understanding consideration. If the quality of pictures should drop—and it must drop unless adequate revenue to assure the risk of high quality production is maintained—the attendance at your theatre also drops. It is imperative that you, as the public point of contact for this tri-cornered industry, shoulder your full share of responsibility in maintaining the product standard on which patronage depends. Every picture—and the higher-budgeted ones in particular—deserves a fair share of its exhibition earnings. It is your duty, to the perpetuation of your theatre and the industry as a whole, to make certain that your local engagement is as profitable for all concerned as you can possibly make it.

Have you always used the best possible judgment in arranging bookings?

Here again is a place where you can do great good or great harm not only for the immediate receipts of the attraction but for the future business of your theatre. If you have allowed your mercenary streak to get the best of you on occasions where some local event promised the presence of large crowds, and booked some just so-so film at flat rental that guaranteed exorbitant profit, you've been amiss. Such practice, while returning immediate dollars, does long-range harm in that it gives the spectator the impression of having been "took" or the victim of an unfair practice. The normal reaction is not so good for the industry, as it accounts for the saying of a lot of uncomplimentary things about your theatre in particular and movies in general. The wiser course is to use eveery occasion where unusual potential can be ex-

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FOR BRIGHTER SHOWS

Pointers on Projection and Sound

Projectionists sometimes find a little difficulty in interpreting the "temperature rise" warnings found on the nameplates of some of their equipment. They know the warnings mean that the working temperature of the device in question must not be allowed to exceed the room temperature by more than the number of degrees specified. But manufacturers for some reason tend to inscribe these warnings in degrees Centigrade, whereas thermometers ordinarily available to projectionists in the U. S. are calibrated in degrees Fahrenheit. It may help to remember that 40 degrees Centigrade (the limit most often specified) equals 104 degrees Fahrenheit. To convert other C temperatures to F, first multiply the temperature by 9/5ths and then add 32 to the result. To convert F temperatures to C scale, first subtract 32 and then multiply the remainder by 5/9ths.

●

All electrical meters in the projection room are subject to loss of accuracy with passage of time, and should be checked occasionally, either against a master meter or at least against one another. Particularly in need of watching are meters mounted on the larger arc lamps, because these may be harmed in time by the powerful magnetic field that accompanies the heavy arc amperage.

●

Large sound amplifiers are not always electrically safe because they have been switched off. Unless there are bleeders across the filter condensers, those condensers may keep in storage a charge powerful enough to throw a man off his feet. Before working on any such amplifiers, first make sure current is off, and then short-circuit all the larger condensers with a screwdriver that has an all-wood handle.

●

To make sure of a good and permanent soldered connection, never use the soldering iron or other heat source to melt the solder. Use it to heat the surfaces to be joined, and let them melt the solder. If the soldering iron isn't large enough for that, it isn't large enough for projection room work.

●

For many years, projectionists in the larger deluxe houses have been supplied with binoculars, to enable them to observe their screen results accurately in spite of the great length of "throw." Managers of drive-ins might well consider making the same provision for their projectionists, seeing that the distanse from lens to screen in a merely average drive-in is apt to be more than twice that of the largest indoor showplace.

●

The old-fashioned slotted screw that took a simple screwdriver is becoming increasingly obsolete. If any of the newer apparatus in the projection room is put together with Phillips screws or other such devices, the projection room will also need a corresponding set of Phillips screwdrivers, etc., for proper maintenance and rapid repairs.

Show Business

COAST TO COAST: The Annual Christmas Party for the residents of institutions for the aged in St. Louis—an event of some years' standing at the Fanchon and Marco Missouri—took place Dec. 16 this year under the auspices of the Better Films Council. Everyone, from exchanges to projectionists and ushers, donated services or product. . . . . Bridgeport, Ill., Police Chief Claude Gray is enforcing the 9:30 P.M. curfew for all under 16 and those to whom it applies have to be off the streets by that time or have a parent or a guardian along. . . . The RKO Palace, Chicago, was held up Sunday night for $5,000; same operation at the Essaness Irving netted $2,900 where one of two thugs slugged Assistant Manager Roy Eldred to get the cash. . . . Norman W. Elson is resigning as vice-president of Trans-Lux Theatres, New York, and will announce future connections shortly.

* * *

Free candy has been added to the Saturday morning Mickey Mouse Comic Clubber shows run by Charles Pincus at the Salt Lake City, Utah. . . . Leon Jarodsky, who runs the Lincoln and Paris, at Paris, Ill., celebrated 40 years in the business early this month.

* * *

The Epstein Theatres in Omaha are going under a face lifting with new fronts finished at the Bensohn and Corby and new ones due at the Berkley and the Circle. New sound is also included. . . . The World, San Francisco, which went from burlesque to "art" films, is now trying out Chinese pictures. . . . Harry Sack, who recently managed the San Francisco Haight, is taking a leave of absence from show business. . . . Gov. Warren of Florida this week made lieutenant colonels out of such box-office majors as O. C. Lam, president of Lam Amusement, Rome, Ga., and Bill Alig of Floyd Theatres in Florida. . . . George B. Barber is making extensive improvements in the Strand at Tuscola, Ill., which will now have a cry-room. . . . A new 750-car drive-in is planned for Carlinville, Ill., by Frisina Amusement in association with Mrs. Frieda Paul and her son, Norman, who will continue to manage their 750-seat Marvel. . . . Louis Davis is leaving his managerial job at Southern Enterprises' New Vernon, St. Louis, to enter the home office. . . . Loew's Waterbury Poli Manager Paul O. Klinger is in the hospital. . . . Cleveland Telenews Projectionist Frank DeNoll is recuperating from a heart attack.

* * *

MANAGEMENT: Chicago Salesman Mike Ford resigned to take over management of the Ford, Sterling, Ill. . . . Bob Shephard is the new assistant manager of Walworth circuit's Video and Hollywood, Montevideo, Minn. . . . Dusty Laurens is new owner of the Rex, Littlefork, Minn. . . . Floyd Pitt bought the Gem, Balaton, Minn., from Sherman Brown. . . . San Francisco Theatres moved Les DeWitt from assistant at the Daly City to assistant at its Alexandria, both in San Francisco. . . . Ray Knight has sold the Laurel, San Carlos, Calif.; also his stock in the Crest, Colma, Calif., to David B. Albin, and is quitting show business. . . . Yamins Theatres has moved up William S. Canning, its Fall River theatre supervisor, to be its public relations manager. Manager James W. McNamara of the Capitol, same city, is new area supervisor, and Empire Assistant John J. McAvoy is moved up to Empire manager. . . . Franklin B. Ramsey, former manager of Warner theatres in Hartford, Conn., is now managing Fox West Coast's Ravenna, Los Angeles.



PARADE OF PROGRESS DISPLAY. Some $3,000 worth of prizes were displayed in the lobby of the Strand Theatre, Lakewood, N. J., for the 10-day Parade of Progress which the resort community staged recently. The Strand Theatre did a bang-up job in landing its full facilities during the event, according to Herbert R. Mandell, director of publicity for the Township of Lakewood, Department of Advertising and Civic Display. For details of the observance, see story below.

Strand's Lakewood Boosting Redounds to Its Own Benefit

Participation of the Strand Theatre was an important factor in the success of the 10-day Parade of Progress with which the winter resort season of Lakewood, N. J., was opened this year. The theatre's cooperation in the campaign redounded also to its own benefit, through both the immediate publicity and the goodwill engendered among merchants and town officials.

The activities at the theatre were numerous. In the lobby some $3,000 worth of prizes were displayed throughout the period. They bore famous brand names, being the products of members of Brand Names Foundation, Inc. That group, the Lakewood Chamber of Commerce and the Lakewood Hotel Association were co-sponsors of the Parade of Progress. Some of the prizes were for winners of essay and golf contests, but most were to go to a Brand Names Quiz Queen and her runners-up. She was chosen after five 20-minute preliminary run-offs as part of the evening shows at the Strand. Mornings, too, found the theatre busy, with a series of fashion and homemaker shows and a baby contest drawing full houses.

The theatre was performing a role in a drama that was town-wide. Participation under these circumstances meant all the publicity assistance that could be mustered by the three powerful sponsoring groups and the many individual cooperating merchants. It meant space in local publications, of which Lakewood has many for its size. It meant mention in all the stores where quiz contest entry blanks were distributed. It meant personal contact with the theatre for patrons previously unfamiliar with its facilities—especially important in a resort town.

Not to be underestimated is the goodwill. "A bang-up job," say public officials, "the community is paying high praise."

Loew's, Brooklyn Eagle Give Party for Orphans

With the cooperation of the Brooklyn *Eagle*, Loew's Theatres gave a Christmas party on Friday morning (23) for 2,000 youngsters and supervisors of Brooklyn institutions for orphans. The event took place at the Kings Theatre. In addition to the screen show, every child received a toy and a bag of Christmas candy.

New Theatres

Kewanee, Ill.—Rud Lorenz (Wanee Theatre Co.), a 400-carrer to be called the Wanee Drive-In Theatre costing $70,000, a mile south of Kewanee.

Richmond, Ky.—Cumberland View, Inc., a drive-in four miles south of Richmond near Madison on U. S. 25 to be named the Lake View.

Harrisburg, Pa.—K Theatre Corp., a 1,000-car under-skyer, on Route 22 in Lower Paxton Township.

Buffalo—Ryan Brothers Theatres, an 800-carrer in Township of Athens to serve the Waverly, Sayre and Athens area; Seneca Drive-In Theatre Corp., a 750-car ozoner to cost $100,000, on Waterloo Road three miles from Geneva, N. Y.

Seattle—B. F. Shearer, a 750-car open-air theatre, the Motor-View, to cost around $200,000, on Highway 99 between Seattle and Everett, Wash.

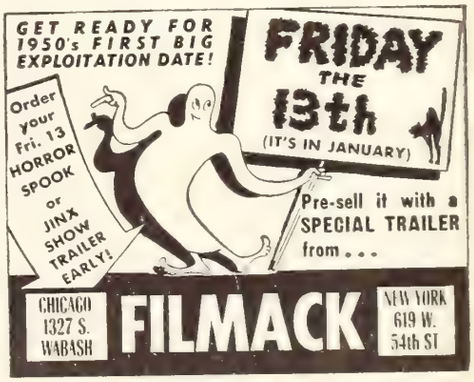
Charleston, S. C.—Consolidated Theatres Corp. of Charlotte, a 600-carrer, with accommodation for 200 spectators in the patio, to cost $100,000 on Highway 17, three miles south of Charleston.

Dallas, Tex.—Interstate Theatres, a 1,500-seater to be named the Preston, at Antony Plaza, with parking space for 800 cars.

South Huntington, L. I.—A 1,000-car drive-in is planned in this vicinity depending on a zoning change.

Atlantic City—Walter Reade Theatres, a 1,150-car drive-in and community recreation center, eight miles from here and two miles from Pleasantville.

Omaha—Central Amusement Co., a 300-carrer at Beatrice, Neb.





Jackson . . .

(*Continued from Page* 24)

pected to exhibit the finest available pictures and thereby make friends of all patrons for your theatre.

Have you always been awake to the prospect of effecting contacts on a local basis that tie to the national advertising campaigns of the producer—distributor?

Your local magazine dealer is usually amenable to approach for the insertion of handbills or mimeographed memo giving theatre playdate in magazines carrying stories or advertisements of big pictures. There is also the possibility of getting notices on newsstands, signs on his delivery vehicles, etc. More important is the effecting of local cooperation on national tieups. When nationwide radio hookups are arranged, when the cooperation of large manufacturers is secured, when units of merchandise are named for some star or feature film, make sure that you get every atom of cooperation possible from local dealers handling the product. With the radio station, buy time immediately preceding and following the program to announce playdates at your theatre.

Have you always been particularly careful in the makeup of your newspaper ads?

So many theatre operators turn this important job over to the newspaper ad solicitor or to some unschooled member of the theatre staff. If you check your advertising expenditure, you'll find that newspaper ads represent the largest portion of this outlay. As such, it evolves upon you to make sure that every word possesses the greatest possible magnetism to attract patronage. The same goes for radio announcements. Only through the use of extreme care can you make sure that your invitation to visit your theatre—and that's exactly what your news ads and radio announcements are—is couched in the kind of wordage you would use in extending an invitation to spend an evening at your family fireside. Attention to this department will also enable you to avoid instances where art or copy are not in keeping with the preferences of your patrons.

'Talk Shop'

Have you made it a point to visit and "talk shop" with the religious, social and civic leaders and groups of your community?

Setting aside several hours each week for seeking out the people at the heads of these groups and maneuvering the discussion around to the movies and what you have coming to your theatre—and depending on them to spread the news to others—has been the foundation on which many theatres have managed to build consistent patronage. It is always wise to check with the religious, social and civic leaders about activities being planned for their respective groups. Offering the services of your theatre to spearhead worthwhile movements, as a place of meeting, as a magnet to make their efforts successful, is a manifestation of unselfishness that will be rewarded times over in goodwill and patronage. It may even be possible for you to arrange the booking of some appropriate attraction that emphasizes or ties-in with the contemplated effort. And, it's certain that you can circumvent the inroads made by itinerants on the local amusement budget if you keep your theatre ever in the forefront of civic and social thinking.

Have you always made it a practice to carefully check the work of your cleaners and maintenance personnel?

Not only the "face" you show to the customers but the size of your bank balance is at stake here. Unchecked and unsupervised, the finest cleaning staff in the world becomes lax and neglectful. Your personal knowledge of your theatre, where the best work is needed and where extra care is essential, is the only way of guaranteeing the important factors of cleanliness, comfort and convenience to your patrons. It is also the only way of accurately gauging expenditures against accomplishment, and the number of dollars wasted in this department staggers the imagination. A schedule to guide the work is necessary for best results. See that each unit of service and accommodation is listed with instructions as to specified periods of attention. Then make sure each job is thoroughly done via the personal supervision routine.

Have you always lent your whole effort in assisting programs for the general good of the community or have you considered your share fulfilled when you've made some trifling contribution of cash or assistance?

Whether you are Mr. Big or Mr. Little in your community depends entirely on the extent of your cooperation in these events. The reward you enjoy, big or small, is an exact and accurate reflection of the importance the community attaches to you and your theatre. Get in the very forefront of every movement for community good. It's the safest, surest and cheapest way of making your business a solid part of the lives of the people. And that, my friend, is what assures consistent profit.

Have you always manifested ultimate pride in your business? Have you always explained its occasional sins and exploited its many virtues?

You can do yourself and the industry a heap of good by being on the alert for scandalous comment and checking it—through reasonable explanation—before it begins flying rampant through the vicinity. This industry has an unusually fine record in every field of national and human relations, but the media of news dissemination all to frequently exploits the occasional sin rather than the multitude of virtue. A visit with the editor will correct such an attitude in your local journal, and occasional chats with business friends and others about the accomplishments of the industry will serve to build resistance to the infrequent lapses from accepted public standards. Remember, Mr. Theatreman, you are Hollywood on the Main Street of your town. Don't let them speak disparagingly of you or your business. Be quick to discourage scandal. It hurts at your boxoffice.

How about your employe personnel? Have you taken the time to school them in the requisites of their respective jobs?

A few years ago we had a dearth of available helps that put us on the spot where we had to grab anybody who could wear a uniform to meet demands of flooding patronage. We've become aware of the fact that the patronage flood has ended, but somehow or other we're still lax in correcting the help situation. That upgrading the help will upgrade business must be accepted as fact. Polite reception and service, from "how many?" to "good night," will do an awful lot to increase ticket sales. Take the time to select the proper new employes and spend the time to acquaint them with their job. Try to instill in them a pride in their association with this glamorous industry and make them feel that the responsibility for proper reception and service to every customer is a privilege as well as a duty. Remember that no organization is stronger than its weakest member. Eliminate those who are weak and replace them with efficient, courteous help.

Selection of Shorts

Do you always use the greatest possible care in the selection of shorts and their placement in building a balanced screen program?

To many theatre operators this important exhibition duty is seriously neglected. Most build programs with the element of time, rather than audience enjoyment and entertainment, in mind. Shorts should be carefully selected to blend with and build the enjoyment quotient of the screen program. Occasional exceptions are permissable when all-comedy, all-terror, etc., shows are being presented, but the best normal program is one that includes a variety of entertainment and closes on a happy note. Now that the forcing of shorts is banned, it is possible for you to make a selective buy of the kind of reels that are best received by your audiences. From these—and if you find it necessary you can spot book—it is always possible to build a show of wide and varied entertainment appeal that will meet with majority approval. Using the short product to influence attendance of certain segments of patron potential has been practiced successfully by many theatre operators even to the extent of—on occasion—subordinating the feature attraction in appealing to the interest of the particular group for which the short holds appeal.

I suppose I should include a few words about your "Human Relations." How you treat your employes and the extent of their remuneration as compared to your profit, but I've been doing that for years and possibly aggravating your digestive tracts. Aside from that, your own observations will provide better food for thought than any suggestion of mine.

Anyway, this year I just want to close with MERRY CHRISTMAS, EVERYBODY.

Newsreel Synopses

(*Released Wednesday, December* 21)

ALL AMERICAN (Vol. 8, No. 374)—Toy Repair; Columbia class Negro president; Airborne troops; Bergen College leaders; Louis KOs Valentino.

MOVIETONE (Vol. 32, No. 101)—The Story of Christmas—observances round the world.

NEWS OF THE DAY (Vol. 21, No. 231)—Gifts flown to Arctic; Atom scientist urges Atlantic union; Washington plane crash; Fur fashions (ex. Omaha, Des Moines); Kid gymnasts; New Year greetings from Washington kids.

PARAMOUNT (No. 34)—Skiing; UCLA "Great Lover" prom; Christmas round the world.

TELENEWS (Vol. 3, No. 50B)—New York water shortage; Washington plane crash; Hoover on his Report; Lucas on Congress; Mansfield on Europe; Yugoslax Reds' anniversary; Rumania celebration; Tallest radio tower; J. Robinson honored; Shah on skis; Baking contest; Baseball meetings; Rangers-Red Wings hockey; Louis fights two.

UNIVERSAL-INTERNATIONAL (Vol. , No. 309)—Atom scientist urges Atlantic union; Washington plane crash; J. Robinson honored; Kid gymnasts; Gifts flown to Arctic; New Year greetings from Washington kids.

WARNER PATHE (Vol. 21, No. 23)—Christmas around the world; Browns-49ers football; Washington plane crash.

(*Released Saturday, December* 24)

MOVIETONE (Vol. 32, No. 102)—Lindbergh honored; Greek Archbishop here; Peck, Baxter in Grauman cement; Haiti fair; Fashions; Dog racing; Australian rodeo.

NEWS OF THE DAY (Vol. 21, No. 232)—Lindbergh honored; Haiti fair; Truman at Navy graduation; Aerobee rockets; Dog racing; Browns-All Stars football (ex. Phila., L. A.).

PARAMOUNT (No. 35)—Truman at Navy graduation; Lindbergh honored; DeMille reunion with oldtimers; New York water shortage; Browns-All Stars football; Wrestling.

TELENEWS (Vol. 3, No. 51A)—Korea hostage incident; New York water holiday; Lindbergh honored; GI publication in Europe; Sparkman on steel prices; Rent-free homes for disabled vets; Princess Beatrix of Netherlands; Northwestern-Notre Dame basketball.

UNIVERSAL-INTERNATIONAL (Vol. 22, No. 310)—Lindbergh honored; Aerobee rocket; Truman at Navy graduation; Air Corps grads; Rams-Eagles football; Wrestling.

WARNER PATHE (Vol. 21, No. 37)—Princess Elizabeth; New York water holiday; Lindbergh honored; Blessing dolls; New playground; Swim kids; Fashions; Dog racing; Rams-Eagles football.

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

Shelley Winters drew one of the biggest assignments of her career when she was cast to co-star with James Stewart in Universal-International's forthcoming western epic "Winchester 73," which goes into production in mid-January. Anthony Mann will direct.

* * *

Joan Fontaine signed a three-picture contract with Paramount, extending over a period of time. Miss Fontaine is tentatively set to start her contract by starring in Producer George Stevens' "Mr. and Miss Anonymous."

* * *

For the first time in his career George Raft will become a co-producer when he joins the Joe Kaufman Productions in producing, as well as starring, in "Montmarte," second on new organization's schedule. Joe Newman was signed to direct the company's first film, "I'll Get You For This," to be made in England and France with Raft in the starring role.

* * *

Martha Wilkerson will write the screenplay of "Mother of Champions," Filmakers' next for RKO release. Picture has been given a tentative April starting date, dierctly after the first Ida Lupino production, "Nice Girl," is finished. Collier Young produces the latter with Malvin Wald as associate producer.

* * *

Bill Raynor was signed by Monogram Producer Lindsley Parsons to prepare screen adaptation of James Oliver Curwood's novel, "Tentacles of the North," which will star Kirby Grant and feature the white shepherd dog, Chinook.

* * *

Dore Schary, who will personally produce MGM's "The Next Voice You Hear," has announced that William A. Wellman will direct, with Charles Schnee assigned to write the screenplay. Schary and Wellman were previously associated in filming "Battleground."

* * *

Barbara Stanwyck's next starring role in a Hal Wallis production will be as "Cattle Kate," a colorful dance hall proprietress of the 19th century. The producer decided on another outdoor saga for Miss Stanwyck as the result of her work in his current production "The Furies," also an epic western.

* * *

The character of Humphrey Pennyworth, current sensation of Ham Fisher's Sunday comic strip, will be included in future films in Monogram's Joe Palooka series, according to Producer Hal E. Chester. Ralph Coogan, who played the new character in "Honeymoon for Five," will accompany Joe Kirkwood on a personal appearance tour in connection with pre-release openings.

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Eddie Bracken's first film under his recently signed RKO contract is to be "The Sugar Plum Staircase," from a novel by Richard English. The property has been assigned to Producer Alex Gottlieb for immediate preparation.

* * *

John Garfield's next for Roberts Productions will be "Port Afrique" based on the Bernard Dryer novel. Bob Roberts will produce and the screenplay by Abraham Polonsky is nearing completion. Locale of the suspense melodrama is the west coast of Africa and Roberts plans to shoot the major bulk of the narrative in Morocco early next year.

* * *

Universal-International has reactivated the operetta, "Song of Norway," and plans to put it into production next summer as the studio's most lavish musical for 1950. Harry Tugend was signed to write the screenplay for this Technicolor production.

* * *

Producer Paul Sloane signed Walter Reed to portray the role of a padre, one of the leading characters in "The Sun Sets at Dawn," which will introduce newcomers Sally Parr and Philip Shawn. Sloane and his co-producer, Helen Rathvon, plan to put this Eagle-Lion release before the cameras the middle of January.

Psychology Basic to Picture-Making—King



Henry King

Psychology plays an important part in picture-making, according to Henry King, ace 20th Century-Fox director, whose current release is the swashbuckling, adventure melodrama of feudal Italy, "Prince of Foxes," and whose "Twelve O'Clock High" is soon to be released.

"The top director must be a master of psychology," said King. "A broad knowledge of the subject and dexterity in applying this knowledge are indispensable tools of the trade. The subtle and intuitive feeling for audience reaction that is second nature to the successful director is neither an inherited trait nor a magical gift.

"The sure touch in casting types, the recognition of the kind of face that will be accepted by an audience immediately as belonging to the characterization desired, is given to no man as a natural endowment.

"Sensing the crucial point when rehearsals should stop and shooting should begin, knowing which player responds to sympathetic, easy handling and which does best under pressure from the director again is an acquired ability.

"These abilities are indispensable and basic to the qualifications of the capable director, and today they must be subtly and deftly evident in all his work. The blatantly obvious leer and mustache-twirling of the 'gay nineties' villain is not acceptable screen fare today.

"These abilities are not inherited. They are won through long experience, hard work, and a broad knowledge of humanity. Applied psychology is the director's assurance that a picture will be good, the exhibitor's assurance that it will bring dollars to the box-office."

'Streetcar Named Desire' To be Made by Warners

Negotiations have been concluded between Warner Bros. and Charles K. Feldman Group Productions for Elia Kazan's production of the Tennessee Williams stage play, "A Streetcar Named Desire." This is the second Williams stage play to be produced at Warners, the other having been "The Glass Menagerie."

"A Streetcar Named Desire" received the 1948 Pulitzer Prize award as the best play of the year and the 1947-48 New York Drama Critics Circle award as the best Broadway production of the year. Productions are currently running in England, Rome, Stockholm, Copenhagen and Mexico City.

Holt Begins Activities For '50-51 Productions

Returning to his offices at Motion Picture Center after a three-week vacation, Producer Nat Holt has begun active preparation for a 1950-51 production schedule designed to equal or surpass the trio of high-bracket western features completed in the past 18 months for 20th Century-Fox release. Heading the list of next year's productions will be a pioneer railroad construction story on an epic scale and in color.

Late in January Holt will leave on a three-week air tour of exchange centers in the U. S. and Canada. He will consult with distributors, circuit operators and leading exhibitors on his forthcoming production program.

PFC Begins Filming 'Second Chance'

At the request of the Presbyterian Church U.S.A., the Congregational Christian Churches and the Evangelical and Reformed Church, the Protestant Film Commission has started production on "Second Chance," Faith Baldwin story concerning a woman who re-lives her life and thus has a second chance to become a practicing Christian. William Beaudine is directing under the supervision of Paul F. Heard.

Seven Films Editing At RKO Radio Studio

Seven pictures being edited at RKO Radio include "Stromboli," "Weep No More," "Bed of Roses," "Carriage Entrance," "Blind Spot," "Dynamite Pass" and "Rider from Tucson." Rushes are being cut on "Come Share My Love," "Jet Pilot" and "Sons of the Musketeers."

Mabel Paige Set

Mabel Paige, New York screen actress, has been signed by Samuel Goldwyn for a role in "The Edge of Doom," which stars Dana Andrews, Farley Granger and Joan Evans.

Brito in Musical

Phil Brito has been signed by Producer Lindsley Parsons for a leading singing role in "Square Dance Katy," Monogram musical.

Box-Office Slants

Side Street

(Continued from Page 23)

to satisfy the average action fan's desire for this type of entertainment.

BOX-OFFICE SLANT: Advertising and marquee strength of the Farley Granger-Cathy O'Donnell names should help put this across in most situations.

Cast: Farley Granger, Cathy O'Donnell, James Craig, Paul Kelly, Jean Hagen, Paul Harvey, Edmon Ryan, Charles McGraw, Ed Max, Adele Jergens, Harry Bellaver, Whit Bissell, John Gallaudet, Esther Somers, Harry Antrim. Credits: Directed by Anthony Mann. Story and screenplay by Sydney Boehm. Photography, Joseph Ruttenberg. Produced by Sam Zimbalist.

Plot: A young man steals some money so he can give his wife some of the comforts necessary for the arrival of their baby. In doing so he becomes involved in murder, blackmail and other nefarious deeds but clears himself in time to avoid a murder rap.

Comment: This involved murder drama gives one an interesting glimpse into the lives of a work-a-day young couple trying to straighten out their economic problems. It moves at a good pace, but has a plot that necessitates an audience's undivided attention, if no points are to be lost. The action addicts should like it, for it is packed with enough excitement to keep them absorbed and satisfy their desire for this type of entertainment. Picture reunites the team of Farley Granger and Cathy O'Donnell, both of whom turn in fine performances as the young married couple who are suddenly catapulted into a dramatic maze of robbery and murder. James Craig gives a convincing portrayal of the ruthless killer and Paul Kelly does a fine job as the Inspector whose business is murder. Film introduces a new personality in lovely Jean Hagen, who turns in an impressive performance in one of the top roles; the kind of portrayal that will arouse interest in her future work. Director Anthony Mann is to be credited with maintaining a swift pace and filling the picture with lots of tough action and some tender love scenes. Sam Zimbalist produced.

Johnny Holiday

United Artists Drama 92 mins.

AUDIENCE SLANT: (Family) An interesting and absorbing drama dealing with juvenile delinquency. Filmed against the background of the Indiana Boys School the picture has authenticity, and performances are first class.

BOX-OFFICE SLANT: Highly exploitable subject matter should help this rack up good business wherever it plays. The William Bendix name on the marquee and the work being done with the Kiwanis Clubs gives it many a pre-sold audience.

Cast: William Bendix, Allen Martin, Jr., Stanley Clements, Jack Hagen, Herbert Newcomb, Donald Gallagher, Greta Granstedt, George Cisar, Leo Cleary, Leo Curley, Alma Platt, Jeanne Juvelier, Governor Henry F. Schricker of Indiana, Hoagy Carmichael, Buddy Cole and the Staff and Boys of the Indiana Boys School. Credits: Directed by Willis Goldbeck. Story by R. W. Alcorn. Screenplay by Willis Goldbeck, Jack Andrews, Frederick Stephani. Photography, Hal Mohr. Produced by R. W. Alcorn.

Plot: Influence of an older boy turns a youngster into a thief and he is sent to a school for rehabilitation. There he transfers his idolatry from the crooked boy to the man in charge of the farm and the horses. Trouble starts when the other boy also lands at the school. However, all ends well, for the older boy is sent to prison and out of the youngster's life when he tries to kill the man who won the youngster's affections.

Comment: "Johnny Holiday" is an interesting and absorbing drama. It is highly exploitable, for the subject is woven around the rehabilitation program instituted at the Indiana Boys School, where delinquent boys are sent for another start in life. Entertaining throughout, it gives an informati glimpse into the work done there, withc deviating from the main story of the youngster turned criminal under the influence of an older, psychopathic boy. The competent cast, headed by William Bendix and young Allen Martin, handle their assignments in first-class manner. Young Martin deserves special credit for his work, for this is his first appearance before a motion picture camera. Stanley Clements gives a strong, vigorous portrayal of the older boy. Hoagy Carmichael, Buddy Cole and Governor Henry F. Schricker of Indiana are also in individual sequences, while the staff and boys of the school are utilized for background. "Johnny Holiday" should rack up good business at the box-office because of the Kiwanis Clubs sponsorship throughout the nation. They have already held the world premiere in Indianapolis for the benefit of the National Kids Day Foundation, and plan on holding many more showings through their organization. Other local civic organizations should cooperate in bringing this film to the attention of the general public, for it is an entertaining, informative attraction. Producer Alcorn displays a thorough understanding of the characters, backgrounds and situations which he wove into his story and which Director Willis Goldbeck, with his fine direction, brought to life.

'Give Us This Day'

"A connoisseur's piece with undeniable popular appeal" were the well-chosen words of our London correspondent in his review (STR, Oct. 22, 1949) of this film version of Pietro Di Donato's novel, "Christ in Concrete." Director Edward Dmytryk has projected, now with soft warmth, now with harsh power, the life of an Italian bricklayer in Brooklyn in the 1920s: his family, his fellow-workmen, the depression, an unsafe but desperately undertaken building project. Performance of the leading roles by American Sam Wanamaker and Italian Lea Padovani (wonderful, both), plus the setting, remove this film from its "British" category. It's an art house "must" with the human drama and woman's angle to commend it to any situation not absolutely banking on star-names. Runs long—120 mins. An Eagle Lion release.

The Rocking Horse Winner

(Reviewed in London)

Rank. Drama 90 mins.

AUDIENCE SLANT: (Adult) Breaking away from the conventional, this is an intriguing adult drama about a sensitive child and a spendthrift mother, with particularly strong appeal for discriminating audiences.

BOX-OFFICE SLANT: While it is an art house natural, this will be a problem picture in most other situations. Greatly in its favor are the fine characterizations, sensitive direction and an enchanting performance by ten-year-old John Howard Davies. Weighed against it is the vaguely suggested supernatural background.

Cast: Valerie Hobson, John Howard Davies, Ronald Squire, John Mills, Hugh Sinclair, Charles Goldner, Susan Richards, Cyril Smith, Anthony Holles and others. Credits: From the short story by D. H. Lawrence. Screenplay and direction by Anthony Pelissier. Music by William Alwyn, played by the Royal Philharmonic Orchestra (Leader David McCallum) Conducted by Muir Mathieson. A John Mills Production presented by J. Arthur Rank.

Plot: Valerie Hobson, an ambitious spendthrift, constantly nags her spineless husband to earn more. Their son, John Howard Davies, is extremely sensitive and believes their house is restless because of this lack of money. Neglected by his mother, his confidante is John Mills, the handy man who was once a jockey, who tells him tall stories of the turf and betting coups. While riding his rocking horse, the child gets inspirations about winners and with Mills' aid backs these and amasses a fortune to help his mother. His uncle learns of this but keeps his secret and arranges for a large sum to be diverted to Valerie without her knowing the origin. Things start going badly and the kid worries himself into a brainstorm trying to forecast the Derby Winner. This he does, but dies in the effort.

Comment: D. H. Lawrence's strange story of an unhappy little boy's uncanny foretelling of racehorse winners has been slightly adapted at the request of the censors who frown on the glorification of "Lady L---k." Frankly, it is not ideal conventional cinema and may be above the general run of cinemagoers. It is, however, extremely intriguing and thought-provoking. The performances are impeccable. Valerie Hobson's careless mother, Ronald Squire's kindly uncle and John Mills' understanding handy man are all beautifully drawn. John Howard Davies' neglected kid is a touchingly sincere piece of acting and will go far towards making the film acceptable to wider audiences. The supernatural angle is barely hinted at but nevertheless plays a vital part in the story. Anthony Pelissier has directed skillfully and has been helped in no mean manner by William Alwyn's brilliant musical score which accentuates the eerie atmosphere to an almost unbearable degree on occasions. This is an intelligent, polished piece of screencraft which should be among the most successful art houses offerings exported from Britain.

Paid in Full

Paramount Drama 104 mins.

AUDIENCE SLANT: (Adult) A strong dramatic offering for those who find entertainment in a story of love and sacrifice. Fine performances by a good cast help put over a tale which women will most readily understand.

BOX-OFFICE SLANT: Name-draw and exploitation possibilities should bring in satisfactory returns.

Cast: Robert Cummings, Lizabeth Scott, Diana Lynn, Eve Arden, Ray Collins, Frank McHugh, Stanley Ridges, Louis Jean Heydt, John Bromfield, Kristine Miller, Laura Elliot, Ida Moore, James Nolan, Rolland Morris, Geraldine Wall, Laura Lee Michel, Margaret Field, Jane Novak. Credits: Directed by William Dieterle. Screenplay by Robert Blees and Charles Schnee. Photography, Leo Tover. Suggested by a Reader's Digest story by Frederic M. Loomis, M.D. A Hal Wallis Production.

Plot: Having brought up a younger sister, the older one helps her win the man they both love. When the marriage fails because

of the wife's selfishness, and because their child is killed and the wife cannot have another, the older sister sacrifices her life by bringing a child into the world and turning it over to the married couple.

Comment: Except for a slow pace, this tragic tale of love and sacrifice should hold the attention of any audience interested in fine performances and strong, dramatic fare. In the main it is a woman's picture, for women are more likely to understand the reason for a young girl sacrificing her life and the man she loves, because of an imaginary loyalty to a younger sister. A large and capable cast, under William Dieterle's direction, turn in good performances with Robert Cummings, Lizabeth Scott and Diana Lynn making up the triangle around which the plot revolves. Cummings, as always, is excellent in the role of the man both sisters love. Miss Lynn capably handles the part of the selfish spoiled sister for whom Lizabeth Scott sacrifices her life. Miss Scott gives a good portrayal of the older sister, although one finds it difficult to accept the character. That fine actress Eve Arden has little to do in a role that has nothing to offer for her exceptional talents. "Paid in Full" has good exploitation possibilities which, if taken advantage of, should bring in satisfactory returns at the box-office. Hal Wallis produced.

Without Pity

(Italian dialog—English titles)

Lux Film **Drama** **95 mins.**

AUDIENCE SLANT: (Adult) Italy in its postwar naturalistic vein again. Story of a Negro soldier and a destitute girl. Uneven.

BOX-OFFICE SLANT: Notable selling angles for foreign film theatres. Not real art house material and out of the running for the South and small towns.

Cast: Carla Del Poggio, John Kitzmiller, Pierre Claudc, Giulietta Masina, Folco Lulli, Lando Muzio, Enza Giovine. **Credits:** Director, Alberto Latuada. Story, Federico Fellini and Tulio Pinelli. Photography, Aldo Tonti. English titles, Clare Catalano.

Plot: An American Negro soldier in trouble with the Army, and a destitute Italian girl, decide to leave Italy together. He steals money from a blackmarket leader and in the following chase the girl is killed. The soldier commits suicide.

Comment: "Without Pity" is much too uneven to be real art house material and its sex and color business, plus the not flattering picture of American GIs, remove it from the running in the South and small towns. This latest Italian film in the postwar naturalistic vein does, however, have several notable selling angles for foreign film houses in the cities. Leading lady Carla Del Poggio is one of the Italian starlets featured in a *Life* spread Nov. 7, possible source of a nice theatre front blowup. Leading man John Kitzmiller is the Negro actor who made his mark in "To Live in Peace." Director Alberto Latuada, responsible also for "The Bandit" and the yet-to-come "The Mill on the Po," is being mentioned by highbrows in the same breath with Rossellini and DeSica. The predominant theme of this film is provocative. And the distinction of banning has been conferred in the American and British zones of Germany.

The Children

(Swedish dialog—English titles)

Scandia Films **Drama** **101 mins.**

AUDIENCE SLANT: (Family) Long and leisurely exploitation of child appeal. Performers capable.

BOX-OFFICE SLANT: Best bets are Swedish centers and not too urban situations which can take a foreign film.

Cast: Hans Lindgren, Siv Hansson, Anders Nystrom, Fiffi Honeth, Ulf Berggren, Paula Jagaeus, Christina Jagaeus, John Ericsson and others. **Credits:** Producer, S. Bauman. Director, Rolf Husberg. Screenplay, Rolf Husberg. Based on Laura Fitinghoff's novel, "Children of the Moor." Photography, O. Nordemar. English titles, A. Nostam.

Plot: A family of seven children, orphaned by their mother's death, seek to avoid the poorhouse by trekking to another part of the country. They encounter snow, hunger and a few unsympathetic adults, but one by one they are adopted by kindly people.

Comment: The nights are long in Sweden and the movies made accordingly, or so it may occur to some Americans who view them. A case in point is "The Children," a 101-minute opus with no relieving moments of speed. In deliberate and leisurely fashion it deals with the odyssey of these unfortunates and the havens they find, child by child. Accurately titled, the film exploits every possible facet of child appeal. The older performers happen to be capable and the younger ones, in their naivete, quite charming. The plot *has* drama, if not dramatically treated. Best bets for "The Children" seem to be Swedish centers and not too urban situations which can take a foreign film.

'Birth of a Ballet'

This 30-minute short is tops for art houses and very good for other theatres that can capitalize on the presence in town of a ballet troupe. The basic positions, movements and dances of ballet and the work of the composer, choreographer and set designer are illustrated by members of the Sadler's Wells Ballet and described by Robert Helpmann of that company and the film "The Red Shoes." The film concludes with a short ballet. Alexander Shaw produced for the Crown Film Unit in England and Muir Mathieson directed. Oxfoxrd Films distributes.

Enamorada

(Spanish dialog—English titles)

Azteca Films **Drama** **95 mins.**

AUDIENCE SLANT: (Adult) Photography, performances and direction nearly lift story of a revolutionary and a lady above screenplay into "first rate" critical category.

BOX-OFFICE SLANT: Excellent for art houses and the Spanish-speaking audience.

Cast: Pedro Armendariz, Maria Felix, Fernando Fernandez. **Credits:** Producer, Pan American Films. Director, Emilio Fernandez. Screenplay, Inigo Demartino and Emilio Fernandez. Photography, Gabriel Figueroa. English titles, Herman G. Weinberg.

Plot: During the 1917 Mexican revolution an insurgent general occupies Cholula, enrages the daughter of a rich land-owner who opposes the uprising, falls in love with her and, after many setbacks, wins her.

Comment: This Mexican film comes close to being first-rate from a critical point of view and commercially should be in a class almost by itself among Spanish-language films in English-speaking territory. Outstanding are the photography of Gabriel Figueroa ("The Pearl" and "The Fugitive"), the sensitive direction of Emilio Fernandez ("The Pearl"), the unobtrusive singing of the Trio Calaveras and the performances of Maria Felix and Pedro Armendariz.

VIEWS ON NEW SHORT SUBJECTS

DANCING SHOES (20th-Fox—9517) Terrytoon in Technicolor. 7 mins. Mechanical shoes are hawked by Heckle and Jeckle, the Talking Magpies, in a hotel lobby, with a wild chase by the house detective the comical result. Release date, Nov. '49.

THE COVERED PUSHCART (20th-Fox—9514) Terrytoon in Technicolor. 7 mins. Sourpuss and Gandy Goose meet up with a rampaging Indian who gets the works cartoon style when he begins to investigate the push-button gadgets in their ultra-modern trailer. Release date, Sept. '49.

A TRUCKLOAD OF TROUBLE (20th-Fox—9515) Terrytoon in Technicolor. 7 mins. A cat, a dog and a bird who sneak a ride in an empty moving van are forced by its driver to remove the furnishings from a house. Their approach to this task is frivolous, as you can well imagine. Release date, Oct. '49.

REALM OF THE REDWOODS (20th-Fox—9255) Movietone Adventure. 8 mins. Lowell Thomas, he of the recent Tibetan mishap, concerns himself here with California, describing Technicolor views of the Golden Gate Bridge, cable cars, Fisherman's Wharf and Chinatown in San Francisco; of Mt. Shasta Dam; of the redwoods and lumbermen at Mt. Lassen; and of Sacramento, Monterey, Pebble Beach and Yosemite Valley. Release date, Sept. '49.

AMERICA'S HERITAGE OF HOSPITALITY (Col.—1902) Film Novelty. 10½ mins. Where, what and how Americans eat is considered in this color report, with visits to New Orlean's Antoine's, San Francisco's Fisherman's Wharf and other restaurants of note. Release date, 8/25/49.

MALICE IN THE PALACE (Col.—2401) Three Stooges Comedy. 16 mins. Detectives now, these zany favorites search ancient Egypt for a stolen diamond. As the title indicates, violence does out. Release date, 9/1/49.

HOWDY PODNER (Col.—1860) Screen Snapshot. 9½ mins. Filmland celebrities holidaying at Las Vegas make this one. Included are Marilyn Maxwell, Michael North, Richard Hart, Rex Bell, Clara Bow, Sylvia Sidney, Leslie Brooks, Walter O'Keefe, Yvonne De Carlo and Roy Rogers. Release date, 6/20/49.

STRAWHAT CINDERELLA (Para.—K8-12) Pacemaker. 11 mins. Jinx Falkenburg narrates and appears in the story of Marion Wilson's apprenticeship at the Bucks County Playhouse, where she did various chores for that summer theatre and its stars until she got a bit part that landed her a Broadway tryout. Release date, 9/23/49.

BARKING DOGS DON'T FITE (Para.—E9-1) Popeye Cartoon in Technicolor. 7 mins. It's a four-cornered fight this time, with spinach rescuing Popeye and his French poodle from defeat at the hands of Pluto and his bulldog. Release date, 10/28/49.

WATER SPEED (Para.—R9-1) Grantland Rice Sportlight. 10 mins. The various competitive swim categories are demonstrated with ordinary, close-up and slow-motion shots from the big races of such champions as Alan Stack, Walter Riss and Miss Jackie Levine. Ted Husing narrates. Release date, 10/21/49.

LEPRECHAUN'S GOLD (Para.—P9-1) Noveltoon in Technicolor. 10 mins. Ireland's wee folk do their annual gold-washing, dance a jig and save a widow from eviction in this Technicolor cartoon. Should go well with Paramount's "Top O' the Morning." Release date, 10/14/49.

THE FOOTBALL FAN (Para.—K8-11) Pacemaker. 11 mins. Comedian Tom Ewell of the Broadway stage has a bout with a defective radio when he tries to tune in on a vital football game. All he can get is tantalizing snatches. Release date, 9/9/49.

LOVE THAT PUP (MGM—W-133) Tom and Jerry Cartoon in Technicolor. 8 mins. Jerry the mouse enlists the aid of Butch the bulldog in his continuing fracas with Tom the cat and is ably assisted by Butch's young son—a little bulldog who brings a lot of trouble into Tom's life. Release date, 10/1/49.

HOW COME? (MGM—S-152) Pete Smith Specialty. 10 mins. This comic commentator probes some familiar situation to find out how come, for example, we always get into trouble when we try to help our neighbors, or we can never find anything in the attic.

OUT-FOXED (MGM—W-135) MGM Technicolor Cartoon. 7 mins. Droopy joins a group of hounds who have been promised a steak for every fox they catch, but the fox refuses to cooperate until Droopy tries the subtle approach.

SONG OF THE BIRDS (Para.—P9-2) Noveltoon in Technicolor. 8 mins. Little Audrey shoots a young bluebird and is plunged into remorse when the other birds prepare his funeral. Her prayers answered, the victim is revived, and Audry eventually wins her gunless way back into the good graces of the birds. Release date, 11/18/49.

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
Abandoned	U-I
Abbott & Costello Meet the Killers	U-I
Adam and Evelyne	U-I
Adams Rib	MGM
Africa Screams	UA
After Midnight	Para.
After Nightfall	WB
Against the Wind	EL
Air Hostess	Col.
Alias the Champ	Rep.
Alice in Wonderland	EL
Alimony	EL
All Over the Town	U-I
All the King's Men	Col.
Always Leave Them Laughing	WB
Amazing Mr. Beacham, The	EL
Amazon Quest	FC
Ambush	MGM
And Baby Makes Three	Col.
Angels in Disguise	Mono.
Anna Lucasta	Col.
Annie Get Your Gun	MGM
Any Number Can Play	MGM
Apache Chief	Lippert
Arctic Fury	RKO
Arctic Manhunt	U-I
Arson, Inc.	Lippert
Asphalt Jungle	MGM
Astonished Heart, The	U-I
Avengers, The	Rep.

B

Backfire	WB
Bad Man From Big Bend	Astor
Bagdad	U-I
Barbary Pirate	Col.
Barkleys of Broadway	MGM
Baron of Arizona	Lippert
Barricade	WB
Battleground	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Beauty on Parade	Col.
Behind This Mask	Col.
Bed of Roses	RKO
Belle of Old Mexico	Rep.
Bells of Coronado	Rep.
Beware of Blondie	Col.
Beyond the Forest	WB
Beyond the Purple Hills	Col.
Big Cat, The	EL
Big Fall	20th-Fox
Big Jack	MGM
Big Steel, The	RKO
Big Wheel	UA
Black Book, The	EL
Black Hand, The	MGM
Black Magic	UA
Black Midnight	Mono.
Black Rose, The	20th-Fox
Black Shadows	EL
Blind Goddess, The	U-I
Blind Spot	RKO
Blonde Bandit	Rep.
Blonde Dynamite	Mono.
Blondie Hits the Jackpot	Col.
Blondie's Hero	Col.
Blue Grass of Kentucky	Mono.
Blue Lagoon, The	U-I
Blue Lamp, The	EL
Bodyhold	Col.
Bomba on Panther Island	Mono.
Bone Is Pointed, The	EL
Border Incident	MGM
Borderline	U-I
Boys in Brown	EL
Bride For Sale	RKO
Bride of Vengeance	Para.
Bright Leaf	WB
Brimstone	Rep.
Broken Arrow	20th-Fox
Broken Journey	EL
Buccaneers Girl	U-I

C

"C" Man	FC
Caged	WB
Calamity Jane and Sam Bass	U-I
Calendar, The	EL
Call of the Forest	Lippert
Canadian Pacific	0th-Fox
Canterbury Tale, A	EL
Captain China	Para.
Captive Girl	Col.
Capture, The	RKO
Cardboard Cavalier	U-I
Cargo to Capetown	Col.
Cariboo Trail	20th-Fox
Carriage Entrance	RKO
Caught	MGM
Chain Lightning	WB

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION OF BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus:*T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key*

(B) Biographical	(C) Comedy
(D) Drama	(Doc) Documentary
(G) Gangster	(M) Musical
(H) Horror	(W) Western
(My) Mystery	(Wa) War

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
9	Massacre River (D)F	G. Madison-R. Calhoun-C. Downes	70	7/20/49	b4/16/49
13	My Brother Jonathan (D)A	M. Denison-D. Gray	105	7/6/49	b3/13/48
14	Stampede (W)F	R. Cameron-G. Storm-J. M. Brown	78	8/28.49	b4/30/49

COMING

	Longhorn, The	R. Cameron			
	Maid for Man	F. Marley			
	Police Story, The	A. Murphy			
16	There's a Girl in My Heart (C-M)F	L. Bowman-E. Knox	82		b11/28/49

ASTOR PICTURES

	Bad Man From Big Bend	C. & W. Shrum	55	10/1/49	
	Jeep Herders	J. Day-J. Carlson	48	10/1/49	
	Trouble at Melody Mesa	B. King-C. Shrum	66	7/1/49	

COLUMBIA

CURRENT

120	Air Hostess (D)F	G. Henry-R. Ford	61	8/25/49	b7/16/49
	And Baby Makes Three (C)F	R. Young-B. Hale	84	Dec. '49	b12/3/49
148	Anna Lucasta (D)A	P. Goddard-B. Crawford-O. Homolka	86	Aug. '49	b7/16/49
212	Barbary Pirate (D)F	D. Woods-T. Marshall	65	11/10/49	b8/6/49
205	Blondie Hits the Jackpot (C)F	P. Singleton-A. Lake	66	10/6/49	b9/3/49
184	Cowboy and the Indians, The	G. Autry-S. Ryan	70	Sept. '49	a4/23/49
109	Crime Doctor's Diary, The (My)F	W. Baxter-S. Dunne	61	6/9/49	b4/23/49
110	Devil's Henchmen, The (D)F	W. Baxter-M. B. Hughes	69	9/15/49	b7/30/49
147	Doolins of Oklahoma, The (W-D)F	R. Scott-G. Macready-L. Albritton	90	July '49	b6/4/49
217	Holiday in Havana	D. Arnaz-M. Hatcher	73	10/13/49	
146	Johnny Allegro (D)F	G. Raft-N. Foch	81	June '49	b6/4/49
102	Kazan (D)F	S. Dunne-L. Maxwell	65	7/14/49	b6/25/49
141	Knock On Any Door (D)A	H. Bogart-J. Derek-S. Perry	100	Apr. '49	b2/26/49
115	Law of the Barbary Coast, The (D)A	S. Dunne-A. Jergens-G. Henry	65	7/21/49	b4/2/49
123	Lone Wolf and His Lady, The (My)F	R. Randell-J. Vincent	60	8/11/49	b3/26/49
144	Lost Tribe, The (Adventure)F	J. Weissmuller-E. Verdugo	72	May 49	b4/30/49
145	Lust for Gold (W)A	G. Ford-I. Lupino	90	June '49	b5/28/49
105	Make Believe Ballroom (M-C)F	R. Warrick-J. Courtland	79	5/26/49	b6/11/49
222	Miss Grant Takes Richmond (C)F	L. Ball-W. Holden	87	Oct. '49	b9/24/49
149	Mr. Soft Touch (C-D)F	G. Ford-E. Keyes	93	Sept. '49	b7/30/49
101	Mutineers, The (D)F	J. Hall-A. Jergens	60	4/22/49	b5/7/49
	Prison Warden (D)A	W. Baxter-A. Lee	62	12/8/49	b10/29/49
223	Reckless Moment, The (D)F	J. Mason-J. Bennett	82	Nov. '49	b10/22/49
250	Riders in the Sky	G. Autry-G. Henry	70	Nov. '49	a9/10/49
183	Riders of the Whistling Pines (W-M)F	G. Autry-J. Lloyd	70	May '49	b3/26/49
186	Rim of the Canyon (W)F	G. Autry-N. Leslie	70	July '49	b10/29/49
112	Rusty Saves a Life (D)F	T. Donaldson-G. Henry	68	4/8/49	b2/12/49
211	Rusty's Birthday (D)F	T. Donaldson-J. Litel	60	11/3/49	b11/12/49
103	Secret of St. Ives, The (D)F	R. Ney-V. Brown	76	6/30/49	b6/11/49
	Tell It to the Judge (C)A	R. Russell-R. Cummings	87	Dec. '49	b11/19/49
224	Tokyo Joe (D)A	H. Bogart-A. Knox	88	Nov. '49	b10/15/49
142	Undercover Man, The (D)A	G. Ford-N. Foch	85	Apr. '49	b3/26/49
143	We Were Strangers (D)A	J. Jones-J. Garfield-P. Armendariz	106	May '49	b4/30/49

COMING

	All the King's Men (D)F	B. Crawford-J. Derek	109	Jan. '50	b11/5/49
	Beauty on Parade	R. Hutton-R. Warrick			a11/26/49
	Behind This Mask	H. Bogart-G. Grahame			a11/26/49
	Beware of Blondie	P. Singleton-A. Lake			a10/15/49
	Beyond the Purple Hills	G. Autry			
	Blondie's Hero	A. Lake-P. Singleton-L. Simms			a5/28/49
	Bodyhold	W. Parker-H. Brooke-A. Jenkins			a9/10/49
	Captive Girl	J. Weissmuller-B. Crabbe			a11/5/49
	Cargo to Capetown	B. Crawford-J. Ireland-E. Drew			a7/23/49
	Chinatown at Midnight	H. Hatfield-J. Willes	67	1/19/50	a6/18/49
	Cow Town	G. Autry-G. Davis			a5/28/49
	Customs Agent	W. Eythe-M. Reynolds			
	Father Is a Bachelor	W. Holden-C. Grey			a10/22/49
	Fortunes of Captain Blood	L. Hayward-P. Medina			a12/10/49
	Girls School	J. Reynolds-R. Ford			a7/30/49
	Good Humor Man, The	J. Carson-L. Albright-J. Wallace			a7/16/49
	Her Wonderful Lie	Janis Carter-Marc Platt			
	Jolson Sings Again *T (C-D-M-)F	Parks-Hale-Demarest-Donath	96		b8/13/49
	Kill the Umpire	W. Bendix-G. Henry			
	Killer That Stalked New York	E. Keyes-C. Korvin			
	Mark of the Gorilla	J. Weissmuller-S. Dalbert			a10/15/49
	Mary Ryan, Detective	M. Hunt-J. Litel	68	1/5/50	a7/30/49
	Military Academy	S. Clements-L. Tyler			a10/22/49
	Mule Train	G. Autry-P. Buttram			a12/17/49
	Nevadan, The	R. Scott-D. Malone			a10/1/49
	Night in Havana	D. Arnaz-M. Hatcher			a2/5/49
	No Sad Songs for Me	M. Sullavan-W. Corey-V. Lindfors			a10/29/49
	One Way Out	G. Ford			
	Palomino *T	J. Courtland-B. Tyler			a10/1/49
	Petty Girl, The *T	R. Cummings-J. Caulfield			a10/15/49
	Rogues of Sherwood Forest *T	J. Derek-D. Lynn			a10/8/49
	Sons of New Mexico	G. Autry-G. Davis	71	Jan. '50	a8/6/49
	State Penitentiary	W. Baxter			
	Traveling Saleswoman, The	J. Davis-A. Devine	75	Jan. '50	a9/24/49
	Tyrant of the Sea	R. Randell-R. Williams			a9/10/49
	Woman of Distinction	R. Russell-R. Milland-J. Carter			a9/3/49

Western

268	Bandits of El Dorado	C. Starrett-S. Burnette	56	10/20/49	
162	Blazing Trail, The	C. Starrett-S. Burnette	56	7/5/49	
	Feudin' Rhythm	E. Arnold-G. Henry	66	Dec. '49	a8/13/49
	Frontier Outpost	C. Starrett-S. Burnette	55	12/29/49	
	Hoedown	E. Arnold-J. O'Mahoney			a8/20/49
163	Horsemen of the Sierras	C. Starrett-S. Burnette	56	9/22/49	
	Outcast of Black Mesa	C. Starrett-S. Burnette			
261	Renegades of the Sage	C. Starrett-S. Burnette	56	11/24/49	
164	South of Death Valley	C. Starrett-S. Burnette	54	8/18/49	
	Trail of the Rustler	C. Starrett-S. Burnette			

EAGLE LION

CURRENT

965	Against the Wind (D)A	S. Signoret-R. Beatty-J. Warner	95	Sept. '49		b3/13/48
931	Alimony (D)A	J. Beal-M. Vickers	72	June '49		b7/9/49
928	Big Cat, The *T (D)F	L. McCallister-P. A. Garner-P. Foster	75	May '49		b4/30/49
001	Black Book, The (D)A	R. Cummings-A. Dahl	89	Aug. '49		b5/28/49
002	Black Shadows (Trav.)A	Congo jungles	62	July '49		b10/8/49
916	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	4/6/49		b4/24/48
959	Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90	June '49		b2/5/49
956	Cowboy and the Prizefighter *C	J. Bannon-L. Nova	59	Dec. '49		
	Dedee (French) (D)A	S. Signoret-M. Pagliero	92			b4/23/49
939	Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90	June '49		b1/22/49
962	Easy Money (C-D)F	G. Gynt-D. Price	94	Aug. '49		b3/6/48
955	Fighting Redhead, The *C (W)F	J. Bannon-E. Lynn	55	Oct. '49		b10/15/49
013	Gay Lady, The *T (M-D)A	J. Kent-J. Donald	96	Dec. '49		b8/20/49
012	Glass Mountain, The (D)A	D. Gray-M. Denison-V. Cortesa	97	Nov. '49		b2/12/49
011	Hidden Room, The (D)A	R. Newton-S. Gray	98	Oct. '49		b8/6/49
924	Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	91	July '49		b8/28/48
964	My Brother's Keeper (D)A	J. Warner-J. Hylton	96	July '49		b2/26/49
942	Once Upon a Dream (C)A	G. Withers-G. Jones	87	Sept. '49		b7/9/49
010	Passport to Pimlico (C)F	S. Holloway-H. Baddeley	72	Dec. '49		b6/11/49
961	Place of One's Own, A (D)A	J. Mason-M. Lockwood-B. Mullen	94	Sept. '49		b1/22/49
009	Port of New York (D)F	S. Brady-K. T. Stevens	79	Dec. '49		b11/26/49
993	Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90	July '49		b1/1/49
915	Quartet (D)A	H. Baddeley-D. Bogarde	120	May '49		b12/4/48
917	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133	Special		b7/31/48
921	Saraband *T (D)A	S. Granger-F. Rosay-J. Greenwood	94	May '49		b10/2/48
920	Scott of the Antarctic *T (D)A	J. Mills-D. Bond	111	4/20/49		b12/18/48
930	Shamrock Hill (C-M)F	P. Ryan-J. Litel	71	May '49		b4/30/49
922	Sleeping Car to Trieste (D)A	J. Kent-A. Lieven	95	June '49		b11/6/48
008	Spring in Park Lane (C)F	A. Neagle-M. Wilding	91	Nov. '49		b4/3/48
007	Trapped (Melo.)A	L. Bridges-B. Payton	78	Oct. '49		b10/8/49
927	Tulsa *T (D)F	S. Hayward-R. Preston	90	4/13/49		b3/26/49
940	Waterloo Road (D)A	J. Mills-S. Granger	77	Aug. '49		b1/29/49
914	Weaker Sex, The (C-D)F	U. Jeans-C. Parker	85	Sept. '49		b10/2/48
960	Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93	Aug. '49		b11/15/47
004	Zamba (Jungle Adven.)F	J. Vincent-J. Hall	70	Sept. '49		b10/22/49

COMING

913	Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer				
	Amazing Mr. Beacham, The (C)F	C. Parker-A. E. Matthews	85			b8/27/49
	Bone Is Pointed, The	Australian aborigines				
	Blue Lamp, The	J. Warner-J. Hanley				
	Boys in Brown	R. Attenborough-J. Warner				
	Calendar, The (C)A	Greta Gynt-John McCallum	79			b6/5/48
	Destination Moon *T	W. Anderson-J. Archer				
	Diamond City	D. Farrar-D. Dors				
	Doll's House, The	P. Lukas-C. Korvin				
	Don't Ever Leave Me	J. Hanley-P. Clark				
005	Down Memory Lane (C)F	Crosby-Fields-Turpin-Swanson	72			b9/10/49
963	Esther Waters (D)A	K. Ryan-D. Bogarde	108			b10/2/48
	Floodtide (D)A	G. Jackson-R. Anderson	90			b4/16/49
	Give Us This Day (D)A	S. Wanamaker-L. Padovani	120	Jan. '50		b10/22/49
	Golden Gloves Story	J. Dunn-G. Sherwood				
	Golden Salamander	T. Howard-Anouk				
	Guilty of Treason	C. Bickford-B. Granville				
	Huggetts Abroad, The	J. Warner-K. Harrison				
	Kind Hearts and Coronets (C)A	A. Guinness-D. Price-V. Hobson	106			b6/25/49
	Lord Byron (D)A	D. Price-M. Zetterling	85			b4/23/49
	Man Wanted	Anabel Shaw-Robert Lowery				
	Marry Me	D. Bond-S. Shaw				
	Never Fear	S. Forrest-K. Brasselle		Jan. '50		
928	Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116			b7/3/48
	Perfect Woman, The	P. Roc				
	Reluctant Widow, The	J. Kent-G. Rolfe				
	Romantic Age, The (C-D)A	M. Zetterling-H. Williams	86			b12/10/49
	Rupert	J. Durante-T. Moore				
014	Sarumba	D. Dowling-M. Whalen	64	Jan. '50		
	So Long at the Fair	J. Simmons-D. Bogarde				
	Sundowners, The *T	R. Preston-J. Barrymore, Jr.	90	Jan. '50		
	Sunken Treasure *T					
	Texas Dandy	L. McCallister				
	They Were Not Divided	All-star documentary				
	Third Man, The (D)A	J. Cotten-Valli-O. Welles	93	Jan. '50		b9/17/49
	Torch, The	P. Goddard-P. Armendariz				

FILM CLASSICS

	Amazon Quest (Adventure)F	T. Neal-C. Mathews-C. Donne	70	3/25/49		b5/14/49
	"C"-Man (D)A	D. Jagger-J. Carradine-H. Landers	75	5/16/49		b4/30/49
	Cry Murder	C. Mathews-J. Lord				
	Daughter of the West *C(D)F	M. Vickers-P. Reed	77	4/1/49		b4/23/49
	Flying Saucers	M. Conrad-V. Hewitt				
	Four Days Leave	C. Wilde-S. Signoret				
	Frustration (Swedish) (D)A	H. Lowenadler-G. Fridh	90	Sept. '49		b9/10/49
	Guilty Bystander	Z. Scott-F. Emerson-M. Boland				
	Lost Boundaries (D)F	B. Pearson-M. Ferrer	97	6/30/49		b7/2/49
	Lovable Cheat, The (C)A	C. Ruggles-P. A. Garner-R. Ney	74	5/11/49		b4/9/49
	Not Wanted (D)A	S. Forrest-K. Brasselle-L. Penn	91	6/24/49		b6/25/49
	Pirates of Capri, The (D)F	L. Hayward-B. Barnes	94	12/1/49		b12/10/49
	Project X (D)A	K. Andes-R. Colton	60	10/14/49		b11/19/49
	Rapture	G. Langan-E. Albin				
	Search for Danger (My)F	J. Calvert-A. Dekker	64	4/8/49		b4/30/49
	Vicious Years, The	T. Cook-G. Moore				

LIPPERT PRODUCTIONS

4824	Apache Chief (W)F	A. Curtis-T. Neal	60	11/4/49		b10/29/49
4819	Arson, Inc. (D)A	R. Lowery-A. Gwynne	60	6/24/49		b5/7/49
4902	Baron of Arizona	V. Price-E. Drew				a11/12/49
4821	Call of the Forest	R. Lowery-K. Curtis-M. Sherrill		11/18/49		
4925	Colorado Ranger	J. Ellison-Rus. Hayden				
4926	Crooked River	J. Ellison-Rus. Hayden				
4913	Dalton Gang, The (W)F	D. Barry-R. Lowery	58	10/21/49		b11/19/49
4905	Deputy Marshal (W)F	J. Hall-F. Langford	72	10/28/49		b11/12/49
	Everybody's Dancin'	S. Cooley-R. Lane				
	Fast on the Draw	J. Ellison-Rus. Hayden				
4822	Grand Canyon (Sepia) (C)F	R. Arlen-M. B. Hughes	65	8/10/49		b9/3/49
4916	Hollywood Varieties	R. Alda-Hoosier Hot Shots		12/10/49		
4927	Hostile Country	J. Ellison-Rus. Hayden				
4928	Marshal of Heldorado	J. Ellison-Rus. Hayden				
4818	Omoo-Omoo, the Shark God (D)F	R. Randell-D. Burton	58	4/30/49		b7/9/49
4917	Radar Secret Service	J. Howard-T. Neal		12/24/49		
4914	Red Desert	D. Barry-T. Neal		12/3/49		
4820	Ringside (D)A	D. Barry-T. Brown-S. Ryan	63	7/14/49		b7/23/49
4823	Sky Liner (My)A	R. Travis-P. Blake-R. Hudson	60	7/28/49		b8/6/49
4903	Square Dance Jubilee (M)F	D. Barry-M. B. Hughes	78	11/11/49		b11/19/49
4826	There Is No Escape	S. Thurston-P. Hicks	64	7/29/49		

Title	*Company*
Challenge to Lassie	MGM
Champagne for Caesar	UA
Champion	UA
Cheaper By the Dozen	20th-Fox
Chicago Deadline	Para.
Chinatown at Midnight	Col.
Christopher Columbus	U-I
Cinderella	RKO
City Across the River	U-I
Colorado Ranger	Lippert
Colorado Territory	WB
Colt .45	WB
Comanche Territory	U-I
Come Share My Love	RKO
Come To The Stable	20th-Fox
Concert Magic	UA
Confidential Squad	U-I
Connecticut Yankee, A	Para.
Conspirator	MGM
Copper Canyon	Para.
Cowboy and the Indians, The	Col.
Cowboy and the Prizefighter	EL
Cow Town	Col.
Crime Doctor's Diary	Col.
Crooked River	Lippert
Crooked Way, The	UA
Cry Murder	FC
Curtain Call at Cactus Creek	U-I
Customs Agent	Col.

D

D.O.A.	UA
Dakota Lil	20th-Fox
Dalton Gang	Lippert
Dancing in the Dark	20th-Fox
Dangerous Profession	RKO
Daughter of Rosie O'Grady	WB
Daughter of the West	FC
Daybreak	U-I
Deadly Is the Female	UA
Dear Wife	Para.
Death on a Side Street	U-I
Dedee	EL
Deported	U-I
Deputy Marshal	Lippert
Destination Moon	EL
Devil's Doorway	MGM
Devil's Henchmen, The	Col.
Diamond City	EL
Doctor and the Girl, The	MGM
Doll's House, The	EL
Don't Ever Leave Me	EL
Don't Take It to Heart	EL
Doolins of Oklahoma, The	Col.
Double Crossbones	U-I
Down Dakota Way	Rep.
Down Memory Lane	EL
Drink to Me Only	MGM
Duchess of Idaho	MGM
Dynamite Pass	RKO

E

Eagle and the Hawk	Para.
East Side, West Side	MGM
Easy Living	RKO
Easy Money	EL
Edge of Doom	RKO
Edward, My Son	MGM
El Paso	Para.
Escape If You Can	UA
Esperanza	UA
Esther Waters	EL
Everybody Does It	20th-Fox
Everybody's Dancin'	Lippert

F

Fallen Idol, The	SRO
Fan, The	20th-Fox
Fancy Pants	Para.
Fast on the Draw	Lippert
Father Is a Bachelor	Col.
Father Was a Fullback	20th-Fox
Federal Agents at Large	Rep.
Feudin' Rhythm	Col.
Fighting Fools	Mono.
Fighting Kentuckian, The	Rep.
Fighting Man of the Plains	20th-Fox
Fighting Redhead, The	EL
File on Thelma Jordon, The	Para.
Flame of Youth	Rep.
Flaming Fury	Rep.
Flamingo Road	WB
Floodtide	EL
Flying Saucers	FC
Follow Me Quietly	RKO
Forbidden Street, The	20th-Fox
Forgotten Women	Mono.
Fortunes of Captain Blood	Col.
Fountainhead, The	WB
Four Days Leave	FC
Francis	U-I
Free for All	U-I
Frustration	FC
Furies, The	Para.

G

Gal Who Took the West	U-I
Gay Lady, The	EL
Girl From Jones Beach	WB
Girl in the Painting, The	U-I
Girl's School	Col.
Give Us This Day	EL
Glass Menagerie, The	WB
Glass Mountain, The	EL
Golden Gloves Story	EL
Golden Madonna, The	WB
Golden Salamander	EL
Golden Stallion	Rep.
Gone to Earth	SRO
Good Humor Man	Col.
Grand Canyon	Lippert
Great Dan Patch, The	UA
Great Gatsby, The	Para.
Great Lover, The	Para.
Great Sinner, The	MGM
Guilty Bystander	FC
Guilty of Treason	EL
Gun Fighter	20th-Fox

Title	Company
H	
Hamlet	U-I
Hasty Heart, The	WB
Hawk and the Arrow	WB
Heiress, The	Para
Hellfire	Rep
Henry Does It Again	Mono.
Her Man Gilbey	U-I
Her Wonderful Lie	Col
Here Lies Love	UA
Hidden Room, The	EL
High Stakes	Mono.
Hoedown	Col.
Hold That Baby	Mono.
Holiday Affair	RKO
Holiday in Havana	Col.
Hollywood Varieties	Lippert
Home of the Brave	UA
Homicide	WB
Hostile Country	Lippert
House Across the Street	WB
House by the River	Rep.
House of Strangers	20th-Fox
Huggetts Abroad, The	EL
I	
I Cheated the Law	20th-Fox
I Married a Communist	RKO
I Was a Male War Bride	20th-Fox
Ichabod and Mr. Toad	RKO
If This Be Sin	UA
Illegal Entry	U-I
Impact	UA
In the Good Old Summertime	MGM
Indian Scout	UA
Inspector General, The	WB
Intruder in the Dust	MGM
Iron Cage, The	UA
Iroquois Trail, The	UA
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
J	
Jeep Herders	Astor
Jet Pilot	RKO
Jiggs and Maggie in Jackpot Jitters	Mono.
Jiggs & Maggie Out West	Mono.
Joe Palooka in Honeymoon for Five	Mono.
Joe Palooka in the Counterpunch	Mono.
Johnny Allegro	Col.
Johnny Holiday	UA
Johnny One-Eye	UA
Johnny Stool Pigeon	U-I
Jolson Sings Again	Col.
Judge Steps Out, The	RKO
Jungle Stampede	Rep.
K	
Kazan	Col.
Key to the City	MGM
Kid From Cleveland, The	Rep.
Kill the Umpire	Col.
Killer Shark	Mono.
Killer That Stalked New York	Col.
Kim	MGM
Kind Hearts and Coronets	EL
King Solomon's Mines	MGM
Kiss for Corliss, A	UA
Kiss in the Dark	WB
Kiss of Fire	MGM
Knock on Any Door	Col.
L	
Lady Gambles, The	U-I
Lady Takes a Sailor, The	WB
Last Bandit, The	Rep.
Law of the Barbary Coast	Col.
Leave It to Henry	Mono.
Let's Dance	Para.
Lie, The	Para.
Little Women	MGM
Lone Wolf & His Lady	Col.
Longhorn, The	Allied
Look for the Silver Lining	WB
Lord Byron	EL
Lost Boundaries	FC
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Love That Brute	20th-Fox
Lust for Gold	Col.
M	
Ma and Pa Kettle	U-I
Ma and Pa Kettle Go to Town	U-I
MacBeth	Rep.
Mad Wednesday	RKO
Madame Bovary	MGM
Maid for Man	Allied
Make Mine Laughs	RKO
Make-Believe Ballroom	Col.
Malaya	MGM
Manhandled	Para
Man on the Eiffel Tower	RKO
Man Wanted	EL
Mark of the Gorilla	Col.
Marry Me	EL
Marshal of Heldorado	Lippert
Mary Ryan, Detective	Col.
Masked Raiders	RKO
Massacre River	Allied
Master Minds	Mono.
Men, The	UA
Mighty Joe Young	RKO
Military Academy	Col.
Miniver Story, The	MGM
Miraculous Journey	FC
Miss Grant Takes Richmond	Col.
Mississippi Rhythm	Mono.
Mr. Belvedere Goes to College	20th-Fox
Mr. Music	Para.
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.
Mrs. Mike	UA
Montana	WB
Montana Belle	RKO

4918	Tough Assignment (D)F	D. Barry-M. Steele	64	12/17/49		b11/26/49
4909	Treasure of Monte Cristo (My)A	G. Langan-A. Jergens	76	10/14/49		b10/8/49
4930	West of the Brazos	J. Ellison-Rus. Hayden				
	Western Pacific Agent	K. Taylor-M. Knox				

METRO-GOLDWYN-MAYER

CURRENT

7	Adam's Rib (C)F	S. Tracy-K. Hepburn	102	Nov. '49		b11/5/49
930	Any Number Can Play (D)A	C. Gable-A. Smith	103	July '49		b6/4/49
925	Barkleys of Broadway, The *T (M)F	F. Astaire-G. Rogers	109	May '49		b4/16/49
	Battleground (Wa-D)A	V. Johnson-J. Hodiak	118	Nov. '49		b10/1/49
924	Big Jack (C-D)F	W. Beery-M. Main	86	Apr. '49		b4/9/49
5	Border Incident (Doc-D)A	G. Murphy-R. Montalban	95	Oct. '49		b8/27/49
918	Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88	Apr. '49		b2/19/49
10	Challenge to Lassie *T (D)F	E. Gwenn-D. Crisp-Lassie	76	Dec. '49		b10/29/49
3	Doctor and the Girl (D)A	G. Ford-J. Leigh-C. Coburn	99	Sept. '49		b9/10/49
926	Edward, My Son (D)A	S. Tracy-D. Kerr	112	June '49		b8/19/49
923	Great Sinner, The (D)A	G. Peck-A. Gardner-W. Huston	110	8/5/49		b7/2/49
932	In the Good Old Summertime *T (M-D)F	J. Garland-V. Johnson	102	July '49		b6/25/49
922	Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49		b2/26/49
931	Madame Bovary (D)A	Jones-Mason-Jourdan-Heflin	115	Aug. '49		b7/30/49
927	Neptune's Daughter *T (M)F	R. Skelton-E. Williams-R. Montalban	94	June '49		b5/21/49
11	On the Town *T (M)F	G. Kelly-F. Sinatra	97	Dec. '49		b12/10/49
4	Red Danube, The (D)A	W. Pidgeon-P. Lawford	118	Oct. '49		b9/24/49
933	Scene of the Crime (D)A	V. Johnson-G. DeHaven-A. Dahl	94	Aug. '49		b6/25/49
2	Secret Garden, The (D)F	M. O'Brien-H. Marshall-D. Stockwell	92	Sept. '49		b4/23/49
929	Stratton Story, The (D)F	J. Stewart-J. Allyson	106	July '49		b4/23/49
921	Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94	Apr. '49		b3/5/49
920	Tale of the Navajos *T(Doc)F	Navajo Indians	58	Regional		b3/5/49
8	Tension (D)F	R. Basehart-A. Totter	95	Nov. '49		b11/19/49
6	That Forsyte Woman *T (D)A	E. Flynn-G. Garson	114	Nov. '49		b10/22/49
1	That Midnight Kiss *T(M)F	K. Grayson-M. Lanza-E. Barrymore	99	Sept. '49		b8/27/49

COMING

	Ambush	R. Taylor-J. Hodiak-A. Dahl		Jan. '50		a8/20/49
	Annie Get Your Gun *T	B. Hutton-H. Keel				
	Asphalt Jungle	S. Hayden-J. Hagen				
	Black Hand, The	G. Kelly-T. Celli		Mar. 50		a9/24/49
	Conspirator (D)F	R. Taylor-E. Taylor	87	Mar. '50		b8/6/49
	Devil's Doorway	R. Taylor-L. Calhern-P. Raymond				a9/10/49
	Drink to Me Only	V. Johnson-E. Taylor				a9/24/49
	Duchess of Idaho *T	E. Williams-V. Johnson				
	East Side, West Side (D)A	B. Stanwyck-J. Mason	108	Jan. '50		b12/17/49
	Intruder in the Dust (My-D)A	D. Brian-C. Jarman, Jr.	87	Feb. '50		b10/15/49
	Key to the City	C. Gable-L. Young		Feb. '50		a8/6/49
	Kim *T	E. Flynn-D. Stockwell				
	King Solomon's Mines *T	D. Kerr-S. Granger				a10/29/49
	Kiss of Fire *T	M. Lanza-K. Grayson-D. Niven				
	Malaya (D)F	S. Tracy-J. Stewart-V. Cortesa	98	Jan. '50		b12/17/49
	Miniver Story, The	G. Garson-W. Pidgeon				a11/5/49
	Mystery Street	R. Montalban-S. Forrest				
	Nancy Goes to Rio *T	A. Sothern-J. Powell-L. Calhern		Mar. '50		a8/6/49
	Outriders, The *T	J. McCrea-A. Dahl		Apr. '50		a9/10/49
	Please Believe Me	D. Kerr-R. Walker				a9/24/49
	Reformer and the Redhead	J. Allyson-D. Powell				a11/5/49
	Shadow on the Wall, The	A. Sothern-Z. Scott		Apr. '50		a8/20/49
	Side Street	F. Granger-C. O'Donnell		Feb. '50		a8/20/49
	Skipper Surprises His Wife, The	R. Walker-J. Leslie				
	Stars in My Crown	J. McCrea-E. Drew				a8/13/49
	Summer Stock *T	J. Garland-G. Kelly				
	Three Little Words *T	F. Astaire-R. Skelton				
	Yellow Cab Man	R. Skelton-G. DeHaven		Apr. '50		a11/5/49
	You're Only Young Twice *T	D. Stockwell-D. Hickman				a10/29/49

MONOGRAM

CURRENT

4818	Angels in Disguise (D)F	L. Gorcey-Bowery Boys	63	9/25/49		b10/8/49
4805	Black Midnight (D)F	R. McDowall-D. O'Flynn	65	10/2/49		b12/3/49
4807	Bomba on Panther Island	J. Sheffield-L. Baron	70	12/18/49		a12/10/49
4816	Fighting Fools (C)F	L. Gorcey-H. Hall-Bowery Boys	69	4/17/49		b6/11/49
4813	Forgotten Women (D)F	E. Knox-V. A. Borg-T. Lynch	66	7/17/49		b7/9/49
4817	Hold That Baby (C)F	L. Gorcey-H. Hall-A. Shaw	66	6/26/49		b8/6/49
4812	Jiggs & Maggie in Jackpot Jitters (C)F	J. Yule-R. Riano	67	9/11/49		b9/3/49
4808	Joe Palooka in the Counterpunch (C-D)F	J. Kirkwood-L. Errol	70	8/14/49		b9/17/49
4827	Leave It to Henry (C)F	R. Walburn-W. Catlett	57	6/12/49		b6/11/49
4819	Master Minds (C)F	Bowery Boys	64	11/20/49		b12/10/49
4810	Mississippi Rhythm (M)F	J. Davis-L. White-V. A. Borg	68	5/29/49		b7/23/49
4824	Sky Dragon (My)F	R. Winters-K. Luke	64	5/1/49		b5/14/49
4922	Square Dance Katy	J. Davis		12/11/49		
4826	Temptation Harbour (D)A	R. Newton-S. Simon	90	3/27/49		b3/26/47
4820	Trail of the Yukon (D)F	K. Grant-S. Dalbert-B. Edwards	67	7/31/49		b8/13/49
4804	Tuna Clipper (D)F	R. McDowall-E. Verdugo	77	4/10/49		b3/19/49
4821	Wolf Hunters	K. Grant-J. Clayton	70	10/30/49		a11/26/49

COMING

4913	Blonde Dynamite	Bowery Boys		2/12/50		
4901	Blue Grass of Kentucky *C	B. Williams-J. Nigh		1/22/50		a12/10/49
4917	Henry Does It Again	R. Walburn		4/16/50		
4914	High Stakes	L. Gorcey-Bowery Boys		4/23/50		
4909	Jiggs & Maggie Out West	J. Yule-R. Riano		4/23/50		
4911	Joe Palooka in Honeymoon for Five	J. Kirkwood-L. Errol	66	2/5/50		a12/3/49
4907	Killer Shark	R. McDowall-D. Fowley		3/19/50		
	Silent Dust (D)A	S. Gray-S. Murray	83			b1/29/49
4919	Smoke Jumpers	K. Grant-Joe Bona				
	Typee	R. McDowall				
4902	Young Daniel Boone *C	D. O'Flynn-D. Beddoe		2/25/50		a12/10/49

Westerns

4864	Brand of Fear	J. Wakely-C. Taylor	56	7/10/49		
4946	Fence Riders	W. Wilson-R. Browne		2/12/50		
4834	Haunted Trails	W. Wilson-A. Clyde	60	9/4/49		
4866	Lawless Code	J. Wakely-C. Taylor	58	12/4/49		
4855	Range Justice	J. M. Brown-M. Terhune	57	8/7/49		
4845	Range Land	W. Wilson-R. Browne	56	12/25/49		
4844	Riders of the Dusk	W. Wilson-A. Clyde	57	11/13/49		
4952	Roaring Trails	J. M. Brown		2/26/50		
4865	Roaring Westward	J. Wakely-C. Taylor	55	9/18/49		
4842	Shadows of the West	W. Wilson-A. Clyde	59	7/24/49		
4951	Six-Gun Mesa	J. M. Brown-M. Terhune	57	1/8/50		
4856	Western Renegades	J. M. Brown-M. Terhune	56	10/9/49		

PARAMOUNT

CURRENT

4816	Bride of Vengeance (D)A	P. Goddard-J. Lund-McD. Carey	95	5/6/49		b4/2/49
4905	Chicago Deadline (My)A	A. Ladd-D. Reed-J. Havoc	87	11/11/49		b9/3/49
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49		b2/26/49
4816	El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden	92	4/1/49		b3/5/49

4820	Great Gatsby, The (D)A	A. Ladd-B. Field	91	8/5/49		b4/30/49
4817	Manhandled (My)A	D. Lamour-D. Duryea-S. Hayden	96	6/10/49		b4/16/49
4903	My Friend Irma (C)F	M. Wilson-J. Lund-D. Lynn	102	10/14/49		b8/20/49
4906	Red, Hot and Blue (C-M)F	B. Hutton-V. Mature	84	11/25/49		b7/2/49
4902	Rope of Sand (D)A	B. Lancaster-P. Henreid-C. Calvet	105	9/23/49		b7/2/49
4904	Song of Surrender (D-M)A	C. Rains-W. Hendrix	92	10/28/49		b9/17/49
4818	Sorrowful Jones (C-D)F	B. Hope-L. Ball	88	7/4/49		b4/16/49
4819	Special Agent (D)A	W. Eythe-G. Reeves-L. Elliot	70	7/22/49		b4/30/49
4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49		b2/12/49
4901	Top o' the Morning (My-M)F	B. Crosby-B. Fitzgerald	99	9/5/49		b8/6/49

COMING

	After Midnight	A. Ladd-W. Hendrix				a4/16/49
4911	Captain China (D)F	J. Payne-G. Russell	98	Feb. '50		b11/5/49
	Copper Canyon *T	R. Milland-H. Lamarr-MacD. Carey				a6/4/49
4912	Dear Wife (C)F	W. Holden-J. Caulfield	88	Feb. '50		b11/12/49
4916	Eagle and the Hawk, The *T	J. Payne-R. Fleming		Apr. '50		a10/29/49
	Fancy Pants *T	B. Hope-L. Ball-J. Kirkland				a8/13/49
4910	File on Thelma Jordon, The (D)A	B. Stanwyck-W. Corey	100	Jan. '50		b11/5/49
	Furies, The	B. Stanwyck-W. Corey-W. Huston				a12/17/49
4909	Great Lover, The (C)F	B. Hope-R. Fleming	80	12/28/49		b9/17/49
4924	Heiress, The (D)A	O. deHavilland-M. Clift-R. Richardson	116	12/28/49		b9/10/49
	Let's Dance *T	Hutton-Astaire-R. Young-Cowl				a9/3/49
	Lie, The	B. Stanwyck-J. Lund				a7/16/49
	Mr. Music	Bing Crosby-R. Hussey				a12/3/49
	Outrage	MacD. Carey-G. Russell				
4915	Paid in Full	R. Cummings-L. Scott	105	Mar. 50		a12/25/49
	Place in the Sun, A	E. Taylor-M. Clift				a11/26/49
4917	Riding High	Bing Crosby-C. Gray		4/12/50		a5/14/49
	Samson and Delilah *T (D)F	V. Mature-H. Lamarr	128			b10/22/49
	September Affair	J. Fontaine-J. Cotten				a11/26/49
	Sunset Boulevard	W. Holden-G. Swanson-E. von Stroheim				a5/28/49
	United States Mail	A. Ladd-P. Calvert				a9/3/49

RKO RADIO

	CURRENT			Trade Shown		
011	Arctic Fury (D)F	D. Cambre-E. Miller	62	June '49		b7/2/49
001	Big Steal, The (D)F	R. Mitchum-J. Greer-W. Bendix	71	June '49		b6/18/49
068	Bride for Sale (C)F	C. Colbert-R. Young	87	Oct. '49		b10/22/49
	Cinderella *T F	Disney Cartoon	74	Dec. '49		b12/17/49
014	Dangerous Profession, A (My)A	G. Raft-E. Raines	78	Oct. '49		b10/22/49
003	Easy Living (D)A	Mature-Ball-Scott-Tufts	77	Aug. '49		b8/13/49
006	Follow Me Quietly (D)F	W. Lundigan-J. Corey	60	July '49		b7/9/49
013	Holiday Affair (C-D)F	R. Mitchum-J. Leigh	86	Nov. '49		b11/19/49
008	I Married a Communist (Melo.)A	R. Ryan-L. Day	72	Sept. '49		b9/24/49
093	Ichabod and Mr. Toad *T(C)F	Disney Cartoon-Crosby-Rathbone	68	Aug. '49		b8/27/49
924	Judge Steps Out, The (D)F	A. Knox-A. Sothern	91	May '49		b5/14/49
005	Make Mine Laughs (Vaudeville)F	R. Bolger-G. Lamb-D. Day	64	Aug. '49		b8/13/49
	Man on the Eiffel Tower, The *Ansco (D)F	Laughton-Tone-Meredith-Roc	95	Dec. '49		b12/17/49
012	Masked Raiders (W)F	T. Holt-R. Martin	60	Sept. '49		b10/8/49
061	Mighty Joe Young, The (D)F	T. Moore-B. Johnson	93	May '49		b5/28/49
052	My Foolish Heart (D)A	D. Andrews-S. Hayward	90	Oct. '49		b10/22/49
007	Mysterious Desperado, The (W)F	T. Holt-R. Martin-E. Norris	60	Aug. '49		b9/10/49
066	Outlaw, The (D)A	J. Russell-W. Huston	115			b3/23/46
016	Riders of the Range (W)F	T. Holt-R. Martin	60	Oct. '49		b11/12/49
051	Roseanna McCoy (D)F	F. Granger-R. Massey-J. Evans	89	Aug. '49		b8/20/49
926	Roughshod (W-D)F	R. Sterling-C. Jarman-G. Grahame	88	May '49		b5/21/49
004	Savage Splendor *T (Doc)F	African Travelog	60	July '49		b7/23/49
067	She Wore a Yellow Ribbon *T (W-D)F	J. Wayne-J. Dru-J. Agar	103	July '49		b7/30/49
010	Strange Bargain (My)A	M. Scott-J. Lynn	68	Sept. '49		b9/24/49
009	They Live By Night (D)A	F. Granger-C. O'Donnell	95	Sept. '49		b6/26/48
015	Threat, The (G-D)A	M. O'Shea-V. Grey	65	Nov. '49		b11/5/49
925	Window, The (D)A	B. Hale-B. Driscoll-A. Kennedy	73	May '49		b5/14/49

COMING

	Bed of Roses	J. Fontaine-R. Ryan-Z. Scott				a10/8/49
	Blind Spot	C. Colbert-R. Ryan				a12/17/49
	Capture, The	T. Wright-L. Ayres				
	Carriage Entrance	R. Mitchum-A. Gardner				
	Come Share My Love	I. Dunne-F. MacMurray				
	Dynamite Pass	T. Holt-R. Martin				
	Edge of Doom	D. Andrews-F. Granger-J. Evans				
	It's Only Money	F. Sinatra-J. Russell-G. Marx				a2/12/49
	Jet Pilot *T	J. Wayne-J. Leigh				
	Mad Wednesday (C)F	H. Lloyd-F. Ramsden-A. Judge	95			b2/22/49
	Montana Belle *U	J. Russell-G. Brent				a3/19/49
	Our Very Own	F. Granger-A. Blyth				a11/19/49
	Renegade of the West	T. Holt-R. Martin				
	Rider from Tucson	T. Holt-R. Martin				
	Sons of the Musketeers	C. Wilde-M. O'Hara				
	Storm Over Wyoming	T. Holt-R. Martin-N. Nash				
	Stromboli	I. Bergman-M. Vitale				
	Tarzan and the Slave Girl	L. Barker-V. Brown-R. Alda				
	Tattooed Stranger, The	J. Mills-P. White				
	Treasure Island *T	B. Driscoll-R. Newton				a12/17/49
	Vendetta	H. Brooke-F. Domergue				a5/10/47
	Wagon Master	B. Johnson-J. Dru				
	Weep No More	J. Cotten-Valli				a7/3/48
	White Tower, The *T	G. Ford-Valli				a10/29/49

REPUBLIC

	CURRENT			Rel. Date		
817	Alias the Champ (C)F	Gorgeous George-A. Long	60	11/15/49		b10/29/49
4904	Blonde Bandit	R. Rockwel-D. Patrick	60	12/22/49		a10/22/49
814	Brimstone *U (W-D)F	R. Cameron-W. Brennan-A. Booth	90	8/11/49		b9/10/49
843	Down Dakota Way *U (W)F	R. Rogers-D. Evans	66	9/9/49		b9/3/49
4902	Fighting Kentuckian, The (Melo.)F	J. Wayne-V. Ralston	100	11/5/49		b9/17/49
816	Flame of Youth (D)F	B. Fuller-R. McDonald	60	9/22/49		b10/1/49
812	Flaming Fury (D)F	R. Roberts-Geo. Cooper	59	7/28/49		b7/9/49
844	Golden Stallion, The *U (M-W)F	R. Rogers-D. Evans	67	11/15/49		b11/12/49
811	Hellfire *U (W-D)F	W. Elliott-M. Windsor-F. Tucker	90	6/26/49		b6/11/49
4901	Kid from Cleveland, The (D)F	G. Brent-L. Bari-Cleve. Indians	89	9/5/49		b9/10/49
806	Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80	4/25/49		b2/19/49
815	Post Office Investigator (D)F	A. Long-W. Douglas-J. Donnell	59	9/1/49		b8/27/49
830	Red Menace, The (D)A	R. Rockwell-H. Axman	87	8/1/49		b5/28/49
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88	3/28/49		b2/5/49
810	Streets of San Francisco (G-D)F	R. Armstrong-M. Clark	60	4/15/49		b4/30/49
842	Susanna Pass *U (W)F	R. Rogers-D. Evans	67	4/29/49		b5/7/49

COMING

	Avengers, The	J. Carroll-A. Mara				a10/1/49
	Belle of Old Mexico	E. Rodriguez-R. Rockwell				a10/8/49
4941	Bells of Coronado *U	R. Rogers-D. Evans	67	1/8/50		a10/1/49

SHOWMEN'S TRADE REVIEW

Title	Company
Mother Didn't Tell Me	20th-Fox
Mule Train	Col.
Mutineers, The	Col.
My Blue Heaven	20th-Fox
My Brother Jonathan	Allied
My Dream Is Yours	WB
My Foolish Heart	RKO
My Friend Irma	Para.
Mysterious Desperado, The	RKO
Mystery Street	MGM
N	
Nancy Goes to Rio	MGM
Neptune's Daughter	MGM
Nevadan	Col.
Never Fear	EL
Night and the City, The	20th-Fox
Night Beat	WB
Night in Havana	Col.
Night Unto Night	WB
No Sad Songs for Me	Col.
No Way Out	20th-Fox
Not Wanted	FC
O	
Oh, You Beautiful Doll	20th-Fox
Oliver Twist	EL
Omoo-Omoo	Lippert
On the Town	MGM
Once More My Darling	U-I
Once Over Lightly	UA
Once Upon a Dream	EL
One Last Fling	WB
One Way Out	Col.
Our Very Own	RKO
Outbreak	20th-Fox
Outlaw, The	RKO
Outpost in Morocco	UA
Outrage	Para.
Outriders	MGM
Outside the Wall	U-I
P	
Paid in Full	Para.
Palomino	Col.
Passport to Pimlico	EL
Perfect Strangers	WB
Perfect Woman, The	EL
Petty Girl	Col.
Pinky	20th-Fox
Pirates of Capri	FC
Place in the Sun, A	Para.
Place of One's Own, A	EL
Please Believe Me	MGM
Police Story, The	Allied
Port of Missing Men	Rep.
Port of New York	EL
Portrait of Jennie	EL
Post Office Investigator	Rep.
Pretty Baby	WB
Prince of Foxes	20th-Fox
Prince of the Plains	Rep.
Prison Warden	Col.
Project X	FC
Q	
Quartette	EL
Quicksand	UA
R	
Radar Secret Service	Lippert
Rapture	FC
Reckless Moment, The	Col.
Red Canyon	UA
Red Danube, The	MGM
Red Desert	Lippert
Red, Hot & Blue	Para.
Red Light	UA
Red Menace, The	Rep.
Red Pony, The	Rep.
Red Shoes, The	EL
Reformer and the Redhead	MGM
Reluctant Widow, The	EL
Renegade of the West	RKO
Return of the Frontiersman	WB
Rider from Tucson	RKO
Riders in the Sky	Col.
Riders of the Range	RKO
Riders of the Whistling Pines	Col.
Riding High	Para.
Rim of the Canyon	Col.
Ringside	Lippert
Rock Bottom	WB
Rock Island Trail	Rep.
Rogues of Sherwood Forest	Col.
Romantic Age, The	EL
Rope of Sand	Para.
Roseanna McCoy	RKO
Roughshod	RKO
Rugged O'Riordans, The	U-I
Rupert	EL
Rusty Saves a Life	Col.
Rusty's Birthday	Col.
S	
Samson and Delilah	Para.
Sands of Iwo Jima	Rep.
Saraband	EL
Sarumba	EL
Savage Horde, The	Rep.
Savage Splendor	RKO
Scene of the Crime	MGM
Scott of the Antarctic	EL
Search for Danger	FC
Secret Garden, The	MGM
Secret of Saint Ives	Col.
September Affair	Para.
Shadow on the Wall	MGM
Shamrock Hill	EL
She Wore a Yellow Ribbon	RKO
Shoplifter	U-I
Side Street	MGM
Sierra	U-I
Silent Dust	Mono.
Singing Guns	Rep.
Skipper Surprises His Wife	MGM
Sky Dragon	Mono.
Sky Liner	Lippert
Slattery's Hurricane	20th-Fox
Sleep All Winter	Rep.
Sleeping Car to Trieste	EL

Title	Company
Smoke Jumpers	Mono.
So Long at the Fair	EL
Somewnere in the City	WB
Song of Surrender	Para.
Sons of New Mexico	Col.
Sons of the Musketeers	RKO
Sorrowful Jones	Para.
South Sea Sinner	U-I
Special Agent	Para.
Spring in Park Lane	EL
Square Dance Jubilee	Lippert
Square Dance Katy	Mono.
Stage Fright	WB
Stampede	Allied
Stars in My Crown	MGM
State Penitentiary	Col.
Storm Center	WB
Storm Over Wyoming	RKO
Story of Molly X, The	U-I
Story of Seabiscuit	WB
Strange Bargain	RKO
Strange Case of Madeline Smith, The	U-I
Stratton Story, The	MGM
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Stromboli	RKO
Summer Stock	MGM
Sundowners, The	EL
Sunken Treasure	EL
Sunset Boulevard	Para.
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tarnished	Rep.
Tarzan and the Slave Girl	RKO
Task Force	WB
Tattooed Stranger, The	RKO
Tell It to the Judge	Col.
Temptation Harbour	Mono.
Tension	MGM
Texas Dandy	EL
That Forsyte Woman	MGM
That Midnight Kiss	MGM
There Is No Escape	Lippert
There's a Girl in My Heart	Allied
They Live By Night	RKO
They Were Not Divided	EL
Thieves' Highway	20th-Fox
Third Man, The	SRO-EL
This Side of the Law	WB
Threat, The	RKO
Three Came Home	20th-Fox
Three Little Words	MGM
Ticket to Tomahawk, A	20th-Fox
Tight Little Island	U-I
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Torch, The	EL
Tough Assignment	Lippert
Trail of the Yukon	Mono.
Trapped	EL
Traveling Saleswoman	Col.
Treasure Island	RKO
Treasure of Monte Cristo	Lippert
Trigger, Jr.	Rep.
Trouble at Melody Mesa	Astor
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twelve O'Clock High	20th-Fox
Twilight in the Sierras	Rep.
Two Corridors East	20th-Fox
Typee	Mono.
Tyrant of the Sea	Col.

U

Under Capricorn	WB
Under the Sun of Rome	UA
Undercover Man	Col.
Undertow	U-I
United States Mail	Para.
Unmasked	Rep.

V

Vendetta	RKO
Vicious Years, The	FC
Victim, The	WB

W

Wabash Avenue	20th-Fox
Wagon Master	RKO
Waterloo Road	EL
We Were Strangers	Col.
Weaker Sex, The	EL
Weep No More	RKO
West of the Brazos	Lippert
Western Pacific Agent	Lippert
When Willie Comes Marching Home	20th-Fox
Whip, The	UA
Whirlpool	20th-Fox
White Heat	WB
White Tower	RKO
Will James' Sand	20th-Fox
Window, The	RKO
Without Honor	UA
Wolf Hunters	Mono.
Woman Hater	U-I
Woman in Hiding	U-I
Woman in the Hall, The	EL
Woman of Distinction	Col.

Y

Yellow Cab Man	MGM
Yes Sir, That's My Baby	U-I
Young Daniel Boone	Mono.
Young Man With a Horn	WB
Younger Brothers, The	WB
You're My Everything	20th-Fox
You're Only Young Twice	MGM

Z

Zamba	EL

	Federal Agent at Large	K. Taylor-D. Patrick					a12/3/49
	House by the River, The	L. Hayward-J. Wyatt-L. Bowman					
	Jungle Stampede	African native cast					a10/15/49
888	MacBeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107				b10/1/48
	Port of Missing Men	H. Denning-A. Towne					
	Rock Island Trail *U	F. Tucker-A. Mara					a10/22/49
	Sands of Iwo Jima (Wa-D)A	J. Wayne-J. Agar	109				b12/17/49
	Savage Horde, The	W. Elliott-A. Booth-G. Withers					a7/2/49
	Singing Guns *U	V. Monroe-E. Raines					a11/26/49
	Sleep All Winter	W. Elliott-W. Brennan					
	Tarnished	A. Franz-D. Patrick					a12/3/49
	Trigger, Jr. *U	R. Rogers-D. Evans					
	Twilight in the Sierras *U	R. Rogers-D. Evans					a11/19/49
	Unmasked	B. Fuller-R. Rockwell		1/30/50			a11/19/49
	Westerns						
	Arizona Cowboy	R. Allen					
867	Bandit King of Texas (W)F	A. Lane-E. Waller		60	8/26/49		b10/8/49
	Code of the Silver Sage	A. Lane-E. Waller		60			
	Gunmen of Abilene	A. Lane-E. Waller					
868	Navajo Trail Raiders (W)F	A. Lane-E. Waller		60	10/15/49		b10/29/49
4971	Pioneer Marshal	M. Hale-P. Hurst		60	12/24/49		
4961	Powder River Rustlers	A. Lane-E. Waller		60	11/25/49		
856	Ranger of Cherokee Strip (W)F	M. Hale-P. Hurst		60	11/4/49		b11/26/49
	Redwood Forest Trail	R. Allen					a11/12/49
855	San Antone Ambush (W)F	M. Hale-P. Hurst		60	10/1/49		b10/15/49
854	South of Rio (W)F	M. Hale-P. Hurst		60	7/22/49		
866	Wyoming Bandit, The (W)F	A. Lane-E. Waller		60	7/15/49		b8/6/48

SELZNICK RELEASING ORGANIZATION

	Fallen Idol, The (D)A	R. Richardson-M. Morgan		94	Nov. '49		b8/28/48
	Gone to Earth *T	J. Jones-D. Farrar					
	Third Man, The (D)A	J. Cotten-Valli-O. Welles		93	Jan. '50		b9/17/49

20th CENTURY-FOX

CURRENT

916	Beautiful Blonde From Bashful Bend *T (C)F	Grable-Romero-Vallee-San Juan		79	June '49		b5/28/49
908	Canadian Pacific *C (D)F	R. Scott-J. Wyatt		93	Apr. '49		b3/12/49
922	Come to the Stable (D)F	L. Young-C. Holme		94	Sept. '49		b6/25/49
926	Everybody Does It (C)F	L. Darnell-P. Douglas-C. Holm		98	Nov. '49		b9/3/49
914	Fan, The (D)A	Crain-Carroll-Sanders-Green		79	May '49		b4/2/49
925	Father Was a Fullback (C)F	F. MacMurray-M. O'Hara		84	Oct. '49		b8/20/49
930	Fighting Man of the Plains *C (W-D)F	R. Scott-J. Nigh		94	Dec. '49		b10/15/49
904	Forbidden Street, The (D)A	D. Andrews-M. O'Hara		91	June '49		b3/19/49
919	House of Strangers (D)A	R. Conte-S. Hayward-E. G. Robinson		101	July '49		b6/18/49
905	I Cheated the Law (D)A	T. Conway-S. Brodie		71	April '49		b1/15/49
923	I Was a Male War Bride (C)F	C. Grant-A. Sheridan		105	Sept. '49		b8/13/49
917	It Happens Every Spring (C)F	R. Milland-P. Douglas-J. Peters		87	June '49		b5/7/49
913	Mr. Belvedere Goes to College (C)F	C. Webb-S. Temple		83	May '49		b4/2/49
927	Oh, You Beautiful Doll *T (M)F	J. Haver-M. Stevens		93	Nov. '49		b9/17/49
931	Pinky (D)A	J. Crain-W. Lundigan		102	Nov. '49		b10/1/49
929	Prince of Foxes (D)F	T. Power-W. Hendrix-O. Welles		107	Dec. '49		b8/27/49
921	Slattery's Hurricane (D)A	R. Widmark-L. Darnell-V. Lake		83	Aug. '49		b8/6/49
924	Thieves' Highway (Melodrama) A	R. Conte-V. Cortesa-L. J. Cobb		95	Oct. '49		b9/3/49
915	Tucson (C)F	J. Lydon-P. Edwards-C. Russell		64	May '49		b5/14/49
918	Will James' Sand *T (D)F	M. Stevens-C. Gray-R. Calhoun		77	July '49		b4/30/49
920	You're My Everything *T (M-C-Romance)F	D. Dailey-A. Baxter		94	Aug. '49		b7/2/49

COMING

	Big Fall, The	J. Garfield-M. Prell					a10/8/49
	Black Rose, The *T	T. Power-C. Aubry					
	Broken Arrow *T	J. Stewart-D. Paget					a7/23/49
	Cariboo Trail *C	R. Scott-K. Booth					
	Cheaper By the Dozen *T	J. Crain-C. Webb-M. Loy					a11/5/49
005	Dakota Lil *C	Cameron-G. Montgomery-Windsor			Feb. '50		
001	Dancing in the Dark *T (M)F	W. Powell-M. Stevens-B. Drake		92	Jan. '50		b11/5/49
	Gun Fighter	G. Peck-H. Westcott					a10/15/49
	Love That Brute	P. Douglas-J. Peters					a9/3/49
006	Mother Didn't Tell Me	D. McGuire-W. Lundigan			Mar. '50		a7/30/49
	My Blue Heaven *T	B. Grable-D. Dailey					a12/17/49
	Night and the City, The	R. Widmark-G. Tierney					
	No Way Out	R. Widmark-L. Darnell					a12/10/49
	Outbreak	R. Widmark-P. Douglas					
007	Three Came Home	C. Colbert-P. Knowles		106	Mar. '50		a6/18/49
	Ticket to Tomahawk, A *T	D. Dailey-A. Baxter					a10/1/49
004	Twelve O'Clock High	G. Peck-H. Marlowe			Feb. '50		a6/25/49
	Two Corridors East	M. Clift-P. Douglas					a11/26/49
	Wabash Avenue *T	B. Grable-V. Mature			Mar. 50		a7/16/49
003	When Willie Comes Marching Home	D. Dailey-C. Calvet			Feb. '50		a9/3/49
002	Whirlpool (D)A	Tierney-Conte-J. Ferrer-Bickford		97	Jan. '50		b11/26/49

UNITED ARTISTS

CURRENT

	Africa Screams (C)F	Abbott & Costello-F. Buck		79	June '49		b5/7/49
	Big Wheel, The (D)F	M. Rooney-T. Mitchell		92	11/5/49		b11/12/49
	Black Magic (D)F	O. Welles-N. Guild		105	8/19/49		b8/20/49
	Champion (D)A	K. Douglas-M. Maxwell		99	5/20/49		b3/19/49
	Concert Magic (M)F	Y. Menuhin-Hollywood Symphony		72	Special		b10/23/48
	Crooked Way, The (G-D)A	J. Payne-S. Tufts-E. Drew		90	4/22/49		b4/30/49
	Great Dan Patch, The (D)F	D. O'Keefe-G. Russell		94	7/22/49		b7/16/49
	Home of the Brave (D)A	J. Edwards-J. Corey-S. Brodie		85	June '49		b4/30/49
	Impact (D)A	B. Donlevy-E. Raines-H. Walker		111	4/1/49		b3/19/49
	Kiss for Corliss, A (C)F	S. Temple-D. Niven		88	11/25/49		b10/22/49
	Love Happy (C)F	Marx Bros.-I. Massey-Vera-Ellen		82	Aug. '49		b10/15/49
	Mrs. Mike	D. Powell-E. Keyes		99	12/17/49		a8/27/49
	Outpost in Morocco (D)F	G. Raft-M. Windsor-A. Tamiroff		92	5/6/49		b3/26/49
	Red Light (D)F	G. Raft-V. Mayo		84	9/30/49		b8/20/49
	Too Late for Tears (D)A	L. Scott-D. Duryea-D. DeFore		99	7/8/49		b4/9/49
	Under the Sun of Rome (Italian) (D)A	Non-professional cast		100	Special		b10/15/49
	Without Honor (D)A	L. Day-D. Clark		69	10/10/49		b11/12/49

COMING

	Champagne for Caesar	R. Colman-C. Holme					a12/10/49
	D.O.A.	E. O'Brien-P. Britton					a12/10/49
	Deadly Is the Female (D)A	P. Cummins-J. Dall		87	Jan. '50		b11/12/49
	Escape If You Can	P. Henreid-C. McLeod					
	Esperanza (Argentine)	J. Ben-Ami					
	Here Lies Love	R. Young-B. Drake					
	If This Be Sin	M. Loy-R. Greene			Feb. '50		
	Indian Scout	G. Montgomery-E. Drew		71	Feb. '50		a8/21/48
	Iron Cage, The	C. Romero-J. Havoc					
	Iroquois Trail, The	G. Montgomery-B. Marshall					
	Johnny Holiday	W. Bendix-H. Carmichael					
	Johnny One-Eye	P. O'Brien-W. Morris-D. Moran					
	Men, The	M. Brando-T. Wright					

Once Over Lightly	W. Hendrix-E. O'Brien					
Quicksand	M. Rooney-Jeanne Cagney-P. Lorre			3/15/50		a5/7/49
Whip, The	D. Duryea-G. Storm-H. Marshall					
Westerns						
Girl from San Lorenzo	D. Renaldo-L. Carrillo					
Satan's Cradle (W)F	D. Renaldo-L. Carrillo	60		10/7/49		b11/10/49

UNIVERSAL-INTERNATIONAL

CURRENT

707 Abandoned (D)F	D. O'Keefe-G. Storm	79		Oct. '49		b10/8/49
702 Abbott & Costello Meet the Killer, Boris Karloff (C-My)F	Abbott & Costello-B. Karloff	84		Aug. '49		b8/6/49
695 Arctic Manhunt (D)F	M. Conrad-C. Thurston	69		May '49		b8/27/49
903 Bagdad *T (D)F	M. O'Hara-V. Price	82		Nov. '49		b11/26/49
704 Blue Lagoon, The *T (Romance)A	J. Simmons-D. Houston	101		Aug. '49		b3/12/49
699 Calamity Jane and Sam Bass *T (W-D)F	Y. DeCarlo-H. Duff	85		July '49		b6/4/49
708 Christopher Columbus *T(D)F	F. March-F. Eldridge-F. L. Sullivan	104		Oct. '49		b6/18/49
694 City Across the River (D)F	S. McNally-J. Corey	90		May '49		b2/26/49
901 Free for All (C)F	R. Cummings-A. Blyth	83		Nov. '49		b11/12/49
706 Gal Who Took the West *T (W-C-D)F	Y. DeCarlo-S. Brady	84		Sept. '49		b9/17/49
Hamlet (D)F	L. Olivier-J. Simmons	150		Sept. '49		b5/15/49
698 Illegal Entry (D)A	H. Duff-M. Toren-G. Brent	84		June '49		b6/11/49
700 Johnny Stool Pigeon (D)F	D. Duryea-H. Duff-S. Winters	75		July '49		b7/16/49
693 Lady Gambles, The (D)A	B. Stanwyck-R. Preston-S. McNally	99		May '49		b5/14/49
692 Ma and Pa Kettle (C)F	M. Main-P. Kilbride	75		Apr. '49		b3/26/49
703 Once More, My Darling (C)F	R. Montgomery-A. Blyth-J. Cowl	92		Aug. '49		b7/30/49
697 One Woman's Story (D)A	A. Todd-C. Rains-T. Howard	91		June '49		b2/12/49
691 Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82		Apr. '49		b2/5/49
902 Story of Molly X, The (D)A	J. Havoc-John Russell	82		Nov. '49		b11/12/49
709 Sword in the Desert (D)A	M. Toren-D. Andrews	99		Oct. '49		b8/27/49
696 Take One False Step (D)F	W. Powell-S. Winters-J. Gleason	94		June '49		b6/4/49
Undertow (D)A	S. Brady-D. Hart	70		Dec. '49		b12/3/49
701 Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	69		July '49		b11/13/48
705 Yes Sir, That's My Baby *T (C-M)F	D. O'Connor-G. DeHaven-C. Coburn	81		Sept. '49		b8/13/49

COMING

Adam and Evelyne (C-D)A	S. Granger-J. Simmons	92				b5/21/49
All Over the Town (C)F	S. Churchill-N. Wooland	88				b2/26/48
Astonished Heart, The	N. Coward			Mar. '50		
Blind Goddess, The (D)A	E. Portman-M. Denison	88				b9/25/48
Borderline	F. MacMurray-C. Trevor			2/9/50		
Buccaneer's Girl *T	Y. DeCarlo-P. Friend			Mar. '50		a9/3/49
Cardboard Cavalier (C)F	S. Field-M. Lockwood	97				b4/23/49
Comanche Territory *T	M. O'Hara-MacD. Carey					a10/1/49
Confidential Squad	R. Conte-C. Gray					
Curtain Call at Cactus Creek *T	D. O'Connor-G. Storm					a4/9/49
Daybreak (D)A	A. Todd-E. Portman	81				b7/16/49
Death on a Side Street	J. Mason-M. Toren					
Deported	M. Toren-J. Chandler					a12/3/49
Double Crossbones	D. O'Connor-H. Carter					a10/15/49
Francis (C)F	D. O'Connor-P. Medina	91		Feb. '50		b12/17/49
723 Girl in the Painting, The (D)A	M. Zetterling-R. Beatty-G. Rolfe	90				b12/25/48
Her Man Gilbey (C)F	M. Wilding-P. Ward-L. Palmer	77				b6/18/49
Kid from Texas, The *T	A. Murphy-G. Storm			Feb. '50		a7/2/49
Ma and Pa Kettle Go to Town	M. Main-P. Kilbride			Apr. 50		a10/8/49
Outside the Wall	R. Basehart- M. Maxwell			Feb. '50		a10/29/49
Rugged O'Riordans, The	Australian cast	76		Jan. '50		
Shoplifter	S. Brady-M. Freeman			Mar. '50		a12/3/49
Sierra *T	A. Murphy-W. Hendrix			Apr. '50		a10/1/49
903 South Sea Sinner	S. Winters-MacD. Carey	88		Jan. '50		a8/6/49
Strange Case of Madeline Smith, The	A. Todd			Apr. 50		
Tight Little Island (C)A	B. Radford-J. Greenwood	81				b12/3/49
Woman in Hiding (D)F	I. Lupino-H. Duff	92		Jan. '50		b12/17/49

WARNER BROS.

CURRENT

908 Always Leave Them Laughing (C)F	M. Berle-V. Mayo	116		11/26/49		b11/26/49
906 Beyond the Forest (D)A	B. Davis-J. Cotten	96		10/22/49		b10/22/49
824 Colorado Territory (W)F	J. McCrea-V. Mayo	94		6/11/49		b5/21/49
821 Flamingo Road (D)A	J. Crawford-Z. Scott-S. Greenstreet	94		4/30/49		b4/9/49
827 Fountainhead, The (D)A	G. Cooper-P. Neal-R. Massey	114		7/2/49		b6/25/49
828 Girl From Jones Beach (C)F	V. Mayo-R. Reagan-E. Bracken	78		7/16/49		b6/25/49
817 Homicide (My)A	R. Douglas-H. Westcott-R. Alda	77		4/2/49		b3/12/49
902 House Across the Street (My)A	W. Morris-J. Paige-B. Bennett	69		9/10/49		b8/20/49
831 It's a Great Feeling *T (C-M)F	D. Morgan-D. Day-J. Carson	85		8/20/49		b7/30/49
816 Kiss in the Dark, A (C-M)F	J. Wyman-D. Niven	88		3/26/49		b3/5/49
911 Lady Takes a Sailor, The (C)F	J. Wyman-D. Morgan	99		12/24/49		b12/3/49
829 Look for the Silver Lining *T (M-B)F	J. Haver-R. Bolger-G. McRae	106		7/30/49		b6/25/49
820 My Dream Is Yours *T (M)F	Carson-Day-Bowman-Arden	101		4/16/49		b3/19/49
822 Night Unto Night (D)A	R. Reagan-V. Lindfors	84		5/14/49		b4/23/49
830 One Last Fling (C)F	A. Smith-Z. Scott	64		8/6/49		b7/9/49
907 Story of Seabiscuit, The *T (D)F	S. Temple-B. Fitzgerald	93		11/12/49		b10/29/49
903 Task Force (part *T) (D)A	G. Cooper-J. Wyatt-W Morris	116		9/24/49		b9/3/49
904 Under Capricorn *T (Hist. Romance)F	I. Bergman-J. Cotten-M. Wilding	117		10/8/49		b9/10/49
901 White Heat (Melodrama)A	J. Cagney-V. Mayo-E. O'Brien	114		9/3/49		b8/27/49
823 Younger Brothers, The *T (W)F	W. Morris-J. Paige-B. Bennett	77		5/28/49		b5/7/49

COMING

After Nightfall	D. Brian-M. Reynolds					a12/17/49
Backfire	V. Lindfors-E. O'Brien					a1/8/49
Barricade *T	D. Clark-R. Massey-R. Roman					a7/23/49
Bright Leaf	G. Cooper-L. Bacall-J. Carson					
Caged	E. Parker-A. Moorehead					a12/3/49
905 Chain Lightning	Bogart-Parker-Massey-Whorf			1/28/50		a9/3/49
Colt .45	R. Scott					
Daughter of Rosie O'Grady *T	J. Haver-G. MacRae					a12/3/49
Glass Menagerie, The	J. Wyman-K. Douglas-G. Lawrence					a12/10/49
Golden Madonna, The (C-D)A	P. Calvert-M. Rennie	90				b5/14/49
913 Hasty Heart, The (D)F	R. Reagan-P. Neal-R. Todd	99		1/14/50		b9/24/49
Hawk and the Arrow, The	B. Lancaster-V. Mayo					a12/17/49
912 Inspector General, The *T (C-M)F	D. Kaye-B. Bates	102		12/31/49		b11/19/49
Montana *T	E. Flynn-A. Smith					a12/18/48
Night Beat	W. Douglas-A. Hale-R. Alda					a8/28/48
Perfect Strangers	G. Rogers-D. Morgan					a8/27/49
Pretty Baby	D. Morgan-Z. Scott-B. Drake					
Return of the Frontiersman *T	G. McRae-R. Calhoun					a7/9/49
Rock Bottom, The	E. Parker-P. Neal					a12/17/49
Stage Fright	J. Wyman-M. Dietrich-R. Todd					a11/26/49
Storm Center	G. Rogers-R. Reagan					
This Side of the Law	Lindfors-Smith-Paige-Douglas					a1/22/49
Victim, The	J. Crawford-D. Brian					a12/17/49
Young Man With a Horn	K. Douglas-L. Bacall-D. Day					a9/3/49

ADVANCE DATA
On Forthcoming Product

The Killer That Stalked New York (Columbia). Principals: Evelyn Keyes, Charles Korvin. Director, Earl McEvoy. A young woman, smuggle valuable diamonds into the United States, becomes ill, but is released from the hospital. After her release the doctors find that she is a smallpox carrier. The police are after her both to recover the diamonds and to save the city from an epidemic.

The Black Rose (20th Century-Fox) Technicolor. Principals: Tyrone Power, Orson Welles, Cecile Aubrey. Director, Henry Hathaway. In 13th Century England, a young Saxon, who has fallen into disfavor with the King, flees to the East. His travels lead him through many lands and finally to China. He returns to England where his exploits win him a knighthood and his old family estate.

The Men (United Artists) Principals: Marlon Brando, Teresa Wright. Director, Fred Zinnemann. This is the story of the paraplegics, of the veterans who lost the use of the lower part of their bodies, and of one paraplegic's marriage and struggle to adjust.

Mystery Street (MGM) Principals: Ricardo Montalban, Sally Forrest, Bruce Bennett. Director, John Sturges. Plot: Expose of the hidden murders which are undetected and written off as accidental death.

Duchess of Idaho (MGM) Technicolor. Principals: Esther Williams, Van Johnson, John Lund. Director, Robert Z. Leonard. A young woman, trying to open the eyes of a wealthy young executive to the charms of her roommate, finds the executive and an orchestra leader both in love with her.

Beyond the Purple Hills (Columbia) Principals: Gene Autry, Jo Dennison, Pat Buttram. Gene saves his best friend from hanging for the murder of his father.

Customs Agent (Columbia) Principals: William Eythe, Griff Barnett, Marjorie Reynolds. Director, Seymour Friedman. A customs agent joins a narcotics ring and uncovers the evidence needed to round them up.

State Penitentiary (Columbia) Principals: Warner Baxter, Karin Booth, Robert Shayne. Director, Lew Landers. An aviation engineer, convicted of embezzling, escapes prison, gets the goods on the guilty man, and clears himself.

Three Little Words (MGM) Technicolor. Principals: Fred Astaire, Red Skelton, Vera-Ellen. Director, Richard Thorpe. When the male member of a dance team injures his knee, he teams with a song plugger and turns to writing music in this story of tin-pan alley and vaudeville when the old Orpheum circuit was in its heyday.

Summer Stock (MGM) Technicolor. Principals: Judy Garland, Gene Kelly, Gloria De Haven, Phil Silvers, Eddie Bracken. Director, Charles Walters. When a farm girl's sister returns to the farm with a summer stock company, the girl understudies her sister's part and goes with the company to a career on Broadway.

PICTURES STARTED LAST WEEK

MGM. Kiss of Fire (Technicolor)—Principals: Mario Lanza, Katherine Grayson, David Niven. Director, Norman Taurog.

20th CENTURY-FOX. Outbreak—Principals: Richard Widmark, Paul Douglas, Barbara Bel Geddes. Director, Elia Kazan.

UNITED ARTISTS. Once Over Lightly—Principals: Edmond O'Brien, Wanda Hendrix, Rudy Vallee. Producer-Director, Albert S. Rogell.

INDEPENDENT. Destination Murder—Principals: Joyce Mackenzie, John Archer, Hurd Hatfield. Producer-Director, Edward Cahn.

REPUBLIC. Sleep All Winter—Principals: William Elliott, Walter Brennan, Marie Windsor. Co-Directors, Dorrell & Stuart McGowan.

TITLE CHANGES

"Dynamite Trail" (RKO) now DYNAMITE PASS.

RE-ISSUES (Nationally Released)

ASTOR PICTURES

			Time Mins.	Rel. Date
Across the Sierras	"Wild Bill" Elliott		60	5/1/50
Beyond the Sacramento	"Wild Bill" Elliott		59	11/1/49
Hands Across the Rockies	"Wild Bill" Elliott		61	8/1/50
Invisible Ghosts	B. Lugosi		66	9/15/49
King of Dodge City	"Wild Bill" Elliott		62	9/15/50
North from the Lone Star	"Wild Bill" Elliott		61	6/15/50
Prairie Schooners	"Wild Bill" Elliott		60	2/15/50
Son of Davy Crockett, The	"Wild Bill" Elliott		61	12/15/49
Spotlight Scandals	B. Gilbert-F. Fay		84	9/15/49
Wildcat of Tucson, The	"Wild Bill" Elliott		61	3/15/50

COLUMBIA

Desperadoes, The	R. Scott-G. Ford		85	Nov. '49
Renegades	E. Keyes-W. Parker		88	Nov. '49

EAGLE LION

Hit the Ice	Abbott & Costello		82	Dec. 49
I'll Be Seeing You	G. Rogers-J. Cotten		135	Dec. '49
Letter of Introduction	A. Menjou-A. Leeds		95	Oct. '49
006 Story of G. I. Joe, The	R. Mitchum-B. Meredith		107	Oct. '49

FAVORITE FILMS

Ghost Camera	I. Lupino		70	Nov. '49
Naked Man & Beast, Wild Men of Kalahari, and African Big Game	Jungle Combination		145	Oct. '49
Return of the Ape Man	B. Lugosi		70	12/1/49
Trouble Chasers	B. Gilbert-M. Rosenbloom		70	1/1/50

FILM CLASSICS

Back Street	C Boyer-M. Sullavan		89	Oct. '49
Scarlet Street	J. Bennett-E. G. Robinson		102	Oct. '49

METRO-GOLDWYN-MAYER

Blossoms in the Dust	G. Garson-W. Pidgeon		99	2/16/50
Johnny Eager	R. Taylor-L. Turner		107	12/22/49

MOTION PICTURE SALES CORP.

Tabu	Reri		83	10/1/49

PARAMOUNT

4907 Holiday Inn	Bing Crosby-F. Astaire		90	Dec. '49
4908 Lady Eve	B. Stanwyck-H. Fonda		90	Dec. '49
4913 So Proudly We Hail	Colbert-Goddard-Lake-Tufts		125	Mar. '50
4914 Wake Island	B. Donlevy-W. Bendix		87	Mar. '50

REALART

Frisco Sal	S. Foster-T. Bey		94	Sept. '49
Fury at Sea	F. Tone-C. Bruce		92	Sept. '49
Legion of Lost Flyers	W. Lundigan-J. Carson		63	Sept. '49
Sun Never Sets, The	D. Fairbanks, Jr.-B. Rathbone		96	Sept. '49
You Can't Cheat an Honest Man	W. C. Fields-E. Bergen		79	Oct. '49

20th CENTURY-FOX

Stormy Weather	Bill Robinson-L. Horne			Dec. '49

WARNER BROS.

909 Farewell to Arms, A	H. Hayes-G. Cooper		78	12/10/49
910 Hatchet Man, The	E. G. Robinson-L. Young		74	12/10/49

MISCELLANEOUS FEATURES

U. S.

Concert Magic (Concert Films)	Y. Menuhin		72.	b10/23/48
Lawton Story, The *C (Hallmark) (D)F	G. Prince		101	b4/9/49
Louisiana Story (Lopert)	J. Boudereaux		77	b10/2/48
Prejudice (Motion Picture Sales)	D. Bruce		57	b2/26/49
Quiet One (Mayer-Burstyn)	D. Thompson		67	
Story of Life (Crusades)	J. Crehan		67	b7/10/48
Strange Victory (Target)	V. Richardson		73	b7/24/48
Street Corner (Viro)	M. M. Jones		70.	b12/18/48
Street of Fallen Angels (Motion Pic. Sales)	M. Montez			
Thief of Venice (Motion Picture Sales)	M. Montez			
Wild Weed (Eureka) (Semi-doc-D)A	L. Leeds		80	b9/10/49

ARGENTINA

Ballad of Dolores, The (Lux) (D-M)A	I. Argentina		85.	b11/26/49

BELGIUM

Rubens (Discina) (Doc.)F	Art Works		45	b6/18/49

ENGLAND

Bonnie Prince Charlie *T (D)F	D. Niven		126	b11/13/48
Brighton Rock	R. Attenborough		92	b1/3/48
Case of Charles Peace (D)A	M. Martin-Harvey		89	b4/16/49
Dolwyn (London) (D)F	E. Evans		95	b5/14/49
Elizabeth of Ladymead *T (D)A	A. Neagle		97	b1/8/49
Facts of Love, The (Oxford) (C)A	G. Harker		80.	b12/3/49
Fame Is the Spur (Oxford) (D)A	M. Redgrave		98.	b10/4/47
Fools Rush In (C)A	S. A. Howes		82	b3/12/49
For Them That Trespass (D)A	S. Murray		95	b4/30/49
Ghosts of Berkeley Square	R. Morley		90	b11/1/47
Guinea Pig (Grandi) (D)A	R. Attenborough		98.	b10/30/48
History of Mr. Polly	J. Mills		96	b2/19/49
Interrupted Journey, The (D)A	V. Hobson		80	b8/20/49
Loves of Joanna Godden	G. Withers		85	b6/21/47
Madness of the Heart (D)A	M. Lockwood		105	b7/30/49
Man on the Run (D)A	D. Farr		83	b4/30/49
Mark of Cain	E. Portman		88	b1/17/48
Maytime in Mayfair *T (C-M)F	A. Neagle		95	b6/4/49
Mrs. Fitzherbert	P. Graves		99	b2/14/48
Private Angelo (C-D)A	P. Ustinov		107	b7/2/49
Showtime (English Films)	A. Todd		91	b6/5/48
Small Back Room	D. Farrar		104	b2/12/49
Small Voice	V. Hobson		83.	b11/27/48
That Dangerous Age (D)A	M. Loy		98	b5/14/49
Train of Events (D)A	V. Hobson		95	b8/27/49
Winslow Boy	R. Donat		117	b9/11/48

FRANCE

Chips Are Down (Lopert)	M. Presle		93	b2/12/49
Devil in the Flesh (A.F.E.) (D)A	G. Philipe		112	b5/21/49
Just a Big Simple Girl (Famous) (D)A	M. Sologne		100.	b12/3/49
Love Around the Clock (Nayfack) (D)A	Fernandel		90	b9/10/49
Love Story (Cine Classics) (D)A	O. Joyeux		90	b7/9/49
Man to Men (Siritzky)	J.-L. Barrault		100	b2/26/49
Monsieur Vincent (Lopert)	P. Fresnay		102	b1/1/49
Rumeurs (Famous Pictures) (D)A	J. Dumesnil		82	b5/14/49
Secrets of a Ballerina (Distinguished)	P. Blanchar		84	b1/8/49
Strangers in the House (Lopert) (D)F	Raimu		100	b12/3/49
Wench, The (Spalter) (D)A	M. Casares		90	b3/12/49

GERMANY

Affair Blum, The (Central Cinema) (D)A	K. Erhardt		109	b11/19/49
Germany Year Zero (Superfilm) (Doc-D)A	Non-professional cast		75	b10/15/49
Somewhere in Berlin (Central Cinema) (D)A	C. Knetschke		77	b9/10/49

GREECE

Voice of the Heart (Rex)	E. Veakis		100	

HUNGARY

It Happened in Europe (Lopert (D)A	M. Gabor		93	b10/8/49

ITALY

Bandit, The (Times Film) (D)A	A. Magnani		77	b6/11/49
Disillusion (C & B) (D)A	R. Ruggeri		90	b11/26/49
Earth Cries Out, The (Dubbed) (Lux) (Semi-doc-D)A	M. Berti		80	b9/10/49
Flight Into France (Lux) (Melodrama)A	F. Lulli		92	b8/6/49
Guaglio (Lux) (D)F	A. Celi		88	b5/14/49
His Young Wife (Armanac) (C-D)A	C. Campanini		98	b4/9/49
Iron Crown, The (Superfilm) (D)F	M. Girotti		100	b6/25/49
Lost Youth (Lux) (D)A	M. Girotti		90.	b11/12/49
Mafia (Lux) (D)A	M. Girotti		100.	b12/3/49
Merchant of Slaves, The (Lux) (Melo.)A	E. Fiermonte		90.	b11/19/49
Outcry (Crest) (D)A	L. Padovani		89	b3/26/49
Peddler and the Lady, The (Continental) (C)A	A. Magnani		90.	b12/10/49
Peddlin' In Society (Lux) (C)F	A. Magnani		85	b5/14/49
Prelude to Madness (Lux) (D)A	R. Lupi		79	b12/3/49
Professor, My Son (Lux) (C-D)F	A. Fabrizzi		86	b4/9/49
Return of the Eagle, The (Lux) (Melo.)F	R. Brazzi		113	b11/26/49
Shamed (Westport) (D)A	M. Girotti		85	b12/10/49
Wandering Jew, The (Globe) (D)A	V. Cortese		90	b4/9/49
Woman Trouble (Lux) (D)F	A. Magnani		85	b6/4/49

POLAND

The Last Stop (Times Film) (D)A	T. Gorecka		110	b4/23/49

SPAIN

Don Quixote de la Mancha (Azteca) (C-D)F	R. Rivelles		138	b6/11/49
Nail, The (Azteca) (D)A	R. Duran		95	b7/23/49

SWEDEN

Incorrigible (Foreign Service) (D)A	S. Jarrel		81	b6/11/49
Interlude (Globe)	V. Lindfors		83	b1/15/49
I Am With You (Dubbed) (Carlson) (Doc)F	N. Dahlgren		75	b3/5/49
Sunshine Follows Rain (Scandia) (D)F	M. Zetterling		100	b10/1/49

SHORT SUBJECT BOOKING GUIDE

Rel. No. Title — Rel. Date — Data

1948-49

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

COLUMBIA

THREE STOOGES COMEDIES (8)

1401 Heavenly Daze (16½)..... 9 2 — 9/25
1402 I'm A Monkey's Uncle (16) .10/7 — 10/23
1403 Mummy's Dummies (16)...11/4 — 1/22
1404 Crime on Their Hands (17½) .....12/9 — 3/12
1405 The Ghost Talks (16)..... 2/3 — 5/7
1406 Who Done It? (16)..... 3/3 — 5/21
1407 Hokus Pokus (16)..... 5/5 — 9/3
1408 Fuelin' Around (16)..... 7/7 — 12/10

CAN YOU TOP THIS? (2)

1411 #1 (13) .....11/18 — .....

ASSORTED & ALL-STAR COMEDIES (12)

1421 Billie Gets Her Man (17). 9/9 — 9/25
1422 Go Chase Yourself (17)....10/14 — 10/9
1423 Parlor, Bedroom and Wrath (16) .....12/16 — 4/2
1424 Radio Riot (16)..... 2/10 — 4/2
1425 Sunk in the Sink (16)..... 3/10 — 5/21
1426 Microspook (16) ..... 6/9 — 12/3
1431 A Pinch in Time (16)....11/11 — .....
1432 He's In Again (16½)..... 1/13 — 3/19
1433 Miss in a Mess (15½)..... 1/20 — 4/9
1434 Trapped by a Blonde (15½) ..... 4/7 — 9/3
1435 Flung by a Fling (16)..... 5/12 — 9/3
1436 Clunked in the Clink (16).. 7/13 — 12/10

COMEDY FAVORITES (Reissues) (6)

1441 Pest from the West (18½). 9/30 — .....
1442 Ay Tank Ay Go (16).....10/21 — .....
1443 Static in the Attic (19)...12/23 — .....
1444 Nothing But Pleasure (17). 3/31 — .....
1445 A Rookie's Cookie (17)... 5/19 — .....
1446 Crazy Like a Fox (18½)... 6/16 — .....

COLOR RHAPSODIES (8)

1501 Pickled Puss (6½)..... 9/2 — 9/25
1502 Lo, The Poor Buffal (6½)..11/4 — 1/1
1503 Coo-Coo Bird Dog (6)..... 2/3 — 4/30
1504 Grape Nutty (6)..... 4/14 — 10/22
1505 Cat-Tastrophy (6) ..... 6/30 — .....

ONE-REEL SPECIAL

1551 Candid Microphone No. 1 (11).....10/21 — .....
1552 Candid Microphone No. 2 (10½)..... 3/3 — 5/7
1553 Candid Microphone No. 3 ( )..... 8/19 — .....

COLOR FAVORITES (Reissues) (8)

1601 The Stork Takes a Holiday (8) ..... 9/9 — .....
1602 Swing Monkey Swing (8)..10/14 — .....
1603 The Little Match Girl (8½) .....11/25 — .....
1604 Glee Worms (7½).....12/16 — .....
1605 A Boy and His Dog (7)... 1/6 — .....
1606 Spring Festival (8)..... 3/17 — .....
1607 Indian Serenade (8)..... 5/5 — .....
1608 Two Lazy Crows (7)..... 7/13 — .....

FOX AND CROW (8)

1701 Robin Hoodlum (7).....11/23 — 3/12
1702 Magic Fluke (7)..... 3/24 — 5/21

VERA VAGUE LAFF TOURS (8)

1751 A Lass in Alaska (10½)..10/28 — 10/9
1752 Sitka Sue (10½)..... 1/20 — 4/2

WORLD OF SPORTS (12)

1801 Diving Champion (9½)... 9/23 — 10/2
1802 Acrobatic Babies (8).....10/14 — 10/23
1803 Babe Didrickson, Queen of Sports (9).....11/25 — 2/12
1804 Flashing Fins (10).....11/23 — 3/12
1805 Mrs. Golf (8½)..... 2/24 — 4/30
1806 Trigger Magic (10)..... 3/17 — 7/30
1807 Lady of the Links (8)..... 4/28 — 10/22
1808 Racing Greyhounds (9½). 5/26 — 12/3
1809 Rasslin' Riot (8½)..... 6/23 — 12/3
1810 West Point Track & Field (9) ..... 7/27 — 12/10

FILM NOVELTIES (8)

1901 Rhapsody on Ice (9).....11/23 — 3/12
1902 America's Heritage of Hospitality (10½) ..... 8/25 — .....

THRILLS OF MUSIC (12)

1951 Elliot Lawrence & Orch. (10½) ..... 9/23 — 9/25
1952 Ray Eberle & Orch. (10)...11/4 — 2/12
1953 Louis Prima & Orch. (10).12/16 — 4/2
1954 Buddy Rich & Orch. (10) ..... 1/20 — 4/9
1955 Charlie Spivak & Orchestra (10) ..... 3/24 — 7/30
1956 Frankie Carle & Orch. (9). 4/21 — 9/3

SCREEN SNAPSHOTS (12)

1851 Hollywood Holiday (9)..... 9/2 — 10/2
1852 A Day at C.B.S. (9½)...10/7 — 1/3
1853 Stars to Remember (9½)..11/18 — 2/12
1854 Hollywood Santa Claus Lane (10) .....12/23 — .....
1855 A Rainy Day in Hollywood (10) ..... 1/27 — 4/30
1856 Frank Borzage Golf Tournament (10) ..... 3/3 — 5/21
1857 Medals for Hollywood Stars (9½) ..... 4/14 — .....
1858 Vacation at Del Mar (10½) ..... 5/12 — 12/3
1859 Hollywood's Happy Homes (9½) ..... 6/16 — 12/3
1860 Howdy Podner (9½)..... 7/20 — .....

COMMUNITY SINGS (8)

1651 Baby Face (9)..... 9/16 — 10/2
1652 My Happiness (10).....10/21 — 1/22
1653 It's Magic (9½).....12/23 — 4/2
1654 Bouquet of Roses (9½).... 3/10 — 4/30
1655 June in January (10)..... 4/21 — 10/22
1656 My Blue Heaven (9½)..... 7/7 — 10/29

SERIALS (4)

1120 Congo Bill (15 Chapters)..10/28 — .....
1140 Bruce Gentry (15 Chapters) 2/10 — .....
1160 Great Adventures of Wild Bill Hickok (15 Chapters) (Reissue) ..... 9/8 — .....
1180 New Adventures of Batman & Robin (15 Chapters).. 5/26 — .....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31 Old Rockin' Chair Tom (7). 9/18 — 1/15
W-32 Lucky Ducky (8).....10/9 — .....
W-33 Professor Tom (8).....10/20 — 3/12
W-34 The Cat That Hated People (7) .....11/20 — 2/26
W-35 Mouse Cleaning (8).....12/11 — 3/5
W-36 Goggle Fishing Bear (7).... 1/15 — 4/30
W-37 Bad Luck Blackie (7)..... 1/22 — 4/9
W-38 Polka Dot Puss (8)..... 2/26 — 6/4
W-39 Senor Droopy (8)..... 4/9 — 7/30
W-40 Hatch Up Your Troubles (8) ..... 5/14 — 7/30
W-41 Meet King Joe (8)..... 5/28 — 9/17
W-42 The Little Orphan (8)..... 4/30 — 8/6
W-43 House of Tomorrow (7).... 6/11 — 9/17
W-44 Heavenly Puss (8)..... 7/9 — .....
W-45 Doggone Tired (8)..... 7/30 — .....
W-46 Wags to Riches (8)..... 8/13 — .....

PETE SMITH SPECIALTIES (10)

S-51 Why Is It? (7)..... 9/11 — 11/13
S-52 Pigskin Skill (8)..... 9/18 — 10/23
S-53 Ice Aces (8).....11/6 — 2/13
S-54 Let's Cogitate (8).....12/25 — 2/26
S-55 Super Cue Men (9)..... 1/29 — 4/9
S-56 What I Want Next (10).... 2/12 — 4/9
S-57 Scientifiquiz (9) ..... 4/2 — 6/4
S-58 Those Good Old Days (9).... 4/16 — 7/30
S-59 Fishing for Fun (9)..... 4/23 — 8/6
S-60 Football Thrills (9)..... 8/27 — .....

GOLD MEDAL CARTOONS (Reissues) (4)

W-21 The Little Goldfish (8)....11/20 — .....
W-22 Fine Feathered Friends (8).. 1/1 — .....
W-23 The Blue Danube (8)..... 4/2 — .....
W-24 Sufferin' Cats (8)..... 6/24 — .....

FITZPATRICK TRAVELTALKS (8)

T-11 Wandering Through Wales (9) .....10/16 — 2/14
T-12 Night Life in Chicago (9)....11/27 — 2/26
T-13 Scholastic England (8).....12/18 — 5/7
T-14 Ontario, Land of Lakes (10). 2/12 — 6/4
T-15 Calling on Michigan (10).... 3/5 — 7/23
T-16 Playlands of Michigan (9).... 3/26 — 7/23
T-17 Quebec in Summertime (10). 4/9 — 7/30
T-18 Roaming Through Northern Ireland (9) ..... 7/9 — .....

THE PASSING PARADE (6)

K-71 The City of Little Men (10).11/20 — 2/12
K-72 Annie Was a Wonder (10)... 1/27 — 4/9
K-73 Stuff for Stuff (9)..... 3/26 — 7/23
K-74 Mr. Whitney Had a Notion (11) ..... 5/7 — 7/30
K-75 Clues to Adventure (9)..... 6/11 — 9/24
K-76 Child City ( ) ..... — .....

MGM SPECIALS (4)

A-1 Mighty Manhattan (20).....7/30 — 5/28
A-2 Heart to Heart (21)..... 5/21 — 10/22

PARAMOUNT

PACEMAKERS

K8-1 Appointment With Baby (11).10/8 — 1/8
K8-2 Mr. Groundling Takes the Air (11) .....12/3 — 1/22
K8-3 Make Mine Monica (11).... 1/14 — 2/26
K8-4 The MacAdemy Awards (8).. 2/18 — 4/30
K8-5 I Remember You (11)..... 3/18 — 5/7
K8-6 My Silent Love (11)..... 4/22 — 10/22
K8-7 The Lambertville Story (10). 5/20 — 9/3
K8-8 Southward Ho Ho! (11)..... 6/17 — 9/17
K8-9 Roller Derby Girl (10)..... 7/8 — 10/15
K8-10 Neighbors in the Night (11) 7/29 — 10/15
K8-11 The Football Fan (11).... 9/9 — .....
K8-12 Strawhat Cinderella (11).. 9/23 — .....

NOVELTOON

P8-1 The Mite Makes Right (8)..10/ — 1/15
P8-2 Hector's Hectic Life (7)....11/19 — 1/8
P8-3 Old Shell Game (7).....12/17 — 2/19
P8-4 The Little Cut-up (7).....12/17 — 2/26
P8-5 Hep Cat Symphony (7)..... 2/4 — 4/30
P8-6 The Lost Dream (8)..... 3/18 — 5/21
P8-7 Little Red School Mouse (7). 4/15 — 7/16
P8-8 A Haunting We Will Go (9) 5/13 — 10/22
P8-9 A Mutt in a Rut (8)..... 5/27 — 10/22
P8-10 Campus Capers (7)..... 7/1 — 9/17

SCREEN SONG

X8-1 Readin' Ritin' and Rhythmetic (7) .....10/22 — 1/15
X8-2 The Funshine State (8)..... 1/7 — 2/26
X8-3 The Emerald Isle (7)..... 2/25 — 4/30
X8-4 Comin' Round Mountain (7). 3/11 — 5/21
X8-5 The Stork Market (8)..... 4/8 — 7/16
X8-6 Spring Song (7)..... 6/3 — 10/22
X8-7 The Ski's the Limit (8)..... 6/24 — 9/24
X8-8 Toys Will Be Toys (7)..... 7/15 — 10/8
X8-9 Farm Foolery (8)..... 8/5 — 10/8
X8-10 Our Funny Finny Friends (7) ..... 8/26 — 10/8
X8-11 Marriage Wows (7)..... 9/16 — 12/10
X8-12 The Big Flame Up (7).... 9/30 — 12/10

SPEAKING OF ANIMALS

Y8-1 The Gnu Look (10).....10/29 — 1/15
Y8-2 Calling All Animals (10).... 1/7 — 2/26
Y8-3 Meet the Champ (9)..... 2/11 — 4/30
Y8-4 Hocus Focus (10)..... 4/22 — 7/30
Y8-5 Goin' Hollywood (10)..... 6/10 — 9/17
Y8-6 Video Hounds (10)..... 8/12 — 10/15

G. RICE SPORTLIGHT

R8-1 Hot Rod Speedsters (10)...11/5 — 12/16
R8-2 Acrobatic Illini (10)..... 1/7 — 2/19
R8-3 Sno' Time for Learning (10). 1/21 — 2/26
R8-4 In the Driver's Seat (10)... 3/4 — 4/30
R8-5 Best of Breed (10)..... 4/8 — 9/3
R8-6 Fairway Champions (10)... 5/6 — 10/22
R8-7 Top Figure Champs (10).... 6/10 — 9/17
R8-8 Sporting Spheres (10)..... 7/8 — 10/15
R8-9 Official Business (10)..... 8/5 — 10/15
R8-10 Running the Keys (10)... 9/16 — 12/10

POPEYE

E8-1 Robin Hoodwinked (7).....11/18 — 1/22
E8-2 Symphony in Spinach (7)...12/31 — 4/30
E8-3 Popeye's Premiere (11).... 3/25 — 5/7
E8-4 Lumber Jack and Jill (7)... 5/27 — 10/22
E8-5 Hot Air Aces (7)..... 6/24 — 9/17
E8-6 A Balmy Swami (7)..... 7/22 — 10/15
E8-7 Tar With a Star (7)..... 8/12 — 10/15
E8-8 Silly Hill Billy (7)..... 9/9 — 10/29

UNUSUAL OCCUPATIONS

L8-1 The Glass Orchestra (10)....11/26 — 1/8
L8-2 The Early Bird (10)..... 1/28 — 4/30
L8-3 The Flying Dancers (10)... 3/11 — 6/4
L8-4 The Fall Guy (11)..... 4/15 — 7/16
L8-5 Flying Grandmother (10)... 6/3 — 10/22
L8-6 The Sky Rider (11)..... 7/15 — 10/15

POPULAR SCIENCE

J8-1 Solar Secrets (10).....12/24 — 2/19
J8-2 The Stocking Yarn (10)..... 2/4 — 4/30
J8-3 White Magic (11)..... 4/1 — 6/4
J8-4 Air Force Fire Fighters (10). 4/29 — 8/6
J8-5 Seaweed Science (10)..... 6/17 — 9/17
J8-6 Talking Turkey (11)..... 8/19 — 10/15

RKO RADIO

THIS IS AMERICA (13)

93101 County Fair (18).....11/12 — 1/22
93102 Girls in White (17).....12/10 — 1/22
93103 Berlin Powder Keg (17).. 1/20 — 4/30
93104 Our Daily Bread (16)..... 2/4 — 4/2
93105 On Watch (16)..... 3/4 — 4/23
93106 Wonder House (16)..... 4/1 — 4/30
93107 Fraud Fighters (15)..... 4/29 — 9/3
93108 Love That Beauty (16).... 5/27 — 9/3
93109 Kentucky Derby Story (17). 6/24 — 9/24
93110 Hoodoo (17) ..... 7/22 — 11/12
93111 Canada Unlimited (15)... 8/19 — 11/12

MY PAL (4)

93201 Pal's Return (20).....11/26 — 3/5
93202 I Found a Dog (21)..... 4/1 — 7/30

SPECIAL (2)

93801 Basketball Headliners of 1949 (17)..... 4/22 — .....
93901 Football Headliners of 1948 (16) .....12/10 — .....
94807 Let's Go to the Movies (9). 5/13 — 1/15

COMEDY SPECIALS

93401 Contest Crazy (17).....10/1 — 12/14
93402 Heart Troubles (16)..... 3/11 — 5/14
93403 The Newlyweds (18)..... 8/19 — 11/12

LEON ERROL (6)

93701 Uninvited Blonde (16)....11/12 — 3/19
93702 Backstage Follies (19)....12/24 — 2/19
93703 Dad Always Pays (18)..... 2/18 — 5/7
93704 The Cactus Cut-Up (17)... 4/15 — 6/11
93705 I Can't Remember (16)... 6/10 — 9/3
93706 Oil's Well That Ends Well (17) ..... 8/5 — 9/24

SCREENLINERS (13)

94201 Jan August & His Piano (8) .....10/29 — .....
94202 Block Party (8).....11/26 — 3/5
94203 It Pays to Be Ignorant (8).12/24 — 3/5
94204 Men of the Shooting Stars (9) ..... 1/21 — 4/30
94205 Movie Memories (8)..... 2/18 — 5/14
94206 Shake Hands With Success (8) ..... 3/18 — 6/25
94207 Shush Money (8)..... 4/22 — 7/30
94208 Helicopter Magic (8)..... 5/13 — 9/3
94209 I Like Soap Because (9)... 6/10 — 9/24
94210 Mellow Dramas (8)..... 7/8 — 10/8
94211 Airline Glamour Girls (9). 8/5 — 11/12

WALT DISNEY CARTOONS (18)

94101 Pluto's Purchase (7)..... 7/9 — ....
94102 The Trial of Donald Duck (7) ..... 7/30 — 7/23
94103 Catnap Pluto (6)..... 8/13 — 9/22
94104 Inferior Decorator (7).... 8/27 — 7/23
94105 Pluto's Fledgling (7)..... 9/10 — 12/18
94106 Soup's On (8).....10/15 — ....
94107 Three for Breakfast (8)....11/5 — 3/12
94108 Mickey and the Seal (7)...12/3 — 3/12
94109 Tea for Two-Hundred (7)..12/24 — 3/5
94110 Pueblo Pluto (7)..... 1/14 — 3/19
94111 Donald's Happy Birthday (7) ..... 2/11 — 5/7
94112 Pluto's Surprise Package (7) ..... 3/4 — 5/21
94113 Sea Saits (8)..... 4/8 — 6/11
94114 Pluto's Sweater (7)..... 4/29 — 6/11
94115 Winter Storage (7)..... 6/3 — 7/30
94116 Bubble Bee (7)..... 6/24 — 9/3
94117 Honey Harvester (7)..... 8/5 — 9/3
94118 Tennis Racquet (7)..... 8/26 — 9/3

SPORTSCOPES (13)

94301 Texas Redhead (8)..... 9/24 — 1/22
94302 Frozen Fun (8).....10/22 — 3/12
94303 Athletic Stars (8).....11/19 — 3/12
94304 Fighting Tarpon (8).....12/17 — 3/19
94305 Game Birds (8)..... 1/14 — 4/30
94306 Waders of the Deep (8).... 2/11 — 5/7
94307 Canadian Roughriders (8).. 3/11 — 5/14
94308 Sports' Top Performers (8). 4/8 — 6/25
94309 Golf Masters (8)..... 5/6 — 9/3
94310 Mighty Marlin (9)..... 6/3 — 9/24
94311 Rolling Thrills (8)..... 7/1 — 10/8
94312 Calument Bluebloods (9)... 7/29 — 10/8
94313 Ice Kids (8)..... 8/26 — 11/12

RAY WHITLEY REVIVALS (4)

93501 Keep Shooting (17)..... 9/10 — ....
93502 Range Rhythm (18).....10/15 — ....
93503 Cactus Capers (17).....11/19 — ....
93504 California or Bust (18)...12/24 — ....

DISNEY REISSUE SERIES 2 (6)

94701 Goofy and Wilbur (8).....10/1 — ....
94702 Wynken, Blynken and Nod (8) .....11/19 — ....
94703 Pluto's Judgment Day (8). 1/28 — ....
94704 The Ugly Duckling (9)..... 3/18 — ....
94705 Country Cousin (9)..... 5/20 — ....
94706 Ferdinand the Bull (8).... 7/15 — ....

TRUE-LIFE ADVENTURES

93601 Seal Island (27)..... 5/15 — 5/7

REPUBLIC

SERIALS

891 Federal Agents vs. Underworld, Inc. (12 Chapters) ..... 1/29 — 5/5
892 Ghost of Zorro (12 Chapters) ..... 8/6 — .....
893 King of the Rocketmen (12 Chapters) .....10/29 — .....
894 King of the Jungleland (15 Chapters) (Reissue). 4/23 — ....

CARTOONS

881 Beyond Civilization to Texas (8) ..... 3/15 — 3/19
882 The Three Minnies (8).... 4/15 — 5/7
883 Romantic Rumbolia (8)... 6/1 — 9/3
884 Bungle in the Jungle (8).. 6/15 — ....

UNITED ARTISTS

LANTZ CARTUNES

Dog Tax Dodgers (7).....11/19 — .....
Wild & Woody (7).....12/31 — .....
Scrappy Birthday (7)..... 2/11 — .....
Drooler's Delight (7)..... 3/25 — .....
Bolero (7½) ..... — .....

UNIVERSAL-INTERNATIONAL

TECHNICOLOR CARTUNES (13)

Reissues

1321 Pantry Panic (7).....11/22 — .....
1322 Hollywood Matador (7)....12/13 — .....
1323 Mouse Trappers (7)..... 1/24 — .....
1324 Hams That Couldn't Be Cured (7) ..... 2/21 — .....
1325 The Screw Driver (7)..... 3/14 — .....
1326 Ace in the Hole (7)..... 4/4 — .....
1327 Goodbye, Mr. Moth (7).... 5/2 — .....
1328 Jukebox Jamboree (7)..... 5/30 — .....
1329 The Loan Stranger (7)... 6/27 — .....
1330 Dizzy Acrobat (7)..... 7/25 — .....
1331 Dizzy Kitty (7)..... 8/22 — .....
1332 Cow Cow Boogie (7)..... 9/19 — .....
1333 The Screwball (7).....10/17 — .....

SING AND BE HAPPY (8)

1381 Choo Choo Swing (10).....11/1 — 2/19
1382 The Year Around (10).....12/6 — .....
1383 Songs of Romance (8½).. 1/24 — 3/12
1384 Clap Your Hands (10)..... 3/7 — 7/2
1385 Moonlight Melodies (8)..... 4/25 — .....
1386 Minstrel Mania (9)..... 6/13 — 9/17
1387 Singing Along (10)..... 8/8 — 12/10
1388 Sailing With a Song (10)..10/3 — .....

VARIETY VIEWS (8)

1341 Canada Calls (9).....10/1 — 1/22
1342 They Went That A-Way (10) ..... 1/10 — .....
1343 Just a Little North (10).... 2/28 — 7/23
1344 Dynasty of Wonders (10).. 4/4 — 6/4
1345 Inch by Inch (9)..... 5/30 — .....
1346 Singing Is Fun (9)..... 8/22 — .....
1347 Beauty & the Beach (9).. 9/5 — .....
4348 You Don't Say! (10).....10/3 — .....

NAME BAND MUSICALS (13)

1301 Rhythm Masters (15).....12/8 — 2/15
1302 Lawrence Welk & Orch. (15) ..... 1/5 — 1/27
1303 Ted Weems & Orch. (15).. 2/2 — 7/2
1304 Les Brown & Band (15).... 3/2 — .....
1305 Duke Ellington & Orch. (15) 3/30 — .....
1306 Ted Fio Rito & Orch. (15) ..... 4/27 — 9/3
1307 Del Courtney & Orch. (15). 6/1 — .....
1308 Gene Krupa & Orch. (15).. 6/29 — .....

Rel. No.	Title	Rel. Date	Data
4309	Spade Cooley & Orch. (15)	7/27	.....
4310	Jack Fina & Orch. (15)	8/10	.....
4311	Russ Morgan & Orch. (15)	9/7	.....
4312	Skinnay Ennis & Orch. (15)	9/28	.....
4313	Rhythm of the Mambo (15)	10/26	.....

TWO-REEL SPECIALS (2)

4201	Cheating in Gambling (17)	2/2	.....
4802	Four Bears Before the Mast (18)	8/31	.....

ONE-REEL SPECIAL

4203	Christmas Dream (11)	11/12	11/13
4204	Movies Are Adventure (10)	8/22	1/15

MUSICAL WESTERNS (8)

4351	Six Gun Music (24)	1/6	.....
4352	Cheyenne Cowboy (23)	2/10	6/4
4353	West of Laramie (26)	3/24	.....
4354	Prairie Pirates (26)	5/5	.....
4355	Nevada Trail (27)	6/16	.....
4356	Silver Butte (27)	7/28	.....
4357	The Girl from Gunsight (25)	9/15	.....
4358	The Pecos Pistol (26)	10/27	.....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

5002	Drums of India (20)	1/16	.....
5003	Princely India (20)	12/25	4/2
5004	Heart of Paris (20)	3/19	5/21
5006	Cradle of the Republic (20)	5/28	9/17

Reissues

5001	Sons of Liberty (20)	11/20	.....
5005	Sunday Roundup (20)	1/29	.....
5007	Singing Dude (20)	7/9	.....
5008	Down the Nile (20)	7/30	.....

JOE McDOAKES COMEDIES (8)

5401	So You Want to Be in Politics (10)	10/23	9/18
5402	So You Want to Be on the Radio (10)	11/6	1/22
5403	So You Want to Be a Baby Sitter (10)	1/8	4/2
5404	So You Want to Be Popular (10)	3/12	.....
5405	So You Want to Be a Muscle Man (10)	7/2	.....
5406	So You're Having In-Law Trouble (10)	8/27	.....

BLUE RIBBON CARTOONS (13)

Reissues

5301	An Itch in Time (7)	10/30	9/12
5302	Fin'n Catty (7)	12/11	.....
5303	Bedtime for Sniffles (7)	1/1	.....
5304	Presto Changeo (7)	2/5	.....
5305	Swooner Crooner (7)	2/12	.....
5306	Hop, Skip & Chump (7)	3/5	.....
5307	He Was Her Man (7)	4/2	.....
5308	I Wanna Be A Sailor (7)	4/30	.....
5309	Flop Goes the Weasel (7)	5/21	.....
5310	Horton Hatches the Egg (7)	6/18	.....
5311	The Egg Collector (7)	7/16	.....
5312	The Mice Will Play (7)	8/6	.....
5313	Inki and the Mina Bird (7)	8/20	.....

M. M. TECH. CARTOONS (18)

5701	Awful Orphan (7)	1/29	.....
5702	Porky Chops	2/12	.....
5703	Paying the Piper (7)	3/12	5/21
5704	Daffy Duck Hunt (7)	3/26	5/21
5705	Mouse Wreckers (7)	4/23	.....
5706	The Bee-Deviled Bruin (7)	5/14	9/17
5707	Curtain Razor (7)	5/21	10/15
5708	Mouse Mazurka (7)	6/11	.....
5709	Hen House Henery (7)	7/2	.....
5710	Bad Ol' Putty Tat (7)	7/23	.....
5711	Often an Orphan (7)	8/13	.....
5712	Dough for the Do-Do (7)	9/3	.....
5713	Fast and Furry-ous (7)	9/17	.....
5714	Each Dawn I Crow (7)	9/24	.....
5715	Swallow the Leader (7)	10/15	.....
5716	Bye Bye Blue Beard (7)	10/22	.....
5717	For Scent-imental Reasons (7)	11/12	.....
5718	Hippety-Hopper (7)	11/19	.....

BUGS BUNNY SPECIALS (8)

5719	Long-Haired Hare (7)	6/25	.....
5720	Knights Must Fall (7)	7/16	.....
5721	The Grey Hounded Hare (7)	8/6	.....
5722	The Windblown Hare (7)	8/27	.....
5723	Frigid Hare (7)	10/8	.....
5724	Which Is Witch (7)	12/3	.....
5725	Rabbit Hood (7)	12/24	.....
5726	Hurdy-Gurdy Hare (7)	1/21	.....

SPORTS PARADE (13)

5501	Jungle Man Killers (10)	11/6	9/18
5502	Sportsmen of the Far East (10)	12/18	2/17
5503	Royal Duck Shoot (10)	1/22	3/19
5504	Water Wonderland (10)	3/5	5/21
5505	Sport of Millions (10)	3/26	5/21
5506	Cinderella Horse (10)	4/23	.....
5507	English Outings (10)	5/14	10/15
5508	Dude Rancheroos (10)	6/4	.....
5509	Highland Games (10)	7/2	.....
5510	Daredevils on Wheels (10)	7/23	.....
5511	Water Wizards (10)	8/6	.....
5512	Sports New and Old (10)	8/20	.....
5513	Hunting the Fox (10)	9/3	.....

ADVENTURE SPECIALS (6)

5801	Mysterious Ceylon (10)	9/25	9/19
5802	Bannister's Bantering Babies (10)	12/11	2/12
5803	Circus Town (10)	1/15	4/2
5804	Camera Angles (10)	1/16	...
5805	Treachery Rides the Trail (10)	3/19	5/2.
5806	Spring Comes to Niagara (10)	6/18	.....

FEATURETTES (6)

5101	Football Magic (20)	9/11	9/10
5102	Grandfather's Follies (20)	11/10	.....
5103	Pie in the Eye (20)	1/8	4/2
5104	At the Stroke of Twelve (20)	2/19	....
5105	Perils of the Jungle (20)	5/7	.....
5106	Over the Wall (20)	6/25	.....

SPORTS NEWS REVIEWS (6)

5601	Roaring Wheels (10)	10/8	9/18
5602	Ski Devils (10)	12/4	2/12
5603	Swim Parade (10)	2/5	.....
5604	Batter Up (10)	4/2	.....
5605	They're Off (10)	6/11	.....
5606	Spills and Chills (10)	10/1	.....

1949-50

COLUMBIA

THREE STOOGES COMEDIES (8)

2401	Malice in the Palace (16)	9/1	.....
2402	Vagabond Loafers (16)	10/6	.....
2403	Dunked in the Deep (17)	11/3	.....
2404	Punchy Cowpunchers (17)	1/5	.....

ASSORTED & ALL-STAR COMEDIES (12)

2411	Waiting in the Lurch (15½)	9/8	.....
2412	Let Down Your Aerial (17)	11/17	.....
2413	His Baiting Beauty (18)	1/12	.....
2421	Super Wolf (16)	10/13	.....
2422	Wha' Happen? (16½)	11/10	.....
2423	French Fried Frolic (16½)	12/8	.....

COMEDY FAVORITES (Reissues) (6)

2431	Three Blonde Mice (16)	9/29	.....
2432	The Spook Speaks (18)	10/20	.....
2433	Love in Gloom (19)	12/15	.....

JOLLY FROLICS (6)

2501	Ragtime Bear (7)	9/8	.....
2502	Punchy De Leon ( )	1/12	.....

ONE-REEL SPECIALS (Series 2) (6)

2551	Candid Microphone No. 1 (9)	10/27	.....
2552	Candid Microphone No. 2 (11)	12/29	.....

COLOR FAVORITES (Reissues) (12)

2601	The Foxy Pup (7)	9/1	.....
2602	Window Shopping (7½)	10/6	.....
2603	Happy Tots (7)	11/3	.....
2604	Hollywood Speepstakes (8)	12/1	.....
2605	Poor Elmer (8)	12/29	.....
2606	Ye Olde Swap Shoppe (8)	1/19	.....

CAVALCADE OF BROADWAY (8)

2651	Cafe Society (11)	11/17	.....
2652	Blue Angel ( )	1/26	.....

THE MOVIES AND YOU (Industry Series)

2750	The Sound Man (10)	1/19	.....

WORLD OF SPORTS (12)

2801	Horseshoe Wizardry (9)	9/22	.....
2802	Winter Capers (9)	10/27	.....
2803	Hell Drivers (9½)	11/24	.....
2804	Racing Headliners (10)	12/22	.....

FILM NOVELTIES (8)

2901	Yukon Canada (10)	12/22	.....

THRILLS OF MUSIC (8)

2951	Ina Ray Hutton & Orch. (9)	1/5	.....
2952	Miquelito Valdes & Orches. (10)	9/22	.....

SCREEN SNAPSHOTS (12)

2851	Spin That Platter (11)	9/15	.....
2852	Motion Picture Mothers, Inc. (9)	10/13	.....
2853	Hollywood Rodeo (9½)	11/17	.....
2854	Disc Jockeys U. S. A. (10)	12/15	.....
2855	The Great Showman ( )	1/26	.....

SERIALS (4)

2120	Adventures of Sir Galahad (15 Chapters)	12/22	.....

METRO-GOLDWYN-MAYER

PETE SMITH SPECIALTIES (10)

S-151	Water Trix (9)		.....
S-152	How Come? (10)	/..	../..
S-153	We Can Dream, Can't We? (9)	12/3	.....
S-154	Sports Oddities (9)	12/31	.....

MGM CARTOONS (16)

W-131	The Cat & the Mermouse (8)	9/3	.....
W-132	Little Rural Riding Hood (6)	9/17	.....
W-133	Love That Pup (8)	10/1	.....
W-134	Jerry's Diary (7)	10/22	.....
W-135	Out-Foxed (7)	/..	../..
W-136	Tennis Chumps (7)	12/10	.....

FITZPATRICK TRAVELTALKS (12)

T-111	From Liverpool to Stratford (9)	9/10	.....
T-112	Glimpses of Old England (9)	10/8	.....
T-113	In Old Amsterdam (9)	11/12	.....
	A Wee Bit of Scotland ( )		.....

PARAMOUNT

PACEMAKERS (6)

K9-1	Caribbean Capers (10)	11/11	.....
K9-2	The Country Doctor ( )	12/30	.....

NOVELTOONS (10)

P9-1	Leprechaun's Gold (10)	10/14	.....
P9-2	Song of the Birds (8)	11/18	.....

SCREEN SONGS (12)

X9-1	Strolling Thru the Park (8)	11/4	12/10
X9-2	The Big Drip (8)	11/25	.....
X9-3	Snow Foolin' (7)	12/16	.....

G. RICE SPORTLIGHTS (10)

R9-1	Water Speed (10)	10/21	.....
R9-2	The Husky Parade (10)	12/9	.....

POPEYE (8)

E9-1	Barking Dogs Don't Fite (7)	10/28	.....
E9-2	The Fly's Last Flight (7)	12/23	.....

CHAMPION CARTOONS (Reissues) (6)

Z9-1	Busy Little Bears (10)	10/7	.....
Z9-2	Suddenly It's Spring (10)	12/2	.....

RKO RADIO

THIS IS AMERICA (13)

03101	Holiday for Danny (16)	9/16	.....
03102	Spotlight on Mexico (16)	10/14	.....
03103	State Trooper (17)	11/11	.....
03104	Kilroy Returns ( )		.....

SPECIALS (2)

03801	Basketball Headliners of 1950 ( )	4/21	.....
03901	Football Headliners of 1949 ( )	12/9	.....

TECHNICOLOR SPECIALS (2)

03301	The Boy & the Eagle (15)	9/30	.....

COMEDY SPECIALS (6)

03401	Prize Maid (18)	9/23	.....
03402	Bashful Romeo (16)	11/25	.....
03405	Groan and Grunt (16)	1/20	.....

LEON ERROL (6)

03701	Sweet Cheat (17)	10/28	.....
03702	Shocking Affair (15)	12/23	.....
03703	One Wild Night (16)	2/17	.....

MY PAL (4)

03201	Dog of the Wild (21)	10/7	.....
03202	Pal, Canine Detective ( )	12/16	.....

SCREENLINERS (13)

04201	Piano Rhythm (8)	9/9	.....
04202	Hands of Talent (9)	10/7	.....
04203	Iron Ponies (8)	11/4	12/10
04204	Square Dance Tonight (8)	12/2	.....

WALT DISNEY CARTOONS (18)

04101	All in a Nutshell (7)	9/2	.....
04102	Goofy Gymnastics (7)	10/7	.....
04103	The Greener Yard (7)	10/28	.....
04104	Sheep Dog (7)	11/4	12/10
04105	Slide Donald Slide (7)	11/25	12/10
04106	Toy Tinkers (8)	12/16	.....

DISNEY REISSUE SERIES 3 (6)

04701	Lonesome Ghosts (9)	10/28	.....
04702	Farmyard Symphony (8)	12/30	.....

SPORTSCOPES (13)

04301	Prize Fighter (8)	9/23	.....
04302	Australian Surf Masters (8)	10/21	12/10
04303	Diamond Showcase (9)	11/18	.....

EDGAR KENNEDY (Reissues) (3)

03501	Hot Foot (17)	9/23	.....
03502	Two for the Money (17)	11/4	.....
03503	A Trailer Tragedy (17)	12/2	.....

CLARK & McCULLOUGH (Reissues) (4)

03601	In the Devildog House (21)	9/9	.....
03602	Kickin' the Crown Around (19)	10/21	.....
03603	Snug in the Jug (20)	11/18	.....
03604	Odor in the Court (21)	12/30	.....

REPUBLIC

SERIALS

4981	The James Brothers of Missouri (12 Chapters)	1/21	.....

20th CENTURY-FOX (1949)

MOVIETONE MELODIES

9101	Charlie Barnet and Band (11)	7/	11/12

MOVIETONE ADVENTURES (5)

9251	Landscape of the Norse (8)	1/	3/26
9252	Quaint Quebec (8)	4/	6/11
9253	The Golden Transvaal (8)	5/	6/11
9254	Maine Sail (8)	8/	11/12
9255	Realm of the Redwoods (8)	9/	.....
9256	Jewel of the Baltic (8)	12/	.....
9201	Ahoy, Davy Jones (11)	10/	12/3
9202	Aboard the Flattop Midway (9)	11/	.....
9203	Midwest Metropolis ( )	12/	.....

SPORTS REVIEW (6)

9301	Foaled for Fame (11)	2/	4/9
9302	Neptune's Playground (8)	4/	6/11
9303	Beauty and the Blade (9)	5/	6/11
9304	Future Champs (9)	7/	11/5
9305	Holiday on Skis (9)		.....

TERRYTOONS (20)

9501	Wooden Indian (7)	1/	4/9
9502	The Power of Thought (7)	1/	3/26
9503	The Racket Buster (7)	2/	4/9
9504	Sourpuss in Dingbat Land (7)	3/	4/9
9505	The Lion Hunt (7)	3/	6/11
9506	The Stowaways (7)	4/	6/11
9507	A Cold Romance (7)	4/	6/11
9508	The Kitten Sitter (7)	5/	6/11
9509	Happy Landing (7)	6/	6/11
9510	The Catnip Gang (7)	6/	6/25
9511	Hula Hula Land (7)	7/	11/12
9512	The Lyin' Lion (7)	7/	11/12
9513	Mrs. Jones' Rest Farm (7)	8/	11/12
9514	Sourpuss in the Covered Pushcart (7)	9/	.....
9515	A Truckload of Trouble (7)	10/	.....
9516	Perils of Pearl Pureheart (7)	10/	.....
9517	Dancing Shoes (7)	11/	...
9518	Flying Cups & Saucers (7)	11/	....
9519	Paint Pot Symphony (7)	12/	....
9520	Stop, Look & Listen (7)	12/	.....

Reissues

9521	Hook, Line & Sinker (7)	5/	.....
9522	Catnip Capers (7)	6/	.....

MOVIETONE SPECIALTY (3)

9801	Struggle for Survival (9)	2/	4/9
9802	The Hunter (8)	8/	11/5
9803	Shadows on the Snow (9)	9/	12/3

DRIBBLE PUSS PARADE (1)

9901	Satisfied Saurians (8)	3/	4/9

FEMININE WORLD

9601	Talented Beauties (11)	6/	6/23
9602	Fashions of Yesteryear (8)	11/	12/3

MARCH OF TIME

1	On Stage (18)	1/21	1/22
2	Asia's New Voice (17)	2/18	3/5
3	Wish You Were Here (18)	3/18	5/7
4	Report on the Atom (20)	4/15	4/23
5	Sweden Looks Ahead (18)	5/	....
6	It's in the Groove (19)	6/10	10/29
7	Stop—Heavy Traffic! (18)	7/8	10/29
8	Farming Pays Off (18)	8/5	10/29
9	Policeman's Holiday (19)	9/2	10/29
10	The Fight for Better Schools (20)	10/	12/3
11	MacArthur's Japan (18)	11/11	....
12	A Chance to Live ( )	12/23	.....

20th CENTURY-FOX (1950)

MOVIETONE MELODIES (3)

7001	Lawrence Welk (7)	1/	.....
7002	Red Ingle & Gang ( )	3/	.....

MOVIETONE ADVENTURE (2)

2051	Pattern of Progress ( )	4/	.....

SPORTS REVIEW (12)

3001	Skiing Is Believing ( )	1/	.....
3002	From Jib to Topsail ( )	2/	.....
3051	Frolic in Sports ( )	3/	.....

TERRYTOONS (20)

5001	Comic Book Land (7)	1/	.....
5002	The Fox Hunt (7)	2/	.....
5003	Better Late Than Never (7)	3/	.....
5004	Anti-Cats (7)	3/	.....
5005	Aesop's Fable Foiling the Fox (7)	4/	.....
5006	Dinky in the Beauty Shop (7)	4/	.....

Reissues (4)

5021	Mississippi Swing (7)	1/	.....
5002	What Happens at Night (7)	2/	.....

UNITED ARTISTS

SONGS OF AMERICA (18)

	Treasured Ballads of America ( )	7/15	....
	Visions and Voices (9)	9/9	.....
	Melodic Spirituals ( )	8/12	..
	Melodic Sketches (9)	10/7	.....
	Symphonic Shades (8)	11/4	.....
	Melodies Reborn (9)	12/2	.....

UNIVERSAL-INTERNATIONAL

TECHNICOLOR CARTUNES (13)

Reissues

5321	A Haunting We Will Go (7)	11/7	.....
5322	Kittens Mittens (7)	12/5	.....
5323	Jolly Little Elves (7)	1/2	.....
5324	Under the Spreading Blacksmith's Shop (7)	1/30	.....
5325	Barber of Seville (7)	2/13	.....
5326	Mother Goose on the Loose (7)	3/6	.....
5327	Candyland (7)	4/10	.....
5328	Boogie Woogie Sioux (7)	5/8	.....
5329	The Beach Nut (7)	6/12	.....
5330	Egg Cracker Suite (7)	7/17	.....
5331	Toyland Premiere (7)	8/14	.....
5332	Pass the Biscuits Mirandy (7)	9/11	.....
5333	Ski for Two (7)	10/16	.....

SING AND BE HAPPY (8)

5381	My Favorite Girl (10)	11/7	.....
5382	Songs of the Range (10)	12/26	.....
5383	Dream Dust (10)	2/30	.....
5384	Sing Your Thanks (10)	4/3	.....

VARIETY VIEWS (8)

5341	Boundaries Unlimited (9)	11/7	.....
5342	Breaking the Tape (10)	12/12	.....

NAME BAND MUSICALS (13)

5301	Herman's Herd (15)	11/2	.....
5302	L. Hampton & Orch. (15)	12/7	.....
5303	F. Slack & Orch. (15)	1/4	.....
5304	E. Smith & H. King Orch. (15)	2/1	.....

TWO REEL SPECIALS (2)

5201	Thundering Rails ( )		.....
5202	Tiny Terrors Make Trouble ( )	1/18	.....

MUSICAL WESTERNS (8)

5351	Coyote Canyon (26)	11/17	.....
5352	South of Santa Fe (29)	12/22	.....
5353	Fargo Phantom (24)	2/9	.....
5354	Gold Strike ( )	3/30	.....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

6001	Trailin' West (20)	10/1	.....
6002	Jungle Terror (20)	11/5	.....
6003	Snow Carnival (20)	12/17	.....

JOE McDOAKES COMEDIES (6)

6401	So You Want to Get Rich Quick (10)	10/29	.....
6402	So You Want to Be an Actor (10)	12/3	.....

BLUE RIBBON CARTOONS (13)

Reissues

6301	Tom Thumb in Trouble (7)	9/24	.....
6302	Farm Frolics (7)	10/15	.....
6303	The Hep-Cat (7)	11/12	.....
6304	Toy Trouble (7)	12/31	.....
6305	My Favorite Duck (7)	1/28	.....

M. M. TECH. CARTOONS (18)

6701	Bear Feet (7)	12/10	.....
6702	A Ham in a Role (7)	12/31	.....
6703	Home, Tweet Home (7)	1/14	.....
6704	Boobs in the Woods (7)	1/28	.....

SPORTS PARADE (10)

6501	The Little Archer (10)	10/8	.....
6502	Kings of the Rockies (10)	11/19	.....
6503	Happy Holidays (10)	12/10	.....
6504	Let's Go Boating (10)	1/21	.....

FEATURETTES (6)

6101	Pigskin Passes (20)	9/10	.....
6102	Calling All Girls (20)	11/26	.....
6103	The Grass Is Always Greener (20)	1/7	.....

VITAPHONE NOVELTIES (6)

6601	Horse and Buggy Days (10)	10/22	.....
6602	Fads and Fashions (10)	12/24	....

MELODY MASTERS (Reissues) (8)

6801	U. S. Calif. Band & Glee Club (10)	9/17	.....
6802	Emil Coleman & Orch. (10)	10/29	.....
6803	40 Boys & a Song (10)	1/14	.....

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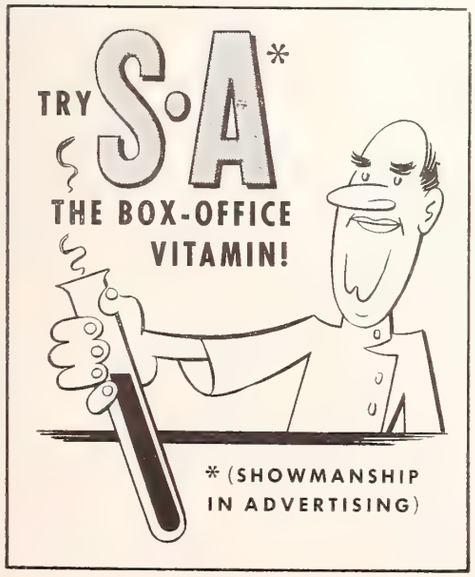
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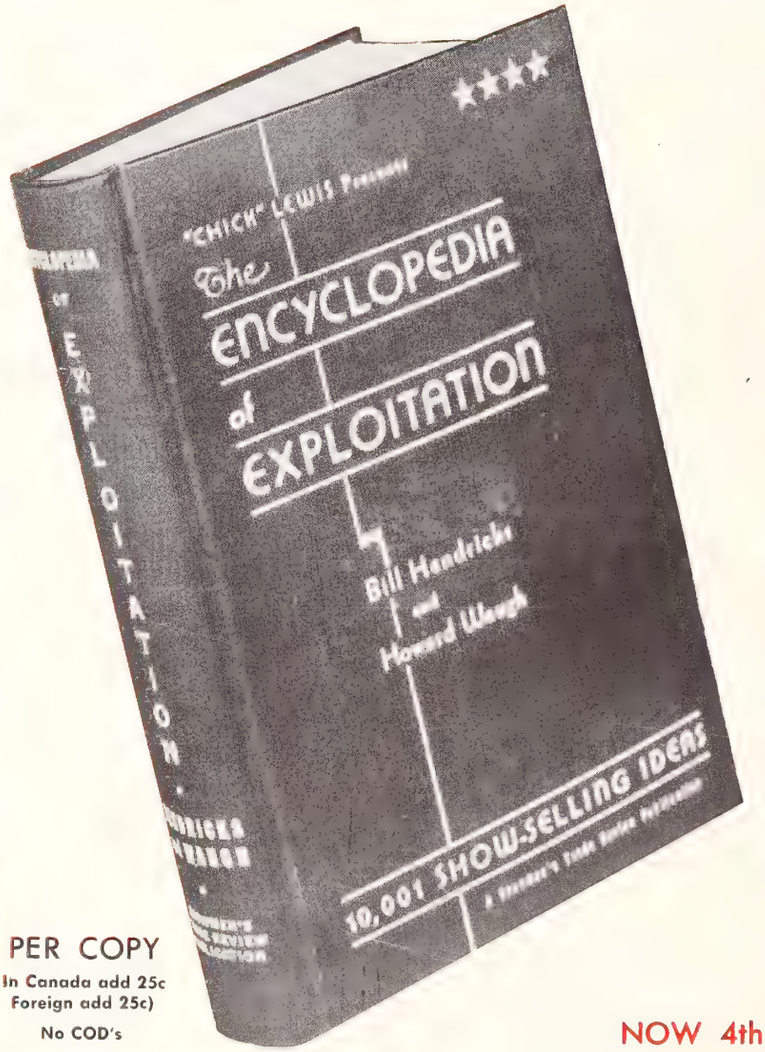
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SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. "CHICK" LEWIS, Editor and Publisher

NEW YEAR USHERS-IN DIVORCE AS PARAMOUNT SPLITS JAN. 1

ELEPHANT CALLS ON DONKEY TO JOIN IN TAX CUT FIGHT

JANUARY RELEASE SCHEDULES HINT AT FREER FLOW OF FILM

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DECEMBER 31, 1949
Vol. 52 No. 1

REGULAR FEATURES

Advance Date
National Newsreel
Audience Classifications
Hollywood Newsreel
Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide

Entered as second class matter February ... 1870. Published weekly by Showmen's Trade Review ... year; $3 a year in the Americas, $4.50 a year foreign.

SWING INTO 1950



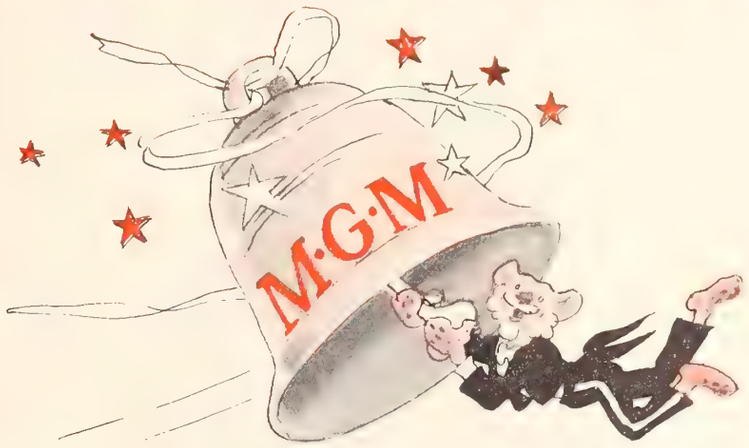


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Douglas Fowley, Leon Ames,
Denise Darcel

★ ★ ★

GENE KELLY, FRANK SINATRA,
BETTY GARRETT, ANN MILLER in
"ON THE TOWN" (*Technicolor*)
JULES MUNSHIN, VERA-ELLEN

★ ★ ★

SPENCER TRACY, JAMES STEWART,
VALENTINA CORTESA in
"MALAYA"
Co-starring Sydney Greenstreet,
John Hodiak, Lionel Barrymore

★ ★ ★

SPENCER TRACY, KATHARINE HEPBURN
in "ADAM'S RIB"
Judy Holliday, Tom Ewell,
David Wayne, Jean Hagen

★ ★ ★

"NANCY GOES TO RIO" (*Technicolor*)
Starring ANN SOTHERN, JANE POWELL
with Barry Sullivan, Carmen Miranda,
Louis Calhern, Scotty Beckett

★ ★ ★

"BLACK HAND"
Starring GENE KELLY
with J. Carrol Naish, Teresa Celli

★ ★ ★

ROBERT TAYLOR, ELIZABETH TAYLOR
in "CONSPIRATOR"

★ ★ ★

"PLEASE BELIEVE ME" Starring
DEBORAH KERR, ROBERT WALKER,
MARK STEVENS, PETER LAWFORD
with James Whitmore, J. Carrol Naish

BARBARA STANWYCK, JAMES MASON,
VAN HEFLIN, AVA GARDNER in
"EAST SIDE, WEST SIDE"
Cyd Charisse, Nancy Davis,
Gale Sondergaard

★ ★ ★

"AMBUSH"
Starring
ROBERT TAYLOR, JOHN HODIAK,
ARLENE DAHL with Don Taylor,
Jean Hagen, John McIntire

★ ★ ★

"SIDE STREET" Starring
FARLEY GRANGER, CATHY O'DONNELL
with James Craig, Paul Kelly

★ ★ ★

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"THE YELLOW CAB MAN"
Co-starring GLORIA DeHAVEN
with Walter Slezak, Edward Arnold,
James Gleason

★ ★ ★

"SHADOW ON THE WALL"
Starring ANN SOTHERN,
ZACHARY SCOTT, GIGI PERREAU
with Nancy Davis, Kristine Miller,
John McIntire

★ ★ ★

"YOU'RE ONLY YOUNG TWICE"
(*Technicolor*)
Starring Dean Stockwell
with Darryl Hickman, Scotty Beckett,
Leon Ames, Margalo Gillmore

★ ★ ★

VAN JOHNSON, ELIZABETH TAYLOR
in "DRINK TO ME ONLY"
Leon Ames, Fay Holden,
Percy Waram, Selena Royle,
Gene Lockhart, Edgar Buchanan

★ ★ ★

"STARS IN MY CROWN"
Starring JOEL McCREA, ELLEN DREW,
DEAN STOCKWELL with Alan Hale,
Lewis Stone, James Mitchell,
Juano Hernandez, Charles Kemper

CLARK GABLE, LORETTA YOUNG in
"KEY TO THE CITY"
Frank Morgan, Marilyn Maxwell,
James Gleason, Lewis Stone,
Raymond Walburn

★ ★ ★

"THE OUTRIDERS" (*Technicolor*)
Starring JOEL McCREA
with Arlene Dahl, Barry Sullivan,
Claude Jarman, Jr., James Whitmore,
Ramon Novarro

★ ★ ★

JUNE ALLYSON, DICK POWELL in
"THE REFORMER AND THE REDHEAD"
David Wayne, Cecil Kellaway,
Ray Collins, Robert Keith

★ ★ ★

"DEVIL'S DOORWAY"
Starring ROBERT TAYLOR
with Louis Calhern, Paula Raymond,
Marshall Thompson, James Mitchell,
Edgar Buchanan

★ ★ ★

SPENCER TRACY, JOAN BENNETT,
ELIZABETH TAYLOR in
"FATHER OF THE BRIDE"

★ ★ ★

"DUCHESS OF IDAHO" (*Technicolor*)
Starring ESTHER WILLIAMS,
VAN JOHNSON, JOHN LUND,
PAULA RAYMOND
and four famous rhythm specialists,
Eleanor Powell, Lena Horne,
Mel Torme, Connie Haines

★ ★ ★

"ASPHALT JUNGLE"
Starring Sterling Hayden, Jean Hagen,
James Whitmore

★ ★ ★

FRED ASTAIRE, RED SKELTON,
VERA-ELLEN, ARLENE DAHL in
"THREE LITTLE WORDS" (*Technicolor*)

★ ★ ★

"THE SKIPPER SURPRISED HIS WIFE"
Starring ROBERT WALKER, JOAN LESLIE
with Edward Arnold, Spring Byington

"ANNIE GET YOUR GUN" (*Technicolor*)
Starring BETTY HUTTON, HOWARD KEEL
with Louis Calhern, J. Carrol Naish,
Edward Arnold, Keenan Wynn,
Benay Venuta

★ ★ ★

"KISS OF FIRE" (*Technicolor*)
KATHRYN GRAYSON, MARIO LANZA,
DAVID NIVEN

★ ★ ★

GREER GARSON, WALTER PIDGEON in
"THE MINIVER STORY"
with Leo Genn, John Hodiak,
Cathy O'Donnell, Reginald Owen,
Henry Wilcoxon

★ ★ ★

In production in Africa
"KING SOLOMON'S MINES" (*Technicolor*)
Starring
DEBORAH KERR, STEWART GRANGER,
RICHARD CARLSON

★ ★ ★

LANA TURNER in "A LIFE OF HER OWN"

★ ★ ★

JUDY GARLAND, GENE KELLY in
"SUMMER STOCK" (*Technicolor*)
with Gloria DeHaven, Phil Silvers,
Eddie Bracken

★ ★ ★

"MYSTERY STREET"
RICARDO MONTALBAN,
SALLY FORREST, Bruce Bennett,
Marshall Thompson, Elsa Lanchester,
Betsy Blair

★ ★ ★

In production in India
"KIM" (*Technicolor*)
ERROL FLYNN, Paul Lukas,
Dean Stockwell

★ ★ ★

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THE EDITORIAL PAGE

Speaking of Good Will

An eminent jurist once summed it up rather neatly when he said: "Good Will is the disposition to return to the place where one has been well served."

We, in show business, are supposed to be experts in the field of promoting good will but if a careful analysis were made right now, we are afraid the net results would not be too flattering to too many of the guys and gals who run our movie theatres. This is no blanket indictment because we know quite a lot of showmen who measure up to the highest standards in catering to the public.

Like they used to say in the dime novels, "nobody ever talks about the good girls, people are too busy finding fault with the bad ones . . ."

Cultivating good will is one of the most important adjuncts of good showmanship because it represents something entirely separate and apart from the appeal of the screen fare offered in any man's theatre. The important point is that when you are getting patrons, don't take the attitude that if you give them the show you advertised you are discharging your entire obligation.

In addition to buying that ticket to see the picture they have also purchased the right to be greeted cordially, to be made welcome, and to be as comfortable as modern-day theatres and equipment can make them. They are entitled to find the theatre clean and properly ventilated and heated or cooled.

They have a further right to absolutely perfect projection and sound.

They have a right to a seat in which they can enjoy complete relaxation so as to fully enjoy the show on your screen. And another "must" is courtesy from each and every member of your staff they may come in contact with, from the ticket seller on down the line.

And get one silly notion out of your head that all of these are "extras" your theatre is offering. They are no such thing. They are all part and parcel of what that admission ticket buys.

If you bought a half dozen pickles and the counterman put them into your hands minus any wrapping, you'd raise merry hell and rightfully so. Well, movies may not exactly be called pickles (although we've heard some of them called worse) but without the wrappings outlined up ahead the simile may stand up.

The only way you can achieve genuine good will is to work for it through being an efficient and capable manager or exhibitor. The sum total of your theatre's ability to win and hold good will is the amount of personal supervision you put into it yourself. If you want to be a swivel-chair manager and leave the operation of the house to subordinates, then you are not a showman in the true sense of the word. For if, under those conditions, your house is well operated, it is not because of you but in spite of you.

▲ ▲ ▲

Jerry Wald

There should be some sort of official recognition for a man like Jerry Wald for his accomplishments during the past year or so.

Checking over production activities the other day brought to light a phenomenal record from this outstanding producer. We didn't realize it and we doubt if many others did either.

Jerry Wald has eight top-flight productions in release or forthcoming in the immediate future. Sounds fantastic, doesn't it? Well, it is the truth and here they are: "Always Leave Them Laughing," "Caged," "Glass Menagerie," "Storm Center," "The Victim," "Perfect Strangers," "Inspector General" and "Young Man With a Horn."

Just how Jerry does it must be the secret of his success and ditto for Warner Bros. But the facts and the pictures speak for themselves and we doff our hats to a producer who talks little but accomplishes much.

▲ ▲ ▲

Happy New Year!

We arrive at that moment of perennial thrill—the eve of a New Year, with all its high hopes and fervent wishes for a better, happier era of peace and good will. And we revel in the glow of good cheer that comes from giving expression to wishes for a joyous New Year of progress and prosperity and good health for all associated with this great and grand industry of ours.

To all our exhibitor friends who have favored us by reading our paper, to all the film producers and distributors who entrusted us with the assignment of carrying their messages to the trade, to all the artists of Hollywood who have addressed the theatremen through the medium of our columns, our sincerest thanks.

To all who read this message from the heart of the entire STR family—a Happy New Year, and may you long remember 1950 as a year of ideal achievement in performance of your obligations to your fellow men, your country, your industry, and one in which your merited rewards were very great.

—CHICK LEWIS

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WHAT'S NEWS
In the Film Industry This Week

GENERAL

Divorce and the New Year will walk into the industry picture hand in hand on Jan. 1 as Paramount follows the consent decree it reached in the Government anti-trust suit and sets up two new companies — United Paramount Theatres, which takes over the theatre operations and the new Paramount Pictures which takes over production and distribution. (P. 7.)

And divorce promises to take up quite a bit of the New Year with Washington reporting that the Warner Bros. consent decree is expected during the first half of 1950 while the 20th Century-Fox proposals for such a decree are to undergo study during the New Year. Loew's alone seems to be battling divorce to the last ditch. (P. 7).

In Washington, Abram Myers, chairman of the industry committee to fight the federal amusement tax praised the cooperation received to date, but warned against over-confidence. The tax reduction prospect looked brighter than usual for the coming term, however, with the Republicans calling on the Democrats to get in on the cut move and with a report to the President by an aide indicating that a personal check had showed considerable opposition to the levy.

DISTRIBUTION

A freer flow of product seemed likely during the New Year with January promising a total of 34 new features from 13 distributors compared to the average of 30 pictures a month put out by the same distributors in 1949. Furthermore, approximate figures for the first quarter of 1950, while strictly an estimate, indicate that 12 companies will release a total of 104 new features in three months.

Elsewhere on the distribution front J. Arthur Rank had sold the rights on 75 features to Standard Films for resale to television under a deal that provides a cash payment and percentage of the rentals from video beyond a certain point, and 20th Century-Fox indicated an expanded interest in television production, recently curtailed when it stopped making a daily video newsreel, with the appointment of Frank St. Leger of the Metropolitan Opera House to a television post in the corporation. The same company's general sales manager, Andy W. Smith, was appointed chairman of the Industry Distributors' Film Committee, which consists of members of the Motion Picture Association.

EXHIBITION

The old year, which had dealt the box-office many a staggering blow and added insult to injury with one of the worst pre-Christmas weeks, bowed out with a very graceful apology — a hearty Christmas holiday business which was led off by a bonanza in the Broadway houses in New York where records were again broken at the show cases and signs pointed to an upsurge which would hold well through the New Year festivities.

Meanwhile Treasury Department figures in Washington showed that the box-office for October revealed a tax take of $34,306,575 compared to $36,280,685 for the same period in 1948. And first-run houses were wondering what they could do to get a greater share of the trade downtown, a problem incidentally which is also bothering the British cousins in London where the palaces are off on the take. As a result MGM put stage shows back into its London Empire—and business on the first day zoomed higher than any past record-breaker. Shows follow the pattern of Radio City's Music Hall.

In Kansas City, Mo., Fox Midwest's Orpheum was set to install vaudeville on Jan. 6, making the second house in the town to turn to flesh. In Salt Lake City the Lawrence-Edwards chain opened its new $350,000 Villa. In Los Angeles Prin-Cor added the Forum to its chain of four houses in a day-and-date policy and in St. Petersburg, Fla., tax-fighting exhibitors won another victory as the state Supreme Court upheld a lower court ruling declaring a city amusement tax illegal.

In Minneapolis, Minnesota Amusement was said to be preparing to lease the Gopher in accordance with the Paramount consent decree.

In New York the Rivoli announced that for the first time in its 32-year history it would stay open all night—on New Year's Eve, and in New York also Paramount Usher Lawrence Ruisi, was knocked down a flight of stairs, beaten and probably seriously injured when a gang of approximately 15 leather-jacketed teenagers started a fist fight after one of them had been asked to leave for insulting an usherette. Paramount ushers mixed in and eight of the 15 were captured and now face charges.

Out in St. Louis Mayor Joseph M. Darst granted his fourth and probably last extension of the deadline by which theatres must comply with the building code. Up in Ontario, Canada, the Hydro-Electric Commission has put in brownouts on ads and marquees to save power during the water-short winter months. And out in New Lexington, Ohio, fire damaged the Perry to the extent of $30,000, while another blaze in the Holiday at Omaha closed the house.

LITIGATION

Citing the U. S. Supreme Court's rule that theatres not in competition are not entitled to clearance, the suburban Erlen Theatre this week filed suit for triple damages amounting to $1,108,000 in federal court with an action which, if successful, will upset Philadelphia's entire clearance system. The Erlen suit, against the eight majors, claims that the clearance was fixed and that since it is not in competition with the downtown first-runs because of its distance from them, it is entitled to first-run day-and-date with the major theatres.

Another effort to challenge clearance was seen to be shaping up in Hampton, Va., where the Center claims that present licensing practices have reduced it from a second-run to a third-run house and that it is entitled to day-and-date runs with the house that preceded it. This better-run argument also applies to a non-damage suit against the eight majors filed by the Olden Theatre of Trenton, N. J.

From Washington comes word that the Justice Department has asked Columbia to furnish information on how it sold "Jolson Sings Again." The reported request apparently is based on exhibitor complaints that Columbia tried to fix their admissions on the picture, complaints which Columbia has repeatedly denied. Down in New Orleans, MGM, Universal and RKO filed suit against William A. Lighter, Jr., charging incorrect film rental returns.

'Curley' Action Is Undecided

Whether United Artists will try to get Censor Lloyd Binford to grant a license for "Curley" to play Memphis now that the Tennessee Supreme Court has told Binford he could not censor a film because it contained Negro actors was an unanswered question late this week as the home office in New York apparently did not know what steps would be taken.

Memphis exhibitors however seemed certain of their opinions with a report from that city indicating that they were cool to the idea of playing the picture, even if Binford rescinded his present ban.

The high court decision slapped Binford on the Negro question but upheld a lower court on the legal aspects of the case which involved the right of United Artists or Producer Hal Roach to come into a state court when they were out-state corporations not licensed to do business within Tennessee. The lower court had denied them the right to sue the city of Memphis and the Shelby County Censor Board.

In Atlanta, Censor Christine Smith, Mayor William B. Hartsfield and the Trustees of the Atlanta Public Library faced with a similar suit by Louis deRochemont and Film Classics over "Lost Boundaries," were preparing to defend themselves when the case comes to trial early in the New Year.

MGM, Universal, RKO Sue Lighter on Rents

Three separate suits alleging incorrect reports of the rentals of percentage pictures were filed in the federal court at New Orleans this week by Loew's (MGM), Universal and RKO against William A. Lighter, Jr., and his Southeastern Theatres Company. The alleged fraud is charge in connection with the Franklin Center, the Baldwin Town Hall, the Berwick Ber and the Patterson Arcade—all in Louisiana.

Off Again, On Again . . .

The Academy of Motion Picture Arts and Sciences this week decided to restore one of the Oscars it had cut out of the short-subjects field. This move will again give an Oscar for the best one-reeler, the best two-reeler and the best cartoon. A previous action had thrown all the live shorts into one competing group. The Academy further decided to restore an Oscar for the "Best Story and Screen Play" which had not been presented last year but had been awarded previously.

Decree Ontario Brownout

The Ontario Hydro-Electric Commission this week clamped down once more on electrical use to conserve power during the winter months in Ontario and prohibited the illumination of billboards, signs, show windows, and displays, etc. The prohibition also limits the lighting of marquees.

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By Way of Explanation

New Year Ushers-In Divorce

Paramount Plan Starts Jan. 1; Warner Consent Decree Likely in 1950

By BILL SPECHT (News Editor)

The New Year will usher divorce into the motion picture industry with the Paramount plan, reached by a consent decree in the Government anti-trust suit, taking effect on Jan. 1.

And the New Year promises that there will be more divorce. For not only is the Justice Department hammering away to get it in the very suit that Paramount and RKO escaped through consent decrees, but at least two of the remaining Big 3 Defendants—Warner Bros., and 20th Century-Fox—are reported willing to accept some type of divorce in a consent decree. This leaves Loew's alone in its determination, apparently, of fighting to the last ditch, and Loew's banks on the comparative smallness of its theatre holdings as an argument against monopoly.

Warners Next?

But Warner Bros., which was at one time as vehement in denying that it would ever consent to parting with its theatre interests, not only formally announced that the three Warner Bros. —Albert, Jack and Harry—were seeking to dispose of their share of the theatres, but are actually reported to be pretty close to signing a consent decree with the Justice Department by which they would drop their theatres.

Reliable sources in Washington declare that the Warner consent decree is all set but for the signing and that agreement has been reached on all major points with only a few minor differences of opinion to be reconciled.

Although the anti-trust division of the Justice Department is keeping the provisions of the reported Warner consent decree under wraps, Washington sources declared it would be certain to be as sweeping in its conditions as those previously signed by RKO and Paramount.

Of the remaining two major distributor-defendants, 20th Century-Fox has submitted consent decree proposals, a Justice Department spokesman acknowledged, but to date at least, Loew's has made no gesture in that direction.

Still to be Studied

The Fox proposals, apparently have not yet been studied by the Department, nor has point-by-point negotiation gotten under way. However, this is understood to be because only a few members of the Department's staff have a working knowledge of the film industry's anti-trust suit and they have all been working on the Warner case. When the Warner consent decree is out of the way, Washington said, consideration of the 20th Century-Fox proposals will begin.

Meanwhile, RKO, first to sign the decree, has been having divorce held up because of inability to get together with certain partners. And Paramount has greased the wheels so that its two new companies can get going. While Paramount's divorce is not officially due till Jan. 1, already separate phone numbers have been assigned to Paramount Pictures and the new United Paramount Theatres. Paramount Pictures, which will handle production and distri-

(*Continued on Page* 12)

Head Paramount Divorce Set-Up



Adolph Zukor, Board Chairman, Paramount Pictures



Stanton Griffis, Executive Committee Chairman, Paramount Pictures



Barney Balaban, President, Paramount Pictures



Y. Frank Freeman,* Vice-President, Paramount Pictures



Henry Ginsberg,* Vice-President, Paramount Pictures



Austin C. Keough, Vice-President, Secretary, Paramount



Paul Raibourn, Vice-President, Paramount Pictures



Fred Mohrhardt, Treasurer, Paramount Pictures



Alfred W. Schwalberg, President, Paramount Film Distributing



Ted O'Shea, Vice-President, Paramount Film Distributing



George Weltner, President, Paramount International Films, Inc.



Leonard Goldenson, President, United Paramount Theatres

NEW YEAR, NEW DEAL, marks the divorce of exhibition from production and distribution at Paramount, one of the oldest motion picture companies in the history of the business, lineal descendant of the pioneer producing activities of Adolph Zukor and Jesse Lasky back in the days when the imported "Sarah Bernhardt" and the home-made "Prisoner of Zenda" were whipping up enthusiasm in a new industry. Under the terms of the consent decree reached with the Justice Department and effective Jan. 1, this descendant of pioneers, separates its exhibition from production-distribution by creating two new companies, each independent of the other. They are: United Paramount Theatres, which takes over 508 theatres of what used to be the old Paramount Theatre holdings, and a new Paramount Pictures, Inc. The latter company, which retains productions, distribution, Canadian and foreign theatre holdings as well as television patents, will continue its production under *Freeman as studio head and *Ginsberg as production chief. A subsidiary, Paramount Film Distributing Corporation, takes over domestic distribution. Another, Paramount International, handles foreign distribution. Directors of new Paramount Pictures are: Balaban, Stephen Callaghan, Freeman, Harvey D. Gibson, president, Manufactures Trust; A. Conger Goodyear, board chairman, Gaylord Container; Griffis; Duncan G. Harris, president, Brown, Harris, Stevens; John D. Hertz, partner, Lehman Bros.; Keough; Earl I. McClintock, executive vice-president, Sterling Drugs; Mohrhardt, Maurice Newton, Hallgarten partner; Raibourn; Edwin L. Weisl, Simpson, Thacher, Bartlett partner; Weltner, Zukor.

Elephant Wants Donkey's Aid In Fight on Wartime Excises

House Republican Leader Joseph W. Martin (Mass.) this week urged conservative Democrats to join with his party in forcing repeal of wartime excise tax increases, without any boost in other taxes. Such repeal would lower the admissions tax rate to 10 per cent, and came on the heels of Commerce Secretary Charles Sawyer's report that requests for excise cuts were widespread.

The Republican leader called on the majority party House members to sign a "discharge petition" as soon as Congress convenes next week to force a vote on the bill he introduced last year. The petition, which he started circulating June 30 after charging that Administration leaders had "bottled up" his bill in the House Ways and Means Committee, has been signed by 136 House Republicans. However, it takes 218 signatures to bring a bill out of committee to the floor.

Negative Report

Meanwhile, Secretary of Commerce Charles Sawyer, reporting to the White House on his personal survey of business conditions, said that the most frequent plea for tax relief during his nationwide tour asked for reduction or elimination of the wartime excises.

Since early in July, Secretary Sawyer has traveled about 15,000 miles and conferred with some 3,000 businessmen and about 1,000 labor leaders and public officials in what he termed the most exhaustive survey ever conducted by the Commerce Department.

In his final report to Dr. John R. Steelman, the Assistant to the President, Sawyer had this to say regarding opinion on Government taxation policies:

Not Popular

"The taxes most frequently mentioned were the wartime excise taxes. There was a universal request that they be either reduced or eliminated. The basic argument, of course, was that taxes which were imposed during the war to discourage spending should not be retained at a time when such a policy is no longer necessary or desirable. It is clear from the great number of complaints made to me on this subject that these taxes have a depressing effect upon retail sales and that in the case of jewelry, furs, luggage, admissions, etc., the effects are, in specific cases, very serious. I might add that throughout my conferences there was a continuing volume of opinion from both labor and business that excise tax reduction will increase the number of business transactions as well as gross business earning subject to taxation, although, of course, there is no way to know in advance what the net effect of repeal or reduction would be."

To date President Truman has made no committments with regard to excise cuts, but one Democrat, Senator Herbert R. O'Conor of Maryland, this week announced his support of the excise-repeal move saying it would have a "decidedly wholesome effect on business conditions generally." He said that returning the rates to their pre-war levels not only would aid the affected industries, but would also "make possible a greater tax return to the Treasury" from the increased sales and profits.

Big Boy Now

Tremendous growth in importance of drive-in business was indicated this week in Atlanta, Ga., as Harris Robinson, president of the Dixie Drive-in chain, pointed to the increase of equipment being especially designed for under-skyer operation.

"In contrast to the early days of the drive-in theatres, when most of our time was consumed in designing and manufacturing our own equipment," Robinson said, "the same time is consumed today in trying to select the best from hundreds of manufacturing concerns producing drive-in theatre equipment.

"These meetings are a must," he added, referring to the managers' meeting held recently in the Capitol City Club, "if we are to keep abreast of the new operating methods of this fast-growing branch of the motion picture industry."

'Mobilized', Says Myers

The motion picture industry will be "fully mobilized" early in January for its battle to obtain congressional enactment of federal amusement tax reductions in 1950, Abram F. Myers, chairman of the all-industry committee directing the campaign declared in Washington late Wednesday.

Myers said preparations for the campaign "are proceeding rapidly" and that "voluntary pledges of cooperation received by the committee show that the industry has joined in this effort en masse."

"But," he warned, "there must be no abatement of the fine teamwork thus far displayed. Anything short of our best effort will not serve," he added, pointing out that overconfidence could easily be fatal to the effort.

Further, he said, several proposed excise tax reduction measures do not include admissions and anything short of an all-out drive might leave the industry "out in the cold."

Rank Sells Video Rights on Films

A television rights deal for approximately 75 Rank features, was completed this week between the J. Arthur Rank Organization and Standard Television Corporation, Standard President Irving Shapiro, who is also head of Film Rights International, announced.

The deal, for which Rank receives an unspecified amount in cash, plus a percentage of sales beyond a certain figure, indicated to what extent Universal-International and Eagle Lion must have rejected Rank product during the past few years since many of the pictures are as yet unreleased in the United States, even for theatre use.

The list, which is subject to revision, includes, according to Shapiro, "I Know Where I'm Going," "Tawny Pipit," "Nicholas Nickelby," "Waterloo Road" and others which has been in theatrical release. A spokesman for Standard, answering a question on this subject put to him by SHOWMEN'S, said that the deal provided that the films could not be sold to television until a specified time after they had completed their theatre dates. However, he could not say what the time was, since it varied with each picture. Further, it appears that the initial release may be subject to revision, since the deal reached by Shapiro and Rank President Robert S. Benjamin is subject to contract which may have been entered into with other distributors. An example in case is said to be "Fame is the Spur," which was originally listed. Oxford Films, which handles "Fame" in the United States, claims that the picture is theirs for seven years and that by contract it cannot be sold for television during that period.

What provisions were made for situations like this could not be learned since the J. Arthur Rank office professed to be ignorant of details, stating that President Benjamin had negotiated the deal without imparting any information. President Benjamin, on his honeymoon, was not available.

Among the other films said to be on the list are "Bees in Paradise," "Flemish Farm," "The Lamp Still Burns," "My Heart Goes Crazy," "Millions Like Us," "Miss London, Ltd.," "They Knew Mr. Knight," "Bandwagon," "The Arsenal Stadium Mystery," "Murder in London," "Neutral Port," "Hi Gang," "Heart of Steel," "Good Time Girl," "Canterbury Tales," "The Blind Goddess," "We Die at Dawn," "Vice Versa," "Uncle Silas," "To 1,000 Women," "Time Flies," "Here Comes the Law," "King Arthur Was a Gentleman," "Johnny Frenchman," "It Always Rains on Sunday," "Root of All Evil," "The Gentler Sex," "Carnival," "I'll Be Your Sweetheart," "Give Us the Moon," "The Loves of Joanna," "Men of Two Worlds," "Man at the Gate," "Ghost Train," "Backroom Boys," "Secret Mission," "On Approval," "Dear Octopus," "This Happy Breed," "A Place of Our Own," "Don't Tell Your Heart."

Tain't Legal

Exhibitors of St. Petersburg, Fla., won another victory over the city council this week when the Florida Supreme Court turned down the town's appeal from a circuit court decision declaring an admission tax was illegal. The circuit court had ruled against the box-office levy, finding it to be an income tax, while income taxes are illegal in the Palmetto state. The Supreme Court rejected the council's appeal which claimed that the amusement levy was a license based on gross receipts.

Same Trouble In London

By JOCK MacGREGOR

London's first-run motion picture theatres seem to be having the same trouble as those in the United States—their patrons are staying at home and going to the neighborhood houses Swhere they can see a picture a short time after first-run at a lower admission and without having to go to the trouble of traveling a long distance and dining out.

This development, which has been more noticeable lately has resulted in action on the part of MGM's Empire which has introduced stage presentations with bargain matinees before noon along the line of New York's Radio City Music Hall. The Rank circuit has turned to double features on a number of recent occasions, and there is a general stir in the direction that the first-runs are going to have to offer that "something extra" to pull in the trade. Only outstanding films are drawing much attention.

The result of this new tendency has been to cut down the length of runs. In contrast to the legitimate theatres where plays like "Worm's Eye View" have four years to their credit while "Oklahoma" and "Annie Get Your Gun" are reaching their third anniversaries, few movies are having long-runs these London days. Among them are "The Search" with eight weeks at the 430-seat Ritz, "Pinky" which has five at 1600 Leicester Square, "Third Man," which has completed 11 weeks at the Carlton after five at the Plaza and which is now going into general release.

Rank May Sell 2

The Rank interests are said to be negotiating to sell the Marble Arch Pavilion and the Tivoli in London, both of which seat over 1,000, London reports said this week.

LONDON observations
by Jock MacGregor

Long, newsy letter in from Melvina McEldowney, who is out in India with her husband making the first Technicolor feature on that continent. In the true pioneering spirit they are finding themselves up against an astounding number of unexpected problems. Finance is coming from the U. S., Britain and India, and in respect to the last group, they are accepting local traditions and customs.



Jock MacGregor

Apparently the starting date for Indian pictures is fixed by a horoscope ordained by the stars—the celestial, not box-office type—and even if only one shot is got in the can and everybody goes on holiday for a period, superstition is satisfied. In their case, Dec. 24 was D-Day for "The River." Author Rumer Godden, Director Jean Renoir, Producer Ken McEldowney and all the international technicians and artists had to attend a religious ceremony when the project and themselves were blessed.

Nicest story "Mel" had to relate was about a pre-production conference in the grounds of the palace which they have taken for the picture. Wild monkeys watched with enormous interest and then formed up their own circle on the lawn with their leader in the centre. Wonder whether they had their paws on their eyes, mouths and ears like the "Three Wise Monkeys"?

* * *

I was extremely sorry to find myself having a farewell drink with General Lyman Munson who has been in charge of 20th Century-Fox productions here and has been responsible for "Male War Bride," Tyrone Power's "Black Rose," Richard Widmark's "Night and the City" and Dana Andrews' "Forbidden Street." Ill health has decreed that he must resign, and off to North Africa he is going with his car before returning to the U. S. in late January. After visiting relations in New England he will motor to Hollywood via Miami and New Orleans.

His employes, hearing this sudden news, immediately handed the hat around and bought him some gifts to remind him of their happy association together. The presentation was made by Ben Lyon who has become very much a part of the British scene and is proving as successful behind the cameras as he was before them.

* * *

MGM are doing a terrific job of publicity over here. Their 25th Anniversary Celebrations have been admirably exploited and now they have succeeded in achieving the first composite half-page advertisement in a British national newspaper for at least ten years. Tieup with the *Daily Express* was on "The Forsyte Saga" and the new stage regime at the Empire. Leading suppliers cooperated.

* * *

Employes of Langfords & Co. organized a lunch to celebrate Dickie Pearl's fifth birthday and there was a goodly turnout of trade celebrities. Surprise speaker, CEA General Secretary W. R. Fuller, quipped: "a successful film industry gets the most out of its screen advertising—and the sale of ice cream."

Jan. Release Schedules Hint At Freer Flow of Features

January, 1950, promises to be a good month for the exhibitor who goes to market for product with 13 distributors putting a total of 34 new features, exclusive of series westerns, into national release during that period.

This figure, obtained from the Booking Guide of SHOWMAN'S TRADE REVIEW, compares with 24 new features released during the holiday month of December and the average of 30 a month released by the same distributors during 1949.

January releases by company:

Columbia: "All the King's Men," "Chinatown at Midnight," "Mary Ryan, Detective," "Sons of New Mexico," "The Traveling Saleswoman."

Eagle Lion: "Give Us This Day," "Never Fear," "Sarumba," "The Sundowners," "The Third Man."

Film Classics: "The Flying Saucer," "Guilty Bystander."

Lippert Productions: "Everybody's Dancin'," "Hollywood Varieties," "Radar Secret Service."

Metro-Goldwyn-Mayer: "Ambush," "East Side, West Side," "Malaya."

Monogram: "Blue Grass of Kentucky," "Joe Palooka in Humphrey Fights Back" (formerly "Honeymoon for Five").

Paramount: "The File on Thelma Jordan."

RKO Radio: "My Foolish Heart," "The Outlaw," "Where Danger Lives" (tentative new title for "I Married a Communist").

Republic: "Bells of Coronado," "Unmasked."

20th Century-Fox: "Dancing in the Dark," "Whirlpool."

United Artists: "Deadly Is the Female."

Universal-International: "The Rugged O'Riordans," "South Sea Sinner," "Woman in Hiding."

Warner Bros.: "Chain Lightning," "The Hasty Heart."

TOA Officers, Directors To Meet Feb. 11-12

The Theatre Owners of America will hold its mid-winter meeting for officers and directors at the Mayflower, Washington, D. C., Jan. 11-12, Executive Director Gael Sullivan announced Wednesday. Among the subjects to be discussed are participation in the Council of Motion Picture Organizations, excise taxes, a national membership campaign and the request to Federal Communications Commission for allocation of television channels to theatres.

Illinois Theatre Owners To Meet Feb. 9-10

The United Theatre Owners of Illinois will hold its annual convention in Springfield, Ill., at the Hotel Abraham Lincoln Feb. 9-10, President Ed Zorn announced Wednesday. Dave Jones of the Kerasotes Circuit is in charge of reservations.

Disney Names Feitel

Walt Disney Productions this week appointed Chester Feitel, lately with Kay Kamen, to represent the company in licensing the use of Disney characters for advertising and merchandising.

Critics' 'Best'

The New York Film Critics Tuesday selected Robert Rossen's "All the King's Men," trenchant tale of politics, demagoguery as the best picture of 1949. Other selections made by the critics in their 15-year-old poll, are: Broderick Crawford, best actor, for his portrayal of politocrat Willie Stark in "All the King's Men;" Olivia DeHavilland, best actress, for her Catherine Sloper in "The Heiress;" Carol Reed, best director for "Fallen Idol" and "The Bicycle Thief," as the best foreign-language picture.

Off a Bit

Box-office receipts for October dipped somewhat below the level of the previous two months and were considerably off from the comparative period in 1948, the Treasury Department's report on federal amusement tax collections revealed this week. The November report, which reflects business in theatres for October, disclosed total collections of $34,306,575, compared to $36,280,685 for the corresponding period in 1948 or $35,074,207 for September, 1949.

Exhibitor Brotherhood Chairmen Are Announced

Exhibitor co-chairmen who have consented to serve for Brotherhood Week, Feb. 17-25 and their exchange areas, according to Gael Sullivan, TOA National Exhibitor Co-Chairman for the annual event, are:

Saul J. Ullman, Albany, N. Y; Louis M. Gordon, Boston; James Eshelman, Buffalo; John Balaban, Chicago; Jack R. Keegan, Cincinnati; Julius Gordon, Dallas, Texas; Earl Hudson, Detroit; Ken Collins, Indianapolis; Dale Danielson, Kansas City; Harry Vinnicof, Los Angeles; M. A. Lightman, Jr., Memphis; Harry French, Minneapolis; N. L. Carter, New Orleans; Morris Loewenstein, Oklahoma City; Robert R. Livingston, Omaha; Roy Cooper, San Francisco; Frank L. Newman, Seattle; and Frank Boucher, Washington, D. C.

New England Circuit Names Schaefer Treasurer

Gus Schaefer, formerly northeastern sales manager for RKO, has been appointed treasurer of the Hartford Theatre Circuit, General Manager Al Schuman disclosed in Hartford this week. Schaefer, who has purchased an interest in the five-theatre circuit, succeeds Attorney Jacob Belford, and will retain his interests in the Colonial at Southington, Conn., and the Rialto at Windsor Locks, Conn., in addition to his new post.

Salt Lake's Newest, The Villa, Opens

Salt Lake City's newest theatre, the $350,000 Villa, got under way this week with an invitational premiere attended by 1,300 Utahans. The house, which boasts of a parking lot capable of handling 700 automobiles, is luxuriously equipped and decorated, with murals on both sides of the proscenium arch and drapes in green satin. Mayor Earl J. Glade dedicated the theatre, which is another link in the Joseph Lawrence-Dave Edwards chain.

Popcorn Oil Starts Holiday Theatre Fire

Oil poured in a hot popcorn machine started a fire in the Holiday at Omaha Sunday causing several thousand dollars' damages. Operators Harlan Jacobs and Jack Holiday were warned that they would not be allowed to reopen until the entire front was fireproofed and other safety devices, said to have been previously ordered by the Fire Department, had been taken.

Bad Wiring, Bad Blaze

A blaze which firemen said originated in defective wiring gutted the Perry, at New Lexington, Ohio, causing damages estimated at nearly $30,000. No one was injured.

THE Film DAILY

Editorial

Zanuck Does It

. . . "12 O'Clock High"

By CHESTER B. BAHN

OUT OF THE WEST, which means Hollywood, from time to time in recent months there have come, both by letter and by word-of-mouth from refugees from the Los Angeles smog, murmurings that Darryl F. Zanuck in his second personal production of the year, "Twelve O'Clock High," had something really special.

Those murmurings, which must have reached your ear as well, were eminently correct, your reporter is most happy to advise this Wednesday morn.

"Twelve O'Clock High" manifestly is one of the greatest war pictures ever to reach the world's screens, and, as such, of course a potential grosser of heroic proportions and an outstanding Academy contender as well.

And there is no out-on-a-limb risk in so advising, be it added.

◆

AS AN HONEST STORY of aerial warfare, and of the men who fight it, "Twelve O'Clock High" has the Zanuck hallmark of quality . . . and there surely is none higher. It is taking nothing from the magnificent pictures of its type which have preceded through the years, starting, say, with "Wings" in 1927, to herald this new 20th-Fox offering as just about the cream o' the crop.

The Zanuck sensitivity and touch are in evidence throughout. That started, of course, with the snaring of the rights to the Sy Bartlett-Beirne Lay, Jr., novel. And Zanuck's unerring picture judgment dictated, as it certainly should, the signing of the authors to do the screenplay and the assignment of Henry King to direct. Here, if ever, was a picture that demanded its direction be entrusted to a seasoned air man. And that would be King, natch.

You may be certain, too, that the casting is Zanuck's. The sincerity of the performances from that by Gregory Peck right down the line underscores the honesty of story. Peck, the story's General Savage, rates an Academy nomination. So, too, Dean Jagger for his flesh-and-blood Major Stovall, the "retread" desk-bound adjutant of the 918th Bomb Group. And these are by no means the only stand-outs, as you in due course will see.

Meanwhile, for an excellent verbal preview, you are urged to scan what Your Favorite Industry Newspaper's critic, keen judge of box office and artistic values that he is, has set down in telling words on this page.

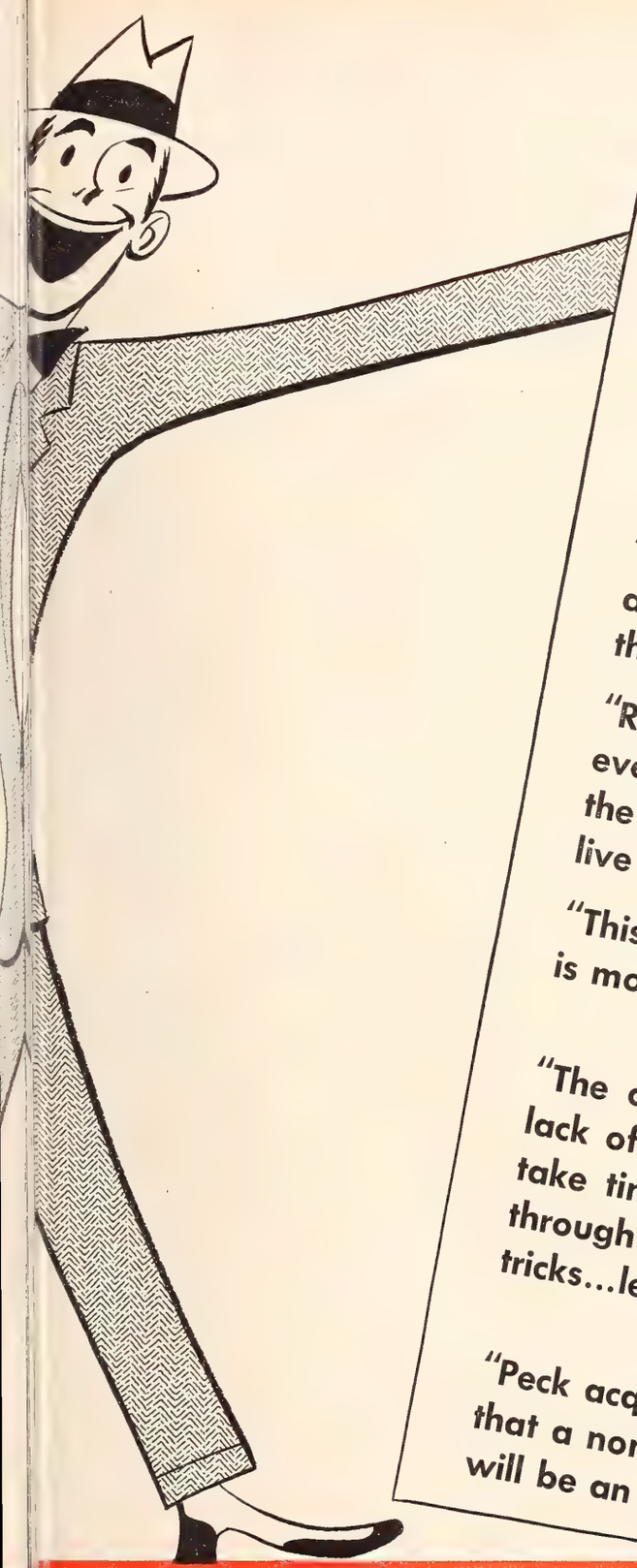
◆

YES, "TWELVE O'CLOCK HIGH" is a fitting climax to a great Zanuck and Fox production year, a 12-month period which gave the country's showmen the stirring "Pinky," D. F.'s first personal production of 1949, and such box office stalwarts, produced under his supervision, as "The Snake Pit," "Letter to Three Wives," "Come to the Stable," "Mr. Belvedere Goes to College," "I Was a Male War Bride" and "Prince of Foxes," to single out those which quickly come to mind.

So it really is no mystery a-tall, is it, that Andy W. Smith's distribution forces to date have 42,342-plus more contracts and 43,584-plus more playdates under their collective belt than in 1948? (That "plus" is employed advisedly; the figures used prevailed Dec. 7).

A case of cause and effect, wouldn't you call it?

12 O'CLOCK HIGH IS AVAILABLE FOR SPECIA
ENGAGEMENTS! SEE YOUR LOC
There'll Be No Business Li



HIGHEST ACCLAIM!

"Zanuck hits the bull's-eye! A dramatic thunderbolt; packs a tremendous wallop. A unique achievement for Henry King."
—*Hollywood Reporter*

"A superior drama, poignant, stirring with a strong emotional punch. Excellent for the entire family."
—*Harrison's Reports*

"Ranks among the finest. Top drawer in every division. Peck's performance one of the high spots in his career. Audiences will live intensely with this one."
—*Film Daily*

"This is money show in every situation. It is money in the bank."
—*Jay Emanuel, The Exhibitor*

"The carping critics who howl about the lack of 'vitality' in pictures—well let them take time out to see a picture which cuts through every cliche, all obvious theatrical tricks...let them see 'Twelve O'Clock High'."
—*Showmen's Trade Review*

"Peck acquits himself with such distinction that a nomination for an academy award will be an undoubted reward."—*M. P. Daily*

E-RELEASE EXTENDED-RUN

th CENTURY-FOX REPRESENTATIVE!

20th CENTURY-FOX

Business in 1950!

New Year Ushers-In Divorce

(Continued from Page 7)

bution, retains the phone number of the old Paramount company—Bryant 9-8700. The new United Paramount Theatres got a new number —LOngacre 3-1100.

But the separation goes much farther than that. Under the terms of the Paramount consent decree, United Paramount Theatres must be free of any control on the part of the New Paramount Pictures Corporation, nor must it be controlled by any officers, stockholders, directors or executives of the old Paramount Pictures outfit.

Stock Shift

Stockholders of the old company, who receive one share of stock in the new Pictures Company and one share in the new United Paramount Theatres for each share they held in the old Paramount company, must dispose of their holdings in either one of the companies by a specified time.

There is, however, apparently no bar at a later date to prevent them from acquiring interest in both companies, but the theory is that both companies must be independent of each other.

There is also apparently no ban on the new Paramount Pictures, a producing and distributing outfit, from acquiring theatres in the future, provided such acquisition does not result in monopoly. And likewise there is no apparent edict preventing the new United Paramount Theatres from engaging in production and distribution in the future, subject again to the fact that the purpose of the result be not monopoly.

This point apparently has been causing some confusion judging from queries received. And for this reason, it may be a good idea to examine what is called "divorce."

No Such Word

In the first place as far as the court language is concerned, there is no such word as divorce, speaking of theatres. The Supreme Court, which told the lower court that some form of separation between exhibition and production-distribution might be in order, speaks of it as "divestiture."

But to the trade, divestiture took on the meaning of dropping theatres in instances such as those where a chain had to drop certain houses to break up a monopolistic situation. And divorce took on the meaning that exhibition and production-distribution must be separated. It is in this sense that the words are used here.

It must be remembered that at no time have the courts found that "vertical integration," to use what Circuit Court of Appeals Judge Augustus N. Hand once referred to as that "happy phrase," is illegal in itself. And vertical integration is a legal way of saying that an individual or firm manufactures the raw product, distributes and sells it. Hence companies which produce pictures, distribute them and exhibit them are indulging in vertical integration.

The present Justice Department action for divorce is not directed against vertical integration or the ownership of theatres by producer-distributor in itself, but is an effort to break monopoly which the Department says exists as a result of these particular ownerships by defendants and former defendants in the Government anti-trust suit.

So it is not altogether inconceivable that the future may see theatres again owned by producer-distributors or exhibitors owning producing units. But it is more likely that the function of production and distribution will be very widely separated, at least as far as the law is concerned, from exhibition, and that the competition both by the producer-distributor for a market and by the exhibitors to get business from each other will be much keener.

For in many places where there were once only Paramount partners, there is now United Paramount Theatres in competition with what were its partners and both ready to slug it out for business. It's still going to be a tough road for what is now the third man—the independent. But it is a road which offers many interesting possibilities.

Broadway Boom

Broadway, which has been suffering from box-office weakness during the past month, perked up with a jerk over the Christmas holidays and enjoyed a business boom which really had the crowds plunking down dollars for tickets in every house along the main stem which had a bill with pull in it. The upturn continued throughout the week and promised to run through the holidays.

Radio City Music Hall as usual had lines running a block long and around on Rockefeller Plaza on Christmas, which is usually normal business for this house with its annual Christmas stage show reinforced by "On the Town." At the Rivoli and at the Paramount, where "Samson and Delilah" are holding out, the picture did what Paramount said was $112,000 over Saturday, Sunday and Monday. At the Roxy, "Prince of Foxes" reportedly did $30,609 Monday alone, while the Capitol reported an attendance of 31,000 on Sunday and Monday, with "Adam's Rib" on the bill.

Minnesota May Lease Gopher Under Decree

The Minnesota Amusement Company this week was reported to be negotiating a deal by which it would lease the Gopher in the loop section of Minneapolis to other exhibitors. The move, if carried out, would be in line with provisions of the consent decree, which Minnesota's parent company, Paramount, reached with the Justice Department concerning divestiture of theatres.

'Casbah' Wins Universal Nice Load of Cabbage

Universal this week won a judgment of $329,486.07 from Marston Pictures and a foreclosure of chattel mortgage on "Casbah" in federal court at Los Angeles. In addition, the suit, which is the result of a cross-complaint filed by Universal after Marston had sued it for $250,000 claiming improper distribution of the film, resulted in an added award of $5,000 and $20,000 attorney fees.

Rivoli Open All Night For New Year's Eve

The New York Rivoli, will go grind and run through the whole night on Dec. 31-Jan. 1, Managing Director Montague Salmon announced this week. Salmon said the house would operate all night for the first-time in its 32-year history because of the anticipated attendance.

Is Everybody Happy?

When four-year old John (Happy) Mohr, son of St. Louis Mr. and Mrs. Earl Mohr, was found missing from his home, his parents notified the police at 10:30 A.M. But the youngster came walking in unharmed late at night. He had been looking at the movies in the neighborhood Melvin and it developed, since he had no money, he had just walked in before the house opened, took a seat and waited for the evening show to go on.

Neighborhood House Sues For Downtown 1st-Runs

Philadelphia's neighborhood Erlen Theatre Tuesday filed an anti-trust suit in federal court against eight major distributors seeking triple damages amounting to $1,108,000 and charging the house had been denied first-runs day-and-date with downtown theatres.

Owners of the Erlen—A. M. Ellis Theatres and the Gap Company—assert in their petition that their house is miles away from the downtown locations and hence is not competitive with the downtowners and should not be compelled to wait 28 days for film. Their contention, if upheld by the court, will upset Philadelphia's clearance system.

Defendants in the suit are: Paramount, RKO, 20th Century-Fox, United Artists, Universal, Columbia, Warner Bros., and Loew's (MGM).

Wants First-Run With Competitors

Another effort to get first-run day-and-date with a downtown house seemed to be shaping up for Hampton, Va., where the Center Theatre is complaining that present licensing practices have reduced the Center form a second- to a third-and-fourth-run house.

The Center owners, according to Washington, D. C., attorneys Harold Schilz and John Claegtt, may go to court seeking triple damages amounting to $450,000, and demanding day-and-date runs with the Langley, in downtown Hampton and the Wythe. The Center, in a heavily-settled residential district, is two miles away from either of its competitors and claims the distance entitles it to day-and-date.

Asks Justice Dept. To Check Clearance

Attorney Louis B. Schwartz announced this week that he had asked the Justice Department to investigate the apparent inability of the Godlen Valley, Minneapolis suburban house, to get a 28-day clearance. Schwartz' announcement said that the distributors had neither acceded to nor denied the request for clearance.

3 More Ask FCC For Theatre Hearings

Three new petitions were filed with the Federal Communications Commission this week asking for immediate hearing on theatre television and the assignment of specific channels. This brings the total up to 16.

The latest petitioners are: Essaness Theatres Corp,. operating 29 theatres in the Chicago area; Lockwood and Gordon Enterprises, operators of 19 New England theatres, and the Motion Picture Theatre Owners of Washington, D. C., representing 75 Washington houses with a combined seating capacity of about 65,000.

Dan Michalove Services Held

Funeral services for Dan Michalove, 56-year old vice-president of 20th Century-Fox's National Theatres, were held in New York Sunday prior to shipping the body to Asheville, N. C., for burial.

Michalove, who died last Friday afternoon of a heart attack, had entered the industry as an exhibitor in 1915. He joined 20th-Fox in 1939, and ever since then, with the exception of a five-year period as president of the Atlanta baseball club, has been in show business, going as far west as Australia, and serving Universal and Warner theatre chains as general manager.

He is survived by his widow, Fanny, three children and three sisters.

Dead

WILLIAM C. BEERY, 70, elder brother of Noah and Wallace Beery and, after resigning from Essaness Company, become business manager for his brother Wallace, on Dec. 25 in Los Angeles.

JESSE K. FISHER, pioneer film theatre operator of Carroll, Ia., at Miami Beach, Fla., where he had gone for the winter, on Dec. 15.

SOL GETZOW, 57, for many years manager of the Colonial in Philadelphia, last week in Philadelphia. Interment in Montefiore Cemetery.

MARTHA MURNY, 62, 20th-Fox Cincinnati inspectress, on Dec. 19, of a heart attack.

DAVE McELHINNEY, Film Classics Branch Manager in Salt Lake City, of a heart attack while on a sales trip to Montana.

LOUIS RENNER, 76, co-founder with Louis Nelson of Endicott circuit of Brooklyn, N. Y., and father of Irving Renner, present head of the circuit, in Miami Beach, Dec. 21.

LEON SCHLESINGER, 65, retired producer of "Merrie Melody," "Looney Tunes" and other cartoons, on Dec. 24, Cedars of Lebanon Hospital, Los Angeles.

W. W. THOMPSON, 81, veteran theatre owner and manager of Albia, Ia., on Dec. 16.

FRANK R. TODHUNTER, 67, for two years vice-president of Local 103, AFM, Columbus, O., of a heart attack.

St. Louis Mayor Extends Building Code Deadline

Mayor Joseph M. Darst of St. Louis this week granted a fourth extension of the deadline by which theatres in the city limits must comply with the new building code. The extension gives theatre owners from Jan. 1, 1950 to Jan. 1, 1951 in carrying out the code provisos, the principal one of which applies to widening aisles so as to enable the houses to evacuate crowds more quickly in an emergency.

Mayor Darst, whose extension had been opposed by Building Commissioner A. H. Baum who contended the previous extensions had given the theatres time to comply, said this fourth extension would be the last as far as he is concerned.

Free Shows for Kids

Manager Harold Chestler of the Princess, Bingham, Utah, threw a free party for the children of that city last weekend with the local Lions Club cooperating. Manager Kostopolis of the Broadway, Salt Lake City, gave the kids his usual Christmas treat including a large Christmas tree, presents, a film show and eats.

NEWSREEL CLIPS

Something New

San Francisco Theatres this week hit on a new idea for its New Year's eve shows with a short entitled "Previews of Re-Release Soon to be Shown Throughout the Nation." The subject is made up of scenes from reissues which are popular and was procured through arrangements with the Favorite Films exchange. The San Francisco chain, which usually seeks a novel stunt for its end-of-the-year special show, used the new subject to replace its usual "Major Hollywood Studio Preview." Its Coronet, however, went in for something still different, when Manager Walter Chenoweth grouped a series of band shorts together under title of "Midnight Serenade of 1950" to bring in the New Year with "Music of the Moment" as he termed it.

Film Row

Irv Sochin, Universal Cincinnati branch manager, has been promoted to general sales manager for Prestige (the name U uses for some of the Ranks) in New York. He will be replaced by Joe Gins, manager of the Buffalo U office, with Dave Miller succeeding to the Buffalo post. . . . Paul Black of RKO has succeeded Leon Mendelson of Warner Bros., as secretary of the Omaha Colosseum of Motion Picture Salesmen. . . . Rita Beicker, Warner contract clerk in Cincinnati, is leaving to become a housewife after seven years of WB terms and conditions. . . . Fox student booker Roy White, same town, will be a salesman come Jan. 1. . . . F. Eugene Dyer has joined Screen Guild at Charlotte with his former post at RKO being filled by Clay Jessup, formerly booker and office manager, who has now turned salesman. . . . RKO Shipper Jack Ruth, Cincinnati, was confined last week with a strep throat. . . . Edward Salzberg heads the newly-formed Film Classics exchange in Cincinnati.

Variety Club Notes

The Buffalo Variety Club was to hold "open house" Dec. 31. . . . Officers of the Chicago tent are Chief Barker Jack Kirsch, First Assistant Nat Nathanson, Second Assistant Edward Brunnell, Dough Guy John Balaban, Property Master Albert Bartelstein, Sergeant-at-arms Edward Levin. Kirsch and Jack Rose will attend the coming convention with Nathanson and Brunnell as alternates. . . . St. Louis Variety Tent is on record as referring the question of participation in support of the Variety Clubs-Will Rogers Hospital at Saranac Lake and to discuss ways to help raise funds. Officers are Chief Barker Joseph Ansell, First Assistant Paul Krueger, Second Assistant John Meinardi, Dough Guy Mike Riordan, Property Master Dick FitzMaurice. Past Chief Barker Tom Canavan was named National Canvasman. . . . Jake Ehrlich will receive the San Francisco tent's local Great Heart Award for his work in raising funds for milk for school children. . . . Rufus "Al" Somerby, owner-manager of the Old Howard, will be honored by the Boston Variety Club on Jan. 10, in recognition of 50 years in show business. . . . The Memphis Tent directors reelected Chief Barker Ed Williamson, First Assistant R. L. Bostick, Second Assistant Clayton Tunstill, Property Master Bailey Prichard, Dough Guy H. A. Chrisman, Entertainment Chairman Ben Bluestein.

Theatre Openings

The new $250,000 Stony in Chicago's south side on Dec. 29 . . . Joe Baisch's new Genoa, Genoa, Wis. . . Three Fox Midwest theatres set for Christmas Day opening were the remodeled 500-seat Roxy, West Frankfort, Ill, the 400-seat Illinois (reopening) same city and the 500-seat Majestic, Jacksonville, Ill. . . . Loew's Poli, Meriden, Conn., after a long closing and redecoration. . . . The Critchlows' remodeled Roxana at Roxana, Ill. . . Mrs Ethel Miles' Grandview, Columbus, O, after redecorating and recarpeting theatre. Closed: the 35-year-old Majestic, Columbus, O., to make way for a store.

Chartered

Video Independent Theatres, Inc., Nevada, an Oklahoma charter, amount paid in $100,000. Registered agent, Henry S. Griffing, Oklahoma City.

Miracle Television Company, Chicago. Incorporators: Dale Wright, Sidney and C. Field.

Engaged

Joanne Eleanore Dembow, daughter of Sam Dembow, to Fred Mohrhardt of Producers Service Corporation.

Gloria Germaine, daughter of Henry Germaine, Paramount's exchange manager in New Haven, Conn., and Richard Platcow, same city.

Wedded

Cary Grant and Betsy Drake, on Dec. 24 in a desert house 20 miles from Tucson, Ariz.

Born to

Rita Hayworth and Prince Aly Khan, a daughter, Yasmin, Dec. 28, in Lausanne, Switzerland.

RKO Cincinnati Booker Leonard Katz, a daughter, Dec. 10.

Film Events Calendar

1950

JANUARY

11, 12, mid-winter meeting of the officers and directors of the Theatre Owners of America, Mayflower Hotel, Washington, D. C.

21, annual convention, Screen Directors Guild, Hotel Shelburne, New York.

FEBRUARY

9, 10, convention of United Theatre Owners of Illinois, Abraham Lincoln Hotel, Springfield, Ill.

Paramount Usher Injured In Battle With Hoodlums

Eight teen-age youths wearing leather jackets and peg-topped trousers were arrested Tuesday after a knock-down-drag-'em-out fight in the lobby of the New York Paramount during which Usher Lawrence Ruisi, 22, was injured, probably seriously. Approximately seven more escaped.

The fight started after the youths insulted an usherette and were told to leave the theatre by Usher Charles Diamond. The gang attacked Diamond, and Ruisi, coming to his assistance, was knocked down the stairs leading to the balcony, beaten and kicked. Other ushers, coming to his aid, with detectives, captured eight of the gang.

NEVER BEFORE SUCH

SAN FRANCISCO

year

SAN DIEGO

date to

HERBERT

SANDS O

starring

JOHN WAYNE

FORREST TUCKER with WALLY CASSELL • JAM

JAMES HOLDEN • PETER COE • RICHARD JAECK

Directed by ALLAN DWAN • Asso

A REPUBLI

HEADING FOR NEW



PRE-XMAS BUSINESS!

Biggest business of the ut the Fox!

Four theatres day-and- accommodate crowds!

ERTIES presents

OF IWO JIMA

co-starring

JOHN AGAR · ADELE MARA



WN · RICHARD WEBB · ARTHUR FRANZ · JULIE BISHOP

Play by HARRY BROWN — JAMES EDWARD GRANT · Story by HARRY BROWN

er EDMUND GRAINGER

CTURE

RECORDS EVERYWHERE!

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

Dinner Spurs Drive For 'Treason' Film

Eagle Lion set off the publicity and exploitation campaign on "Guilty of Treason" Tuesday night when the Overseas Press Club of America staged a dinner and screening at the Waldorf-Astoria Hotel in New York for a thousand civic, diplomatic and religious leaders. The affair, which came on the first anniversary of the arrest of Cardinal Mindszenty (the Jack Wrather-Robert Golden production is based on his trial) guaranteed "Guilty of Treason" an open door to every key newspaper in the country because of the timeliness and news value of the film.

All local newspaper and wire service editors —many of them members of the Club—attended the dinner, with the proceedings covered by the working press, trade papers and syndicates, and broadcast nationally over radio and video networks. The dinner was also broadcast by the Voice of America throughout the world in twenty-seven languages.

The invited guests were headed by His Eminence, Francis, Cardinal Spellman, Archbishop of New York. Others included Secretary of State Dean Acheson; Mrs. Franklin D. Roosevelt; Dr. Bela Fabian, author of the "white book" on Cardinal Midszenty; Senator Herbert H. Lehman; New York Governor Thomas E. Dewey; General Carlos Romulo, president of tthe General Assembly, United Nations; former Postmaster General James A. Farley; Clare Booth Luce; Seldin Chapin, United States minister to Hungary at the time of the Hungarian Prince Primate's arrest; Benjamin Cohen, assistant secretary-general, United Nations; David Sarnoff, RCA chairman of the board; David Dubinsky, president, International Ladies' Garment Workers Union; and others.

Leading newspaper and wire service executives were in attendance, as were also executives of Eagle Lion and other film companies, as well as heads of circuits.

'Samson' Bows at Victoria in Toronto

Cecil B. DeMille's "Samson and Delilah" made its Canadian bow Wednesday evening at the Victoria Theatre, Toronto, backed by advertising and publicity similar to that which launched the Technicolor film on its 2-theatre world premiere in New York.

Paramount Exploitation Manager Sid (Mr. Rabbit) Mesibov was in Toronto to assist J. J. Fitzgibbon, president of Famous Players Canadian Corp., in the supervision of the campaign and premiere. He was scheduled to return to New York on Dec. 30.

Barrel-Clad Boy

A male, old or young, appareled in a barrel, always strikes the risibles of Americans. Manager Milt Baline of the Glove, Gloversville, N. Y., took advantage of that fact to ballyhoo "The Great Gatsby" with a boy in a barrel, hairy legs showing, parading the town's main business streets.

'Francis' Standin To Help Promotion

As part of its all out exploitation campaign on "Francis," Universal-International has devised a unique mechanical counterpart of Francis, the famous talking mule. Arrangements are being made to have it appear at various key city openings of the picture.

The standin is designed to be put in lobbies, and while its mouth, ears and eyes move, a tape recorded speech invites the public to step right up and put their cash down at the box-office.

'Foolish Heart' Opens In N'Orleans, on Coast

Samuel Goldwyn's "My Foolish Heart" had its world premiere Dec. 24 at the Joy Theatre, New Orleans, followed by a California twin opening at the United Artists and Four Star theatres, Los Angeles, on Christmas Day. The Hollywood premiere was part of a citywide toy collection at which thousands of toys were collected for underprivileged children of Los Angeles.

The New Orleans engagement had a number of special features—a tieup with Jill Jackson, famous commentator on WWL (CBS); window displays with D. H. Holmes and a "Favorite Dress" series of pieces in the New Orleans *States*. A special screening for the girls of Newcomb College, women's college attached to Tulane University, resulted in a feature story in the New Orleans *Times-Picayune*.

Weekend business in New Orleans was almost double that of last year's Christmas attraction, according to Owner L. C. Montgomery, while equally impressive records were set up for the Los Angeles playdates.

Color-Glo Stills

Color-glo stills of "Ichabod and Mr. Toad" were placed on all rural school bulletin boards in Norwich, N. Y., by Colonia Manager Bill Straub.



MAKE HIM SMILE. That's what pedestrians in Reading, Pa., were invited to do when they saw this mechanical man in the window of a leading department store. Whoever succeeded won two tickets to see MGM's "Adam's Rib" at Loew's Colonial. Manager Larry Levy handled the campaign on the picture.

EXPLOITORIALS

Guess this has been done before, but it's so infrequent these days that it might be revived—with good results—for that comedy you've got coming up. Of course, you won't be the first one to revive it, for the Minnesota Amusement Co. has beat you to the gun. As a stunt for Columbia's "Tell It to the Judge" at the Radio City Theater in Minneapolis, they conducted a laughing contest. They got the 25 competitors through want ads placed in the daily papers. The contestants saw the picture, and part of the laughing contest was broadcast by John Ford on his program over WTCN. Now how do you judge a laughing contest? The method used in Minneapolis was not revealed, but it seems to us that a board of sober-faced judges could score the laughers on points. Anyway, the best laughers were awarded prizes of cash and merchandise, ranging up to $25 for first place.

* * *

If the residents of College Point, L. I., are not aware of Mario Lanza by this time, it isn't the fault of I.M.P.S. Member Leo Raelson, manager of the College Theatre. Under Raelson's supervision, William Guest, a new member of the staff, placed a 40x60 in the lobby, with mounted heads of members of the cast of MGM's "That Midnight Kiss." The Lanza head got the most emphasis. Behind this display was an automatic record player which played all the numbers sung by Lanza in the picture. Alongside the display was this copy: "This Is the NEW VOICE That Will Thrill You in 'That Midnight Kiss'—Mario Lanza, the Singing Find of the Year." The records and player were promoted from a local radio station. The sign cost $2—a mighty small expenditure for such an effective bit of exploitation.

* * *

For the world premiere of Cecil B. DeMille's "Samson and Delilah" at the Paramount and Rivoli theatres, the Paramount publicity department sent out an alarm via special ads in New York newspapers for beautiful dark-haired women resembling Hedy Lamarr. These women, wearing the original costumes worn by the star, acted as hostesses when the film made its global bow at the two New York showplaces. This is a stunt for you when you play this picture, or you might seek a double for a star of some other important offering. As for the original costumes, fine if you can get 'em; but if you can't, either have a local stylist reproduce them, or just base the stunt on looks alone.

* * *

Over in Bogota, N. J., Manager Howard F. Purdue of the Queen Anne Theatre sent out letters to residents of the neighborhood and enclosed "Let's Get Acquainted" Courtesy Cards which entitled two people to attend the theatre for the price of one. In the letter, Purdue expressed his desire to acquaint the recipient with the Queen Anne, and then continued: "The Queen Anne is presenting the best in motion pictures at popular prices. I know you will appreciate our fine projection and sound, comfortable seats, and courteous service. I am sure a visit to the Queen Anne will give you a night of pleasure and relaxation." Well, go ahead and try it, but be sure your theatre is all that Purdue claimed his to be.

Ricketson Week Marks Return of Executive

Returning from a five-week business survey trip to Europe, President Frank W. "Rick" Ricketson of Fox Inter-Mountain theatres found more to be thankful for than just his "beloved America and Denver."

During his absence, the Fox Inter-Mountaineers, operating theatres from Canada to Mexico, promoted a "Rick's Rousing Return" week which produced results that shook the record books of the showmanship-conscious Denver territory.

'It Can be Done'

The special week exceeded in results anything delivered in 1949 by the circuit with an array of activities ranging from automobile giveaways to stage weddings. Disproving the old bogie, "Christmas Slump," the boys from the high country set a pace which proves "it can be done" if the incentive is right. "Rick's Rousing Return Week" proved to be just that.

Ricketson accompanied Charles P. Skouras and Elmer C. Rhoden on the junket which took them to seven foreign countries over a 22,000-mile route. They inspected economic trends, recovery programs, motion picture production and possible theatre locations.

Showmanship Contest Planned on 'Mother'

A nationwide showmanship contest for exhibitors, with winners reaping a total of $7,500 for engagements played between March 2 and May 7, will back the release of 20th-Fox's "Mother Didn't Tell Me" next March. Entry details will be announced via trade press advertising, contest brochures and through the company's exchanges.

The contest was prompted by the success of the "All-American Premiere Contest" staged this fall for "Father Was a Fullback." Hundreds of campaigns were submitted for the "Father" contest which ended Dec. 4. Judging by the national panel, consisting of William Ainsworth, Si Fabian and Lou Little, will take place shortly with results to be announced in January.



NEWSPAPERBOYS MOVIE GUESTS. This picture and caption greeted readers of the Arkansas Democrat when the boys who sell that paper were invited to the Arkansas Theatre in Little Rock by Manager Jimmy Thames. Newsboys are a favorite human interest subject, and what better time to remember that than during the run of Paramount's "Chicago Deadline"? Note the prominence of the film title in this nice space-grabber.

'SAMSON AND DELILAH' OPENS IN NEW YORK



BIBLICAL SPECTACLE UNVEILED AT DUAL WORLD PREMIERE. Crowds jammed Times Square and Broadway one night last week (21) when Cecil B. DeMille's widely-publicized Technicolor spectacle, "Samson and Delilah," was unveiled at its dual world premiere at the Paramount and Rivoli theatres. The elaborate front and marquee display at the Paramount is seen in photo at upper left, while events taking place under the marquee are shown in photo at upper right. The announcer (center of photo) described the action to radio and television audiences and newsreel cameramen recorded the events. In photo at bottom left Mr. and Mrs. Barney Balaban participate in a television interview in front of the Rivoli, while in center photo may be seen Buddy Rogers and Mary Pickford. Photo at bottom right shows the large premiere-night crowd in front of the Rivoli.

GRIST FOR THE SHOWMANSHIP MILL

Following a canvass of exhibitors in various sections of the country to get their ideas on the best methods of building its new screen personalities, Universal-International has completed a teaser trailer on Shelley Winters as the first step to a campaign being devised as a result of the exhibitors' suggestions. While the trailer plugs the actress' latest picture, "South Sea Sinner," major emphasis is on Shelley herself and credits the public and press with playing a major role in her rise to stardom.

* * *

With 36 bookings of his 1950 winter personal appearance tour already set and 34 more in negotiation, Gene Autry is planning a trek which will carry him through 22 states and part of Canada. The cowboy star will open in Pueblo, Colo., Jan. 7. From there he will tour through Kansas, Nebraska, South Dakota, Minnesota, Wisconsin, Indiana, Michigan, Ontario, Massachusetts, Rhode Island, New York, Pennsylvania and Connecticut. Autry and the 27 members of his Western Variety show will play auditoriums, from where Autry's Columbia network radio program, "Melody Ranch," will be broadcast each Saturday afternoon. The star has completed his latest Columbia western, "Beyond the Purple Hills."

* * *

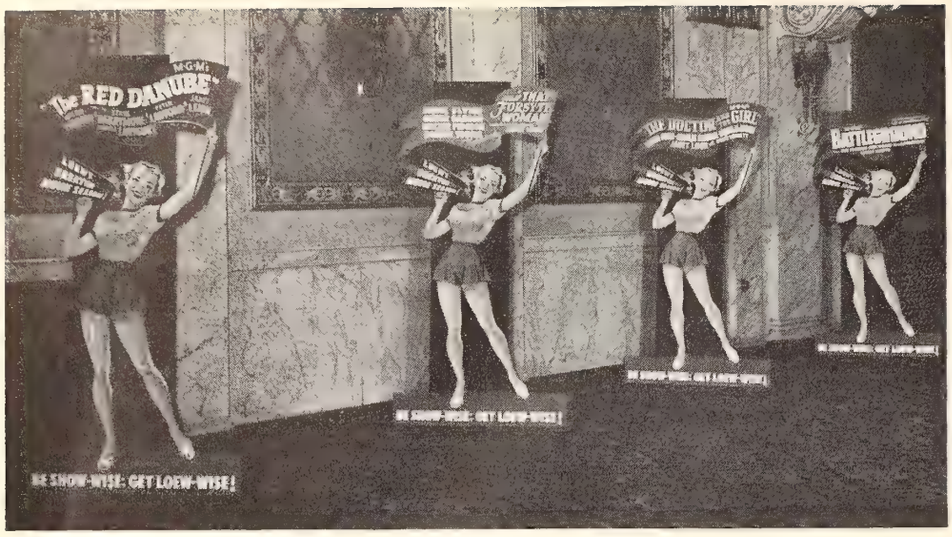
One of the promotions in the merchandising campaign now being prepared by RKO Radio for the forthcoming release of Walt Disney's "Cinderella" is a tieup sponsored by the National Paint and Manufacturers Association and known as the "Clean Up—Paint Up—Fix Up Community Development Program. The campaign, beginning in February, will be highlighted by posters and streamers lithographed in color, the entire theme based on Cinderella, the characters and background of the picture. All were designed by Walt Disney artists. The campaign will be the theme of window displays in hardware stores and paint shops in every community in the country.

* * *

A special series of spot announcement trailers for television use are being prepared by Paramount Studios for use on "Dear Wife," soon-to-be-released sequel to "Dear Ruth." The general practice heretofore has been to adapt theatre trailers for television use, and in very few cases have trailers been prepard specifically for exclusive use on television. The "Dear Wife" spots are designed as chain breaks and run 30 seconds each.

Spotlighted Flowers

Flowers promoted from a florist were placed in the lobby of the Kent, Kent, Ohio, by Manager Ben Geary who had them "glamorized" by playing two differently colored spotlights on them, against a lobby background of "Story of Seabiscuit" stills and posters.



GIRL FIGURES HAIL COMING ATTRACTIONS. Five cut-out girl figures, four of which are shown here, have been on display in the lobby of Loew's Theatre, Rochester, N. Y., to herald such coming attractions as MGM's "That Forsyte Woman," "The Red Danube," "The Doctor and the Girl," "Battleground" and "Intruder in the Dust." We don't know for sure, but we'd guess that as each attraction plays, it is replaced by the announcement of a new one. You, too, probably have some big shows coming up. Why not try this?

Snow Doesn't Stop 'McCoy' Sq. Dance

Square dances, like the show, must go on, in the opinion of Manager Jim Burgess of the Chief Theatre in Pueblo, Colo., who let neither rain nor a light snow postpone the square dance he had arranged as part of his exploitation for "Roseanna McCoy." The only difference the inclement weather made in the arrangements was to change the locale from in front of the plant housing the *Chieftain* and *Star-Journal*, which were cooperating, to the spacious studio of radio station KCSJ which occupies an upper floor of the same building.

The change of place did not lessen the promotional effectiveness of the dance, for the editors of the two newspapers and the KCSJ personnel went all-out to help publicize the event. Many stories and art appeared in the newspapers for more than a week in advance and during the day of bad weather which forced the open-air dance to take cover in the studio. The station gave it special plugs and broadcasts in advance and on dance date.

Spectators, as well as the dancers, were invited up to the studio and, as a large number of residents had never seen the inside of a radio studio, there was a large attendance to spread word-of-mouth about the dance and the picture which it was designed to exploit. The picture did excellent business despite the weather, says a report from Pueblo. RKO Field Man T. Bidwell McCormick helped Manager Burgess put the promotion across despite the weather handicap.

Smiley Holds Search For Talented Youth

Smiley Burnette, who co-stars with Charles Starrett in Columbia's series of "Durango Kid" westerns, conducted a talent search in the lobby of the New York Theatre on Wednesday afternoon, with an eye to finding a city youngster whom he could take to Hollywood.

For the first 1,000 children who attended, Smiley provided free Cokes and free comics. All children had their pictures taken with him and were eligible to win a pony or its cash equivalent.

Notables Are Invited To 'O'Riordans' Premiere

Governor Thomas E. Dewey, Mayor and Mrs. William O'Dwyer and scores of other notables have been invited by the Australian Consul General in New York, Lieutenant General Edward Kenneth Smart, D.S.C., M.C., to attend a special invitational performance of Universal-International's "The Rugged O'Riordans" at the Park Avenue Theatre Jan. 4.

The showing, which will mark the American premiere of the film, promises to bring out a large number of dignitaries.

'Third Man' Bow Now Set for Jan. 18

Originally scheduled to be held Jan. 4, the American premiere of Carol Reed's "The Third Man" will take place Jan. 18 at the Victoria Theatre for the benefit of the Lighthouse of the New York Association for the Blind. Society, political, business and theatrical notables will attend the affair, proceeds of which will go to the Lighthouse, which serves over 4,000 blind people of all ages, creeds and races.

Baby Carriage Ballyhoo

An usher in football uniform, pushing a baby carriage with two kids in it about town, was the ballyhoo arranged for "Father Was A Fullback" by Manager Art Castner of the Seneca, Salamanca, N. Y.

Santa Stays On

Santa Claus stayed around Asbury Park and Morristowr, N. J., for an extra week to ballyhoo "Holiday Affair," the New Year's Eve attraction at Reade's Asbury Mayfair and Morristown Community theatres. St. Nick walked around the streets bearing this sign: "I'm staying around until New Year's Eve to see 'Holiday Affair'." Active in persuading the jolly old gentleman to hang around were Asbury City Manager Guy Hevia and Morristown City Manager Ralph Lanterman.

THE NEW PRESS BOOKS

That there is plenty to see "on the town" is amply evidenced in MGM's four-column newspaper ad on its Technicolor musical, "On the Town," which you'll find on the cover of the press book. Of course, the things to be seen are among the highlights of the picture, and they are illustrated and described in the outer edges of the ad which surround a tilted panel with advertising copy and silhouette illustration of the principal characters. This "outer-edge" material should prove just as potent a seat-seller as the material in the panel. Take a look at the other ads—they're gay and spirited and do an excellent job of creating a desire to see the musical. How about having that 24-sheet cut out for a marquee topper?

* * *

Some enterprising exhibitor will utilize the cover of United Artists' press book on "Mrs. Mike" in an advance or current lobby board, for it has definite attention-getting elements. It is better seen than described, so look for it. In some ad layouts the outdoor appeal of the Canadian wilderness is uppermost (for your outdoor and action fans) with the love interest underplayed, while in others the love interest predominates (remember the women, for probably more women read the book than men) with the outdoor appeal underplayed. Naturally, there is a book reproduction in every layout, for the novel was immensely popular. In connection with this, you'll find the line, "A Great Book Becomes a Greater Picture" in most of the displays, and you'd do well to use it wherever possible. It's no blurb—it's the truth!

* * *

Another novel-to-screen case is Columbia's "All the King's Men," and that factor is pointed up in this line, which appears in many of the ads: "The Pulitzer Prize Winning Novel Becomes a Vital, Very Great Motion Picture." The character of Willie Stark—"he might have been a pretty good guy . . . if too much power . . . and women . . . hadn't gone to his head . . ."—is outstanding in the layouts surrounded in some instances by the other characters who play important parts in the picture. One of the compelling catchlines is "The Story of a Big Shot . . His Morals, His Manners, and His Women." Along the exploitation line, book stunts are in abundance, and the reason is obvious. But there are also numerous other selling angles that should not be overlooked.

New Promotion Policy Set Up at Eagle Lion

A new policy under which special promotion men will be engaged and charged with the responsibility of creating national tieups and national exploitation angles on individual major films from the time they go before the cameras until their regional premieres, has been instituted at Eagle Lion by Leon Brandt, director of advertising, publicity and exploitation.

First film to receive the new treatment will be "The Sundowners." National exploitation and tieups for this film will be handled by Joe Clair, former United Artists exploitation representative, who has joined EL to operate under the supervision of Exploitation Manager Lige Brien.

200 Color Contest Entries

Two hundred entries in a two-day coloring contest on "The Story of Seabiscuit," featured Walt Brubaker's advance campaign at the Wooster Theatre, Wooster, O.

DANNY KAYE

is the

Inspector General

YOU'D NEVER GUESS WHAT HE INSPECTS!

IN COLOR BY Technicolor

THE SONG-AND-DANCIEST DANNY KAYE-PERS EVER! FOR A HAPPY GEARED-TO-GO NEW YEAR FROM WARNER BROS.



WITH
WALTER SLEZAK • BARBARA BATES ELSA LANCHESTER

PRODUCED BY
JERRY WALD

DIRECTED BY
HENRY KOSTER

Screen Play by Philip Rapp and Harry Kurnitz Suggested by a Play by Nikolai Gogol
Lyrics and Music by The Associate Producer SYLVIA FINE • Musical Direction and Incidental Score by Johnny Green

'Allegro' Promotion Presto, Four-City Report Indicates

"Johnny Allegro" is stimulating a quick showmanship tempo, reports from Cincinnnati, Minneapolis, Syracuse and Columbus indicate. The picture is a George Raft vehicle concerning a counterfeiting ring.

Most unusual gimmick is credited to Nate Wise, publicity manager for the RKO Palace in Cincinnati, who "plugged" the picture by arranging the running of a "Johnny Allegro" Handicap at the local River Downs race track. Stories and pictures with theatre credit hit the sports pages of three dailies. Playdate was also given over the track p. a. system and on station WKRC-TV's report of the race.

Definitely on target, too, was Bob Whelan of the RKO Orpheum in Minneapolis. He tipped the Minneapolis Archery Association on the bow and arrow stuff in the film; the organization did likewise for its members, via several thousand letters, and urged them to visit the theatre for an exhibition of fine archery.

Carnations for Critics

The critics got carnations in Columbus, from Manager Harry Simons of the RKO Grand. Regardless of what that did for Raft, it's good long-range policy. It may smooth a ruffled quill next time someone suggests the movies would be better off without those birds.

I.M.P.S. Member Saul Sorkin got in step with the adage that says a moving ad is a good ad. There was plenty of action in the five daily dancing exhibitions held for a week before playdate in a large shop window. Sorkin tied up for this one with the Ann Lewis Shop and the Arthur Murray Dance Studio in Syracuse, where he manages RKO Keith's.

These are just a few high spots. There were window displays in Cincinnati, Minneapolis and Syracuse (with archery and ever-popular money as tie-ins); radio and TV help in Cincinnati, Minneapolis and Columbus; flowers to the femmes in Cincinnati and Columbus; a *Times-Star* newspaper contest in Cincinnati (they *were* busy there); hotel lobby paging of Johnny Allegro in Columbus; library display in Minneapolis; and tie-ups with jewels, perfume and ice cream in Syracuse. If reports from these four well scattered cities mean anything, it is that "Johnny Allegro" is worth working on.



GOOD KAYE BALLYHOO. Unearthing an old double bass in a backstage store room, Manager David Williams of the Blue Hall Cinema, Islington, London, converted it into a street ballyhoo for RKO's "A Song Is Born." The theatre's probationer projectionist is partially inside of it. That's House Manager C. W. Field at the left. Mightn't American exhibitors adapt this stunt to the just released Danny Kaye comedy, Warners' "The Inspector General?"

Boy, Girl Kiss as Live Trailer—Fun!

A "live" trailer on the stage of the Colonial in Reading, Pa., which went immediately into the regular screen trailer, was a feature of the exploitation for "That Midnight Kiss" that evoked hearty applause from the audiences at every show during the week in advance of playdate. A spotlight was focussed on the right wing of a darkened stage where a beautiful young girl sat on a bench, with the spotlight then swinging to the left as a boy emerged on the stage. He joined the girl on the bench as a clock with hand set one minute to 12 was thrown on the screen. As the hands ticked around to 12 o'clock, the couple embraced and kissed whereupon the regular trailer was thrown upon the screen. (Wouldn't you love a job like that, boys?) This live trailer was a highlight of the campaign put on by Assistant Manager Alton F. McHan, MGM Exploiteer Ed Gallner and Colonial Manager Larry R. Levy, which started two weeks in advance with a "sneak" preview.

Lipstick Marks

For a spectacular ballyhoo the trio rented a truck large enough to take the film's 24-sheet poster on each side. This toured the streets for three days and was then stationed at a busy highway intersection for the rest of the week. Another ballyhoo that was also an excellent attention-getter, though smaller and "quieter," was an attractive girl wearing a specially-made dress covered with lipstick marks who toured the main streets presenting small envelopes containing candy kisses to passersby. Copy on the 2,000 envelopes she handed out read: "Here's a kiss—if it's a Midnight Kiss (chocolate flavor) you will receive a card redeemable to see . . ." etc. Twenty-five of the envelopes contained the guest ticket cards.

A radio contest that proved an excellent filmplugger asked entrants to submit lists of song titles in which the word "kiss" occurs. Another station gave a 30-minute Mario Lanza concert, playing his recordings.

Amateurs 'Shoot' Models In 'Holiday Inn' Contest

Vince Iorio, manager of the Trans-Lux theatre in Washington, D. C., with the aid of Paramount special representative Johnny Tassos, enlisted the aid of a bevy of Phylliss Bell models for the opening of the re-issue, "Holiday Inn." The boys had the girls pose for amateur photographers who came to "shoot" the lovelies in a competitive contest featuring over $400 worth of photo equipment and merchandise prizes. Contest called for pictures depicting most originality and of a holidayish theme.

The contest ran for four days. Entries were judged by the photo editors of the four leading Washington dailies.



TUTTLE WAS READY for the kiddies who converged on the St. Albans Theatre, St. Albans, L. I., for the annual Gala Thanksgiving Party held recently. Above are the toys and games which Manager Leonard Tuttle promoted for the occasion. Plenty of kids were on hand, you can be sure.

Word-of-Mouth Is 'Heiress' Buildup

Unusual word-of-mouth endorsement for "The Heiress" heralded the opening of that picture at Reade's Mayfair Theatre in Asbury Park, N. J., as the result of a special screening set up for prominent Asbury clubwomen at the Paramount home office in New York.

The women, members of the Literary Section of the Asbury Park Woman's Club, came to New York by special bus for the screening, which was arranged by Paramount for the Reade organization. The women, who represented many of Asbury's leading families—and including many who had not been to the movies in months and even years—filled out rave "reaction cards" which were used by the theatre for lobby displays and radio endorsement.

City Manager Guy Hevia also used a saturation campaign on Asbury Radio Station WCAP, including station breaks, interviews, and background material. Special 40 x 60s of New York critic's quotes were placed in the lobbies of all four Reade theatres in Asbury; teaser heralds were made up from the teaser cards in the press book, and an out-of-town newspaper ad campaign—unusual for the off-season in the resort area—was also conducted.

At the Community in Morristown, City Manager Ralph Lanterman also utilized special critics' quotes 40 x 60s, the teaser heralds, and an extensive newspaper and radio campaign.

Free 'Forsyte' Tickets In Two Press Contests

Two newspaper contests for prizes of free tickets to see the feature were lined up for "That Forsyte Woman" by Manager Fred R. Greenway and his assistant, Bob Genter, of Loew's Poli Palace, Hartford, Conn. First newspaper tieup was for the longest list of titles of books by John Galsworthy upon whose "Forsyte" novels the film is based. Second tieup with the same newspaper was an identification contest. The paper published a picture of a Hartford model with an announcement stating that shoppers in a named downtown store who walked up to the girl during a specified hour and said "You're the 'Forsyte Woman'" would be awarded free tickets. Window displays were made by four stores.—HFD.



TWO 'PORTS' CAMPAIGN PARADE. As part of the campaign for the recent world premiere of Eagle Lion's "Port of New York" at the Pilgrim Theatre in Boston, Miss Port of New York (Bernice Temple) and Miss Port of Boston (Linda Daye), took part in a mammoth parade arranged by American Theatres' Paul Levi.

Adapt Boston Premiere Campaign For 'Port of New York' Key Runs

The promotion campaign which led Eagle Lion's "Port of New York" to record-breaking holdover business in its world premiere at the Pilgrim in Boston is to be used as a pattern in all future key engagements, with full details made available to theatres in an 11-page brochure that supplements the regular press book.

Under the direction of Eagle Lion Ad-Pub-Exploitation Manager Leon Brandt the bow of the narcotics-smuggling drama was executed by Paul Levi, advertising director of American Theatres, and Eagle Lion Exploitation Manager Lige O'Brien and Exploiteers Joe Mansfield and Milt Overman.

Deciding upon a title-selling basis, the showmen first set up "Miss Port of New York" and "Miss Port of Boston" contests, the New York model chosen in citywide competition being dispatched via U. S. Customs cutter to the Hub City as the guest of her counter-part there. With her she took a print of the picture, a screening of which was held on board a large ship with officials of the Port of Boston, the Coast Guard and the U. S. Customs Office and representatives of the press and radio in attendance.

"Miss Port of New York" proceeded to 20 radio and many press interviews in Boston, and on Thanksgiving Day joined "Miss Port of Boston" in a three-hour parade of ship-floats, sound-trucks and bannered cars through the main sections of the city. The "ship" from which the girls threw candy kisses to Bostonians was later launched on a herald-distributing land voyage to New York City.

Also on a personal appearance tour, which included 14 radio shows, was Yul Brynner, one of the "heavies" in the film. Mass distributions included a "wanted" herald featuring Brynner's face and distributed to the Thanksgiving Day crowd at White Stadium; dope capsules ("This is the straight dope—see 'Port of New York'," etc.); and cards tacked to lampposts and parking meters and hung on 8,000 downtown store doorknobs (21 stores tied in their Thanksgiving window displays with the film). The Customs people provided the ad and publicity writers with highly quotable commendations of the picture.

Newspaper publicity breaks, as well as the already partially enumerated radio plugs, were tremendous. What other word when they cover three weeks and appear in every paper in town? What really has Eagle Lion—and Boston—talking, however, is the *Post's* use in its holiday issue of *five* separate publicity stories. This "Port" looks like a happy haven.

Kid With a Toad Free

Four days in advance of the "Ichabod and Mr. Toad," playdate, Loren Parker of the Liberty, Cumberland, Ky., ran a line in his newspaper ads that the first 25 kids coming to the box-office with a toad would be admitted free.

Taps All Outlets For Double Bill

No publicity outlets were left untapped in exploiting Eagle Lion's double bill of "Trapped" and "Down Memory Lane" at Warners' Strand in Akron, Ohio, through the united efforts of Manager Millard Oakes and EL Exploiteer Sid Newman. Having two pictures to promote, they had two different sales appeals—the drama and action of "Trapped" and the music, nostalgic appeal and big star names of the past in "Down Memory Lane." There were two barrels to their exploitation gun—but they kept the barrels together so that whichever had the most shot, there were some left in the second barrel for the other picture.

The Akron *Beacon-Journal* came through with a classified ad page contest in which names of Akron residents appeared here and there in the columns, plus liberal art and story breaks. It also had a large display box on both pictures in which residents whose names appeared in the ad columns were invited to identify themselves and receive tickets to see both films.

Akron's largest five and ten, Scott's, supplied thousands of lollipops for distribution around town and in the store, each attached to a card reading: "Don't be a sucker for the phony money racket—See 'Trapped' and 'Down Memory Lane'," etc. The Army recruiting service posted on its large display easels about town this copy: "Are you 'Trapped' without a career? Join the Army . . ." with film, theatre and playdate credits. The YMCA and the YWCA displayed posters and stills for both pictures and two radio stations played "Memory Lane" songs with full credits.

Polsky's department store lent its main window for a display of the Robert Lewis Taylor biography of "W. C. Fields."



The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Montana

(Color by Technicolor)

Warner Bros. Western Drama 79 mins.

AUDIENCE SLANT: (Family) Handsome Errol Flyn nand Alexis Smith, gorgeous in Technicolor, decorate the screen in a not unusual version of the cattlemen versus the sheepmen. It's still entertaining.

BOX-OFFICE SLANT: This big Technicolor western drama with the power of the Flynn and Alexis Smith names should play to good business in all situations.

Cast: Errol Flynn, Alexis Smith, S. Z. "Cuddles" Sakall, Douglas Kennedy, James Brown, Ian MacDonald, Charles Irwin, Paul E. Burns. **Credits:** Produced by William Jacobs. Directed by Ray Enright. Photography by Karl Freund. Screenplay by James R. Webb and Borden Chase and Charles O'Neal from a story by Ernest Haycox.

Plot: When an Australian sheepman brings sheep to the Montana range, he finds himself in conflict with the big cattle ranchers. In the resulting war he wins his place on the range and marries the girl.

Comment: "Montana" is the perennial range war story in a new setting. Decorated in Technicolor with Errol Flynn and Alexis Smith, it's still entertaining. Miss Smith never showed to better advantage, and Flynn handles his part with aplomb. With courage and reason and with force when necessary, he convinces Montana that sheep and cattle can graze the same range after all. The villains are killed during Flynn's forceful periods and Miss Smith, herself a headstrong, sheep-hating cattle raiser, shoots him, changes her mind, succumbs to his courage, and marries him. The tempo of the film is swift; Ray Enright's direction is sure, and the story ties up all loose ends. S. Z. "Cuddles" Sakall delivers comedy relief, and Douglas Kennedy, James Brown, Ian MacDonald, and Paul E. Burns all merit mention. The cast as a whole is competent, and William Jacobs gives the picture excellent production values. It adds up to another big western and exciting entertainment.

Tombolo

(Italian dialog—English titles)

Grandi Films Drama 94 mins.

AUDIENCE SLANT: (Adult) A very human and appealing story of a father's search for his lost daughter among the homeless Italian outcasts in the forest refuge for black market operators known as Tombolo.

BOX-OFFICE SLANT: Art and foreign-language film houses should find this an acceptable and entertaining offering for their clientele. May go as a dual for English-speaking audiences.

Cast: Aldo Fabrizi, Adriana Benetti, Nada Fiorelli, John Kitzmiller, Dante Maggio, Franca Marzi, Luigi Pavese, Elio Steiner, Luigi Tosi. **Credits:** Producer, Mario Borghi. Director, Georgio Ferroni. Story by Piero Tellini and Glauco Pellegrini. Screenplay by Indro Montanelli, Glauco Pellegrini and Giorgio Ferroni. Photography by Piero Portalupi.

Plot: A story of black market operators in Italy after the war, of the homeless youths and girls in the forest refuge known as Tombolo, and of the search of an Italian army veteran, father for his lost daughter who is living with the leader of the black marketeers.

Comment: A very human and appealing story which, though slow-paced, is mainly one of action. The English titles make the action intelligible. The cast is headed by Aldo Farbizi, who played the priest in "The Lost City," as the father. His portrayal of the father, lured from the supply depot by the thieves so they can rob it, is thoroughly convincing and holds audience interest and sympathy. Adriana Benetti as the daughter is excellent and the rest of the cast give capable support, particularly Elio Steiner as the black market leader.

National Reviewing Committees' Audience Classifications

TIGHT LITTLE ISLAND (U-I)
MATURE—National Board of Review
CLASS A-SEC. 2—National Legion of Decency

SOUTH SEA SINNER (U-I)
MATURE—National Board of Review
CLASS B—National Legion of Decency
Objection: Suggestive dialogue, situations and costuming. Low moral tone.

UNDER CAPRICORN (WB)
MATURE—National Board of Review
CLASS A-SEC. 2—National Legion of Decency

Traveling Saleswoman

Columbia Comedy 75 mins.

AUDIENCE SLANT: (Family) Although this comedy strains every resource to entertain, the effort is not crowned with a signal success.

BOX-OFFICE SLANT: The Joan Davis radio program, where it is popular, may give this labored comedy an initial start, but subsequent word-of-mouth won't help much. As supporting fare to stronger entertainment it may be accepted.

Cast: Joan Davis, Andy Devine, Adele Jergens, Joe Sawyer. **Credits:** Produced by Tony Owen. Directed by Charles F. Riesner. Photography, George E. Diskant. Story and screenplay by Howard Dimsdale.

Plot: In a last attempt to save the family soap factory from disintegration, a young woman and her fiance go west after business. Through cold, gunmen and hostile Indians, the saleswoman pursues her purpose. The picture ends with the Indian tribe boxing soap in the home factory.

Comment: The story idea seems to offer possibilities for laughter that are seldom developed. Missing the swift pacing characteristic of good comedy, the picture lumbers ungracefully from scene to scene, giving an impression that its faults lie in a careless job of scripting. However where slapstick of the broadest variety is appreciated, it may be accepted. There is plenty here for kids of every age to laugh at as the picture trying to be all things to all men, shows Joan Davis plagued by cattle rustlers, hostile Indians, a bratty kid, close-fisted storekeepers and her own ineptitude as she peddles her soap through the west; but the long pauses between laughs will have to be overlooked. Andy Devine turns in a typical performance, as Joan's finance. The supporting cast does as well as can be expected with its material.

Bodyhold

Columbia Drama 63 mins.

AUDIENCE SLANT: (Family) Patrons will find this drama an actionful, well integrated little yarn with a full quota of suspense.

BOX-OFFICE SLANT: Fashioned as supporting fare, it should suit generally. Virile enough for the most avid action fans, with an exposé angle that lends itself to exploitation.

Cast: Willard Parker, Lola Albright, Hillary Brooke, Allen Jenkins, Roy Roberts, Gordon Jones. **Credits:** Producer, Rudolph C. Flothow. Director, Seymour Friedman. Photography, Henry Freulich and Phillip Tannura. Screenplay, George Bricker.

Plot: A hefty young plumber, an ex-navy wrestling champ, enters the professional sport as one of the stable of the local wrestling czar. He finds the stable is kept in line by brutal ring punishment for disobedience. His exposé cleans up the sport.

Comment: "Bodyhold" is a tightly scripted, well-directed exposé of professional wrestling. Its theme contributes the suspense which is maintained to the end of the film. Wrestling Czar Roy Roberts keeps his performers in line by ordering them brutally punished in the ring for the slightest disobedience. His policy results in a broken back for Champion Gordon Jones. When Willard Parker joins the Roberts troupe, he, too, gets out of line, but the hatchet man proves to be not quite man enough to administer the punishment and Parker wins the match and exposes the racket. Willard Parker turns in a good performance as the hero and Allen Jenkins supplies unobtrusive comedy. Roberts is capable as the suave promoter and Lola Albright and Hillary Brooke are satisfactory as the feminine interest. Professional wrestlers load the mat scenes with action. The picture is good supporting fare and should be more than adequate for its market.

These Modern Mothers

(Italian dialog—English titles)

Grandi Films Comedy 79 mins.

AUDIENCE SLANT: (Family) Interest in this picture will be confined largely to those who understand Italian. It is unusually "talky," with its humor and appeal depending on the dialog.

BOX-OFFICE SLANT: Art and foreign-language film theatres may do a fair business if the major portion of their patrons understand Italian. Others are apt to fare badly. There are no cast members with a reputation here to draw patronage.

Cast: Carla del Poggio, Adriana Benetti, Ione Morino, Aroldo Tieri, Carlo Micheluzzi, Elvira Betrone, Ruby D'Alma. **Credits:** Directed by Luigi Zampa. Story by the director. Screenplay by Gherado Gherardi and Cesare Zavattini. Photograhy by Alberto Fusi.

Plot: Two girls just out of convent school are in love with two youths who reciprocate, but the course of true love does not run smoothly. One girl goes to live with her frivolous-minded aunt and after a quarrel with her suitor becomes engaged to one of the aunt's men companions. The other girl's

mother, a widow, blossoms into a blond flirt and the daughter sets about getting a second husband for her in the person of a middle-aged bachelor. She keeps her suitor on jealous tenterhooks until the bachelor proposes to her mother.

Comment: This light Italian comedy depends so much on its dialog for humor and appeal that those not understanding Italian will have a difficult time trying to fathom its comedy implications. The English titles explain the outline of the plot but miss the finer points of comedy and characterization which the action suggests but cannot always make intelligible. Direction, production and photography are good, as is most of the acting. The cast is headed by two young Italian starlets, Carla de Poggio and Adriana Benetti, who gives promise of developing into competent actresses. Ione Moreno and Ruby D'Alma, as the aunt and the mother, are more skillful players. The two lovers of the girls act with considerable earnestness and good comedy sense.

Rigoletto

(Italian Dialog—English Subtitles)

Superfilm **Opera** **105 mins.**

AUDIENCE SLANT: (Family) Tops musically, though filming right off the stage is controversial technique of presenting opera on film.

BOX-OFFICE SLANT: One of Verdi's most popular works and a cast headed by Tito Gobbi can expect a welcome in the established opera-film market.

Cast: Tito Gobbi, Mario Filippeschi, Lina Pagliughi, Marcella Govoni, Giulio Neri, Anna Maria Canali, Marcello Giorda, Giuseppe Varni, Gentilumini Alabardieri. **Credits:** Produced by Giulio Fiaschi for Excelsa Studios of Minerva Films. Director, Carmina Gallone. Camera, Anchise Brizzi. Tullio Serafin conducts the Royal Opera House of Rome orchestra. Singers from La Scala of Milan. The complete version of the opera by Giuseppe Verdi.

Plot: Rigoletto, jester in the court of a libertine Duke, receives a father's curse when he taunts one whose daughter has been seduced by the nobleman. When the jester's own secret, beloved daughter is victimized, he plots revenge. The sack that was to contain the body of the Duke, however, is delivered to Rigoletto with a willing substitute: his daughter.

Comment: Should an opera be filmed straight or should it be cinematically adapted? Whether "Rigoletto," photographed right off the stage, is good cinema or not, it is good opera and can expect a welcome in the established opera-film market. One of the most popular of Verdi's works, it has a dramatic plot (explained by pre-act notes), powerful score and familiar arias. It is excellently recorded here and sung by a cast headed by Tito Gobbi, of previous opera-films.

D. O. A.

United Artists **Melodrama** **83 mins.**

AUDIENCE SLANT: (Adult) Top melodrama plus the strong, unusual and medically genuine angle of a "murdered" man hunting his own killer.

BOX-OFFICE SLANT: Highly exploitable. O'Brien in familiar characterization. Very good for most situations, especially with the deserved good campaign.

Cast: Edmond O'Brien, Pamela Britton, Luther Adler, Beverly Campbell, Lynn Baggett, William Ching. Henry Hart, Neville Brand, Laurette Luez, Jess Kirkpatrick, Cay Forrester, Virginia Lee, Michael Ross. **Credits:** Executive producer, Harry M. Popkin. Producer, Leo C. Popkin. Associate producer, Joseph H. Nadel. Director, Rudolph Mate. Story and screenplay, Russell Rouse and Clarence Greene. Music, Dimitri Tiomkin. Photography, Ernest Laszlo.

Plot: An accountant is dosed with a poison for which there is no antidote. He spends his remaining days tracking down his "murderer." It soon develops that the foul play concerns an innocently notarized document in a crooked iridium deal, but it takes time and some rough experiences before the real villain is detected and killed. The accountant finally reports to the police, dies.

Comment: D. O. A. is an established term in homicide bureaus. It stands for "dead on arrival," and it is the final report on Frank Bigelow (Edmond O'Brien), though he walks into the police station on his own two feet. The handling of this very unusual and highly exploitable angle by Director Rudolph Mate will not disappoint the flock attracted by the selling efforts of United Artists and theatre managers. The paradox is pounded home strongly and remains always genuine —according to a final note, it's based on actual medical facts. The manhunt staged by this "dead" man is top melodrama throughout. Pamela Britton's scenes, which serve as a sort of relief from tension, serve also to heighten the irony of the main story line. Left behind when O'Brien went to San Francisco on vacation, this loving girl gradually realizes that he is in real trouble. The mood is well established pictorially and musically, and there's plenty of action with an exceptionally realistic sniping sequence and some vicious pushing about by a psychopathic gorilla (Neville Brand). There are several sirenish women, and O'Brien is very good in the sort of characterization for which he is familiar.

'The Hidden Room'

This British film has the American style imparted by Edward Dmytryk and the all-around quality to rank as a sound offering for general audiences. It's a suspenseful drama of a doctor's efforts to liquidate his wife's men friends. Very good performances by Robert Newton, Sally Gray and American Phil Brown back up the super-exploitable acid bath murder theme. STR's London review (Aug. 6, 1949, when the title was "Obsession") called it expert. An Independent Sovereign Film presented by J. Arthur Rank, released here by Eagle Lion. 93 mins.

Hollywood Varieties

Lippert Prod. **Variety Acts** **60 mins.**

AUDIENCE SLANT: (Family) A "vaudeville" show on film for all those who like vaudeville and also for the old-timers who remember some of the acts presented. Should attract the curious who have never seen and may never have an opportunity to see this type of entertainment.

BOX-OFFICE SLANT: Should do well in the small towns and rural sections in place of the usual second feature.

Cast: Robert Alda, Hoosier Hot Shots, Shaw & Lee, Glenn Vernon & Eddie Ryan, Peggy Stewart, De Pina Troupe, Lois Ray, Sandy and his Seals, Paul Gordon, Shavo Sherman, Charles Cirillo, Cliff Taylor, Three Rio Brothers, Britt Wood, Twirl, Whirl & a Girl, The Four Dandies, Hector and his Pals, Johnson Brothers, Dolores Parker Sammy Wolfe, Aurora Roche, Russell Trent, The Eight Carlyle Dancers. **Credits:** Directed by Paul Landres. Photography, Ernest Miller. Associate Executive, Murray Lerner. Executive Producer, Robert L. Lippert.

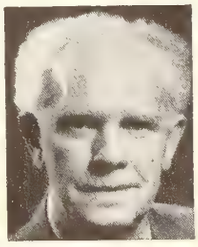
Plot: This is a group of vaudeville acts,

(*Continued on Page 26*)



Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



Show Sense

Jack Jackson

Get the Most from Every Day in 1950

This is New Year's Eve!

With the close of this day the bells will start ringing and the whistles blowing to announce Mr. World's change of address to 1950 Opportunity Road. The old place at 1949 is such a shambles that salvage of anything other than experience scars and mistake blisters is impossible. There are a whole lot of folks hanging around trying to retrieve unused clock ticks, wasted endeavors and overlooked or disregarded advantages, but the caretaker, Old Man Minutes, is boarding the place up tight and loudly proclaiming to the surging, disgruntled hoards:

"Time and tide wait for no man."

A preview of the new establishment—free and unobstructed to any and all possessing "vision glasses"—reveals a scintillating structure of unequaled promise. Even the short-sighted and blinder-burdened must be impressed with the brilliance of the mountain-high sign reading, "TIME, 1950." Then, in smaller letters but still visible to the most distant observer, "Catering to the desires and endeavors of man." An immense arrow points to "You think and fabricate," and a similar formation at the right reads, "We supply the essential element." Past records of the age-old concern indicate that the company has never failed to live up to the letter of its advertising and that the only dissatisfied customers throughout the years are those who failed in planning properly or using intelligently, efficiently and effectively the elements the outfit places at their disposal.

Shiniest and Most Auspicious Harvest of Hours

The caretaker, who is also superintendent and general manager, Old Man Minutes, says that the 1950 crop is the shiniest and most auspicious harvest of hours in TIME's ageless history. A peak through the crystal-clear windows reveals shelf upon shelf, from floor to ceiling, stacked with glimmering, glittering packages of hours. Old Man Minutes explains that "for the convenience of patrons we've bundled 'em into packages. Each package contains 24 full 60-minute hours that are fairly bursting with opportunity vitamins. We label 'em days. All our customers have to do is plan and work each day to release a force for success that excels and exceeds the vaunted power of the atom."

He meditated a few moments and then went on: "You'd be surprised how discouraging this business is at times. You know, we operate on the longest credit terms known to man. Of course, the price is high, since the customer pays with his life for our merchandise. But, by and all, the long credit terms seem to nullify any and all consideration of the high cost, and the way some fellows scatter our precious wares to the four winds is a caution. This is particularly true of the youngsters who, with profligate abandon, toss one golden hour after another into the gutters and cesspools of wanton idleness and thoughtless or wasteful endeavor."

Leaning exhaustedly on his sheepherder's staff, he paused to take a few deep breaths before going on:

"Then, just before we close up on December 31 every year—that's when my new assistant always reports to 'tend things in the new place—you find them scatting and skitting like that crowd tonight. Trying to get back what they threw away and yelling for "another chance." Oh, yes, there's old folks too in that crowd but most of the oldsters have learned their lesson. You don't find the older folks running in grabbing at random as many days as they can load into the back of their jalopy and scootin' off to throw them into some hog wallow. But you'd be surprised how few of the older people use the proper discretion in picking their days. Some run in and grab a handful from the November shelf and try to make 'em work effectively in May, and vice-versa. Of course, sometimes they happen to work out swell, but most often those days mature best in calendar order, and those who use them out of sequence usually find out when the proper time comes 'round—and when it's too late—how much more effective they'd be in their right place. They wail like hungry coyotes 'long about mid-June when they come in for July 4 and it's not on the shelf. Then we have to go to the books and show them where they used all the July element back in March or April. The same goes for other holidays, and the number of overlooked and uncalled-for days that have to be thrown away at year's end

(*Continued on Page* 28)

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FOR BRIGHTER SHOWS

Pointers on Projection and Sound

Shows will be brighter than ever as a result of new projection equipment items already on the market or promised for the very near future. The largest theatres, indoor or outdoor, will be able to get enough light for their vast screens without risk of buckling film and without increased cost for electricity. Smaller theatres can use the same developments to enable them to light their auditoriums more brightly in the interest of safety. Managers, theatre owners and projectionists will want to watch these new developments closely, since it is a reasonably safe prediction that within not more than a year or two the currently accepted level of screen illumination will be generally regarded as too dim, and obsolete.

●

Since everything mechanical and electrical is subject to some deterioration with use and time, almost all projection room equipment needs occasional overhaul, tightening up and general adjustment. Some of this work can be done during show time, but a good deal of it cannot be carried out satisfactorily, or tested satisfactorily, except when no audience is present. Every projectionist should be prepared to have to do some work out of show hours now and then, and every theatre budget should allow for such work as a matter of course.

●

A cheap and tinny little radio may give the impression of putting out satisfactory sound until it is played side by side with a good one. Then the contrast not only shows up the inadequacy of the little set but makes it seem even worse than it really is. Some theatres that have good sound apparatus put in cheap and tinny p.a. equipment—speakers especially. It is poor policy; the contrast emphasizes the imperfect quality of such p.a. sound.

●

Some items of projection room equipment—the lamphouse most of all—seem to be growing steadily larger in size from year to year. Television may come to the theatre any time now. Television in the home seems to have promoted an increasing tendency toward returning live entertainment to the theatre, with resultant need for spotlight equipment. In planning any new theatre, the projection room dimensions of yesteryear should be generously exceeded, to make sure that space will be available in the future for larger apparatus items and a larger number of them. The Society of Motion Picture Engineers is currently revising its "Projection Room Plans" for the same reasons.

●

If a print arrives from the exchange with a break in the reel, or with a fault in the film that will cause it to break in the projector, no vigilance on the part of the projectionist can prevent an interruption to the show unless he is allowed time enough to inspect each reel very thoroughly before running it. If management will not allow the projectionist that time, it is beyond his power to guarantee continuous entertainment.

Show Business

The peace and goodwill season did not pass up theatres this year. In Louisville, William Rosenthal's Vogue tied in with the St. Matthews Chamber of Commerce for a special show with the kids bringing toys as admission and the toys in turn being turned over to the county fire department for the needy children. Approximately 1,200 kids came in with a second show given for approximately 1,000 orphans free. . . . . In Salt Lake, Harry Ashton, manager of the Uptown, held a "Make believe party" featuring story telling for the kids plus cartoons, candy and Santa Claus, which is a follow-up to the 30-men "Pops" concert he put on with a special orchestra. . . . . The Lyric, same town, gave a special Kris Kringle Corporal drive, to aid the needy with Republic donating pictures to Manager Warren T. Butler. . . . . The Bountiful, also Salt Lake, gave free shows for needy children under direction of Manager Julian Bills . . . . Dan McLean and Lee Dibble of the Embassy, San Francisco nabe house again served free cake, punch and cookies to all patrons.

* * *

Out in Omaha, the Children's Memorial Hospital received a complete portable movie set from the Ballantyne Company and R. D. Goldberg, staged a special Christmas show at the Dundee with the proceeds going to the *World Herald* Good Fellows Fund which provides toys to the youngsters and food for the needy. . . . . Tri-States also held a Christmas party for some 150 employes with District Manager William Miskell starting the party off with an at 8 A. M. breakfast.

* * *

Mrs. Jean Chenail, manager of the Williams at North Adams, Mass., has resigned with the E. M. Loew circuit not announcing her replacement to date. . . . . Max Hoffman, who recently resigned as Warner Bros. New England zone chief booker had a party thrown for him at the Reacebrook Country Club. . . . . Fanchon and Marco do not plan to raise admissions for their New Year's Eve show in St. Louis. . . . Their Fox went Vaude on Dec. 24 with a policy of eight acts which is scheduled to be varied occasionally by name band acts and personalities. . . . The Home, Oklahoma City, was robbed of $800 at closing time . . . Seven boys were being held by Davenport, Iowa, authorities for damaging the screen of the Sunset by allegedly shooting it up with metal clips from rubber bands. . . . Guthrie Crowe, president of the Kentucky Association of Theatre Owners, has been named March of Dimes chairman and Russell Phillips, manager of the Franklin at Greensburg has been elected to the city council.

* * *

The Calways, who operated the LaFarge at LaFarge, Wisc., have renamed the house the Mars. . . . Chicago Allied held Open House last week for members and other film folk. . . . The remodeled Astor, Toronto, is running "The Tinderbox," Swedish cartoon feature with English subtitles. . . . Paramount Publicity Director E. H. Fitzgibbon has recovered from his recent illness and is back on the job. . . . Estelle O'Toole, secretary to Henry L. Needles, Warner Theatres Hartford district manager, is back after an illness.

* * *

MANAGERIAL CHANGES: Dan McLean and Lee Dibble, co-owners of San Francisco's downtown Embassy, have taken over the 1,000-seat neighborhood Ellis from Bill David. . . . R. M. McKibbin has returned to the management of the remodeled Victoria, Toronto, which reopened Dec. 28.

Best Training

I.M.P.S. Member Lewis Turner, relief operator in Nashville, Tenn., contends that the best training an apprentice projectionist can get is to work without reel alarms. This will develop a sense of alertness and responsibility, Turner believes. He has been doing just that in a small-town theatre.

2,000 Kids Attend Dandrea Xmas Party

More than 2,000 children crowded the Stanley Theatre in Bridgeton, N. J., on Dec. 24 for the third annual Christmas Party instigated by Manager Dan Dandrea and sponsored by the Bridgeton Merchants Association, of which Dandrea is president.

Santa Claus made a personal appearance on the Stanley stage shortly after the children assembled for the matinee and proceeded to interview the smaller fry, presenting each of them a gift from his huge pack. Santa's visit was followed by games, carols and a screen show.

Toys and goodies by the bushel were donated by local merchants, including dolls, games, candy canes, comic books, fruits and other things dear to the hearts of the youngsters. The Bridgeton *Evening News* carried a front-page picture of gifts on display and a story, while an editorial praised Dandrea and the local merchants for their true Christmas spirit in doing everything to make the youngsters happy.

First to Use Video

First use of television by local theatres in Omaha came on Christmas Eve. Tri-State Theatres presented an 8-minute reel, "'Twas the Night Before Christmas," over KMA-TV.

'Stars in Making' Series in Piqua

Amateur talent that may develop into star material in the entertainment world abounds in many places. Manager Thor Hauschild of Schine's Piqua, Piqua, Ohio, is one manager who is determined to seek it out. His means of discovering the hidden talent among Piqua residents is a series of 13 half-hour shows on his stage recorded for radio broadcast. Only two of the series had been give nup to the first week in December, but their success has been astonishing even to Hauschild. The "Stars in the Making," as he called the series, is something easily to be duplicated in almost any sized town and will garner goodwill and civic standing for both theatre and exhibitor.

The merchants of Piqua have shown an unexpected and appreciative interest in "Stars in the Making" as shown through their donation of prizes which is snowballing into a whale of a lot of loot for the winners in the 13 shows. Among the articles to be awarded on the final night of the series, are: set of Rogers silverware, 20 pounds of butter, five $5 meal tickets, 25 gallons of gasoline, two $25 cash awards, a $15 set of stainless steel tableware, 20 spaghetti dinners, another 50 gallons of gasoline, camera, pen and pencil set, large barrel of groceries, case of motor oil, three $5 tickets, three 10-pound hams, ton of coal, more cash prizes, five individual gallons of ice cream—and more coming in every week.

Hauschild publicizes these live talent shows in his lobby display built around some of the donated prizes, with others listed on the "wings" attached to the display, all surmounted with a portrait of one of the talent discoveries, the "Stars in the Making" title standing out conspicuously.



Box-Office Slants

Hollywood Varieties

(*Continued from Page 23*)

each entertaining in its own individual style.

Comment: "Hollywood Varieties" is a good offering for the small towns and rural sections where there is little chance for the average patrons to see a "vaudeville" show . . . the "vaudeville" whose return has been heralded throughout the country. This is exactly like the famous variety shows of the past—a collection of individual acts—and for those who have never had an opportunity to see this type of entertainment and also for the old-timers who have always enjoyed vaudeville, it is a film that should attract because it is a good show. There is no story-line to tie the various acts together. Just a group of vaudevillians doing their stuff to entertain the customers. Robert Alda acts as master of ceremonies and the Hoosier Hot Shots are starred. Among the twenty acts presented in sixty minutes are such old-timers as Shaw & Lee, Britt Wood, Hector and His Pals, Sandy and his Seals and many others, as listed in the cast above. Three songs include the title number, Ridin' Free and Be There My Love, the latter sung by Robert Alda. Production was handled by June Carr and Paul Schreibman, while Paul Landres directed.

Red Desert

Lippert Prod. **Western** **60 mins.**

AUDIENCE SLANT: (Family) Slow pace and awkward flashbacks lessen the entertainment values of this western.

BOX-OFFICE SLANT: Most western fans are not too critical, so this will probably get by in most situations.

Cast: Don Barry, Tom Neal, Jack Holt, Margia Dean, John Cason. **Credits:** Produced by Ron Ormond. Directed by Ford Beebe. Screenplay by Daniel B. Ullman and Ron Ormond from an original story by Daniel B. Ullman. Photography, Ernest Miller.

Plot: A U. S. Marshal is sent west by President Grant to recover stolen government gold and to block the intention of the bandit leader to establish his own kingdom within the boundaries of the United States.

Comment: "Red Desert" opens with U. S. Marshal Don Barry chasing bandit Tom Neal across the waterless wastes. When Barry sits down to rest, the film flashes back to explain the situation: Barry has been sent west to block a revolutionary plot, and Neal is one of the plotters. Although this approach is novel for a western, the thread of the story is lost, and Barry's abilities are not up to the demands of a difficult sequence. What was intended to be a chase of deadly intensity and grim suspense slows to a walk through mediocre performances and uninspired direction. Whenever the film does move forward, the action is up to standard, but there are ineptitudes to divert attention. Margia Dean, a very pretty girl, is given almost nothing to do, while the performances of Jack Holt and John Cason, the production values, narration and musical score are worthy of a better subject. Most western fans are not too critical, so this will probably get by in most situations.

Guilty of Treason

Eagle Lion **Drama** **86 mins.**

AUDIENCE SLANT: (Family) A compelling and thought-provoking screen document based on the "trial-behind-the-trial" of Cardinal Mindszenty. Charles Bickford combines human and kindly sincerity with dignity and authority in his splendid portrayal of the Primate of Hungary.

BOX-OFFICE SLANT: Because it is timely and newsworthy, it should have a wide audience. Its box-office success seems assured through the advertising, exploitation and publicity campaign which has just gotten under way by Eagle Lion and the Overseas Press Club of America.

Cast: Charles Bickford, Paul Kelly, Bonita Granville, Richard Derr, Barry Kroeger, Elizabeth Risdon, Roland Winters, John Banner, Alfred Linder. **Credits:** A Jack Wrather-Robert Golden Production. Produced by Jack Wrather and Robert Golden. Directed by Felix Feist. Screenplay by Emmet Lavery. Based on the book, "As We See Russia," by the members of the Overseas Press Club of America. Music, Emil Newman.

Plot: Based on actual case records, this is the story behind the trial of Hungarian Cardinal Mindszenty, accused of being a "traitor and enemy of the people" by the communist rulers of Hungary. The Cardinal is questioned and tortured for a month but refuses to break. Drugs are administered, and in this state he signs a purported "confession" which he confirms in court. He is sentenced to prison. A Hungarian patriot, Bonita Granville, helps an American newspaperman, Paul Kelly, in his search for the true facts about the Cardinal, but she is arrested and tortured to death, while the Russian officer she loves, Richard Derr, is "liquidated" because of his association with her.

Comment: Developed from the Overseas Press Club's book, "As We See Russia," this screen story of the "trial-behind-the-trial" of Joseph, Cardinal Mindszenty, Prince

Newsreel Synopses

(*Released Wednesday, Dec. 28*)

ALL AMERICAN (Vol. 8, No. 375)—PAL party; Beauty culture class; Day nursery; Hi-Y awards by Doak Walker; Carver award to Jackie Robinson.

MOVIETONE (Vol. 32, No. 103)—Ward leaves China; O'Dwyer wed; Grand Coulee repaired; Flattop in blizzard; Ice carnival; Trick dogs.

NEWS OF THE DAY (Vol. 21, No. 233)—Ward leaves China; Flattop in blizzard; O'Dwyer wed; Ice carnival; Trick dogs.

PARAMOUNT (No. 36)—Champions of 1949 in ten sports.

TELENEWS (Vol. 3, No. 51B)—O'Dwyer wed; Congressmen in protest; Hunger strikes in Japan; Americans freed in Korea; French vet pensions; Holy Year pilgrims; Santa Claus mystery display; Dog racing.

UNIVERSAL-INTERNATIONAL (Vol. 22, No. 311)—Ward leaves China; Sandhurst cadets; Cat story; O'Dwyer wed; Navy vs. winter storms; CCNY-Oklahoma basketball.

WARNER PATHE (Vol. 21, No. 38)—Ward leaves China; O'Dwyer wed; Jet helicopter; Ski fashions; Flattop in blizzard; Hawaiian surf sport; Basketball; NYU-California, LIU-USC.

(*Released Saturday, Dec. 31*)

MOVIETONE (Vol. 32, No. 104)—Newsreel history of 1949.

NEWS OF THE DAY (Vol. 21, No. 234)—Bill Stern's Sports Parade of 1949.

PARAMOUNT (No. 37)—Truman accepts memorial carillon; Ward leaves China; O'Dwyer wed; "Samson and Delilah" premiere.

TELENEWS (Vol. 3, No. 52A)—Ask illegal entry probe; Mexico's homeless kids; Pedalcopter; Ward describes detention; Brooklyn hero honored; Navy vs. winter storms; Fashions; Globetrotters-Celtics basketball.

UNIVERSAL-INTERNATIONAL (Vol. 22, No. 312)—Highlights of the year.

WARNER PATHE (Vol. 21, No. 39)—Greatest newsreel films of the last decade.



THEY HELPED TO FEED NEEDY FAMILIES. All those cans of food you see above resulted from a canned-goods matinee held shortly before Christmas by I.M.P.S. Member Dick Peffley, manager of the Paramount Theatre, Freemont, Ohio. Peffley turned the mountain of canned food over to a leading charitable organization which distributed it to needy families. The special matinee got front-page newspaper coverage and the theatre received a world of goodwill from the townspeople on the project. That's Manager Peffley at the right with women of the charity committee and the youngsters who helped pile the cans. The little boy, by the way, may be a manager himself some day—he's Ricky Peffley, son of the Paramount skipper.

'The Glass Mountain'

This production which STR's London correspondent reviewed in the Feb. 12, 1949 issue should find much favor in this country since its star, Valentina Cortesa, has been seen here in several films recently, winning much critical praise for her work, notably in "Thieves' Highway." It is a "tender, romantic drama . . . will thrill feminine hearts," wrote the London reviewer. "Beautiful settings, fine music and an arresting performance by Valentina Cortesa . . . put this drama in the running for top stakes," he added, and "should draw big crowds to better class cinemas." All of which pretty well sums up its entertainment value for American audiences. The singing of the Italian baritone, Tito Gobbi of the La Scala Opera House, Milan, will delight lovers of good music.

Primate of Hungary, is a compelling and thought-provoking screen document of the clash between those who have a passionate faith in religious, political and personal freedom and the communist philosophy of suppression of freedom in favor of strict adherence to "party line" orders. While the picture deals principally with the arrest of the Cardinal, his tortuous questioning by communist rulers of Hungary for 40 days, the administration of drugs to induce a "confession," and his sentencing to life imprisonment, there is also running through it the thread of an affair involving a Hungarian girl patriot, the Russian officer with whom she is in love, and an American newspaperman seeking the truth behind the Mindszenty case. It is in the sequences devoted to the arrest, trial and condemnation of the Cardinal, however, that the picture achieves its most inspiring significance, and this is due in no small measure to the outstanding performance of Charles Bickford as the Primate of Hungary. Bickford endows his role with a human and kindly sincerity combined with dignity and authority. It is as though this man on trial were really Cardinal Mindszenty himself! While the other characterizations diminish by comparison, they are nevertheless capably enacted by Paul Kelly, Bonita Granville, Richard Derr and Roland Winters. Producers Jack Wrather and Edward Golden deserve praise for their courage and determination in bringing their project to fruition against direct and indirect pressure. And except for an occasional sequence bordering on the melodramatic, Felix Feist's direction is noteworthy. "Guilty of Treason" is a timely and newsworthy documentary drama that should have a wide audience, and its box-office success seems assured through the advertising, exploitation and publicity campaign which has just gotten under way by Eagle Lion and the Overseas Press Club of America.

Riders in the Sky

Columbia Western 70 mins.

AUDIENCE SLANT: (Family) Audiences generally should be pleased with "Riders in the Sky," which is superior both in entertainment and technical values to the usual western of its class.

BOX-OFFICE SLANT: The popularity of the song should add draw to the Autry name. This is probably the best of the series and should do gratifying business where westerns are popular, and as supporting fare.

Cast: Gene Autry, Gloria Henry, Pat Buttram, Mary Beth Hughes, Robert Livingston, Steve Darrell. Credits: Producer, Armand Schaefer. Director, John English. Photography, William Bradford. Screenplay by Gerald Geraghty from a story by Herbert A. Woodbury.

Plot: Gene helps a young woman clear her father of a murder charge, fastens the guilt where it belongs, on the town gambler, and cleans up the town.

Comment: "Riders in the Sky" is superior both in entertainment and technical values to the usual western of its class and is probably the best of the series. The song, Ghost Riders in the Sky, is skillfully woven into the story and the ghost riders are shown, with some very capable photography and art work displayed in this piece. Autry sings and fights with telling effect as he clears an innocent man of a murder charge and cleans up a town, while Robert Livingston keeps the villainy plausible and does an able job as the gambler. Gloria Henry and Mary Beth Hughes register attractively as the woman interest. Pat Buttram gives the film its lighter moments without interrupting the pace. The story is well scripted and director John English's tight control keeps the action fast and direct. Armand Schaefer gives the film good production values. The effect is swift and highly professional.

'The Outlaw'

Howard Hughes' production of "The Outlaw" was shown again this week for the trade press, this time by RKO Radio, now headed by Hughes. The production has been shortened from 115 minutes to 103 minutes, but the story and the sequences remain practically the same as when it was released by United Artists in the spring of 1946, except that the film has been approved by MPPDA in Certificate No. 7440, and has been placed in "Class B" by the Legion of Decency. Two of the scenes which were found objectionable in the former version have probably been shortened, but the story, as the audience "gets" it, is the same insofar as the recollection of this writer goes. STR's Hollywood reviewer (STR, March 23, 1946) called it "an entertaining story about Billy the Kid for those curious enough to see Jane Russell about whom so much has been written and said in the last three years, and those who like westerns." Her opinion as to the picture's box-office draw was summed up thus: "Has lots and lots of exploitable features and plenty of advance advertising. This should help, with the draw of the names, to put it across, with the possibility that it may well turn out to be one of the top grossers of the season." That opinion still holds good.

VIEWS ON NEW SHORT SUBJECTS

THE CAT AND THE MERMOUSE (MGM—T-131) Tom and Jerry Cartoon in Technicolor. 8 mins. This cat-and-mouse feud continues under water, as Jerry disguises himself as a mermaid and gets Tom into more trouble. Release date, 9/3/49.

FOOTBALL THRILLS NO. 12 (MGM—S-60) Pete Smith Specialty. 9 mins. For the 12th consecutive year Pete Smith presents the action highlights of the football season. Release date, 8/27/49.

LITTLE RURAL RIDING HOOD (MGM—W-132) MGM Technicolor Cartoon. 6 mins. The city wolf takes his country wolf to a night club, where the latter provokes the laughs by his actions when he falls in love with "Red," the curvaceous star attraction. Release date, 9/17/49.

WATER TRIX (MGM—S-151) Pete Smith Specialty. 9 mins. Water skiers photographed this time from a helicopter and commented upon by the humorous Pete Smith.

JERRY'S DIARY (MGM—W-134) Tom and Jerry Cartoon in Technicolor. 7 mins. Tom gets hold of Jerry's diary and the latter comes on the scene in time to help him relieve some of the more hectic moments in their old cat-and-mouse feud. Release date, 10/22/49.

GLIMPSES OF OLD ENGLAND (MGM—T-112) FitzPatrick Traveltalk in Technicolor. 9 mins. The veteran travelogist shows us the peaceful British countryside, more particularly the Cotswold Hills, the Wye Valley, Old Monmouth Bridge and Tinturn Abbey. Release date, 10/8/49.

HANDS OF TALENT (RKO—04202) Screenliner. 7 mins. A Dr. Ranald tells people of their talents according to the lines in their hands. Here he analyzes a young pianist, and illustrates his theories with such celebrities as Helen Hayes and Ignace Paderewski. Release date, 10/7/49.

SWEET CHEAT (RKO—03701) Leon Errol Comedy. 17 mins. Leon's awkward situations arise this time from the fact that his wife, suspicious of his many business trips to Buffalo, disguises herself as a sweet-talking southerner and cajoles him into taking her with him as his wife so that she can get half fare. When their plane is grounded, complications in a hotel ensue. Release date, 10/28/49.



Jackson . . .

(*Continued from Page 24*)

makes an oldster like me wonder if folks have any idea of the wealth of promise a day holds and the abundance of enjoyment and accomplishment that can be gotten out of it."

Old Man Minutes shook his head dejectedly as he seemed to ruminate before adding:

Always With Us

"If there were just some way to make folks understand that TIME deals only in highly perishable merchandise; that we have no definite quota of days for each customer, and that there's no telling when a chap's supply will be completely exhausted. If we could just impress on folks that there can be no assurance of an unblighted crop and that their best chance for survival and security lies in getting the utmost from each day in the order of its calendar appearance, while they possess the strength to wring it dry of useful ingredients. Somehow or other, we can't make people appreciate our inability to keep our stock free from worry termites and failure bugs. These pests are always with us, and it evolves on the customers to exterminate them through careful planning and hard work."

He was pacing a bit nervously and scanning both ends of the street looking expectantly for the appearance of his new assistant. He checked his hour glass and when that dependable device indicated the presence of many unused minutes before the new lad was due he proceeded:

No Free Samples

"Do you know that TIME got its start the same day Adam got his first glimpse of sunlight in the Garden of Eden? Yes sir, we've been serving man all these years and will continue to serve him as long as it's God's will. It's a pity we can't give out free samples based on the long experience we've had. But the rules are that each man decide for himself just what he wants to do with the element we place at his disposal and, while we deplore the careless way some folks handle and use our product, there's nothing we can do about it under our system of operation. We've been through innumerable wars, famines, plagues, inflations, depressions, and every other possible scourge. It'd be wonderful if we were privileged to pass to each generation the formula that enabled a lot of our customers to survive and succeed despite the most serious adverse conditions. But rules are rules, and from TIME's first beginning it's been decreed that we neither advise or admonish. Our job is to serve the hours and days and leave the fabrication—good, bad or indifferent—entirely to the customer's discretion. Of course, it makes us very happy when our product is welded into success by a combination of wisdom and effort and, conversely, it makes us very unhappy when we see precious hours and days wasted on some undeserving and useless project.

"If it were possible for us to give even the slightest hint of what has gone before, I'm sure that our 1950 customers would embrace every minute and squeeze every hour until it had relinquished its last atom of usefulness. Of course, there's always the hope that man will some day awaken to the fact that a day once lived is forever gone, but the hope becomes dimmer and dimmer as we move from one year to another.

"Yes sir, the job of supervising TIME's business is a tough one. I've been at it for eons and eons. Yet, it's still harder on the store manager. See that bewhiskered fellow peeking through the window of the 1949 shack? Last year he was a youngster but now he's called 'Father Time.' He's just waiting for me to unlock the back door and let him sneak away from that crowd out front who clamor futilely for what they've already dissipated or left unused. The only customers now are those who forgot to pick up *today* during the past week of holiday parties. They need *today* to buy horns and noisemakers—at least that's all most of 'em will use it for—to celebrate Father Time's passing and the advent of my new store manager. The job is such a thankless one and such a constant headache that 12 months is all a fellow can stand."

Brushing his white locks over his shoulder he cupped a wrinkled hand over an ear, listened attentively, then turned to say:

"Well, I hear that new fellow coming down the road so I'd better get over and give this staff to Father Time so he can leave according to tradition. Better get the new keys so I can open up here for the new lad, too, cause they tell me this is a right smart, sharp chap the folks are going to like doing business with. I sure hope the people give him less trouble than they did the 1949 manager. They sure treated that lad badly!"

As Old Man Minutes stalked off in the direction of the waning 1949 stand I felt like assuring him that, after I managed to get his remarks into type, I'd bet that folks in theatre business would be far more careful what they did with the hours and days of 1950.

Just to make sure that I wouldn't be making a rash promise, I went back to the 1950 windows and gandered around until I found the theatre department. It's one of the nicest booths in the entire establishment and the location is right in the middle of everything where folks are sure to see it.

Finest Array in Years

On the product shelf is the finest array of pictures in ten years. No less an authority than the Breen office declares them as such and lists more than 80 films as being better than anything in years.

On another shelf is the array of concoctions for improving public relations at the level of your respective theatre. On this you will be given the assistance of TOA and the personal contact they establish to lend national influence and support as well as to guide your personal effort. I couldn't quite see it but I believe the entire program is to carry the label of the very top names—I mean Zukor, Skouras, and others of similar prominence.

There's an abundance of material to guide you on the moot matter of competitive bidding with advice from the higher exhibitor legal minds and no end of printed detail from the page of STR and other trade journals. From the array of available matter you can only blame yourself if you fail to find the smoothest route for your theatre through the competitive bidding morass.

It's Up to You

The array of national advertising campaigns from Youngstein, Einfeld, Lipton, Dietz, etc., is such as was never before on the producer-distributor agenda. Here again it's up to you to make the best use of this costly work at the level of your theatre.

When it comes to buying and booking you never saw such assists as STR and other industry journals have lined up to help you keep the square pegs out of round holes and fit the product where it will profit most.

There's a whole smear of detail on housekeeping and maintenance that will be made available to you at exactly the right time through the equipment guide pages of STR and others. Those monthly charts of day-to-day reminders will be of great help in avoiding the pitfalls described by Old Man Minutes as always resulting when a fellow fails to choose the right time to do things.

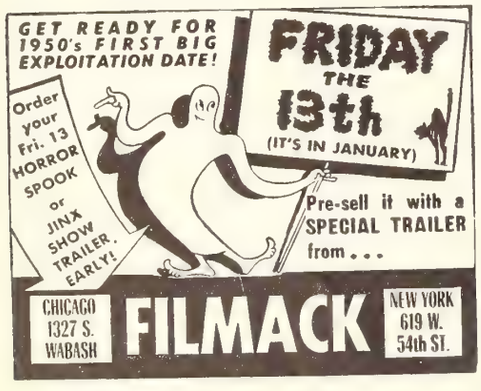
There's a lot of stuff on divorcement, but since that only effects a few of you lads there is no use in doing more than to refer those interested to the news columns of STR.

Insurance, accounting, new additions to the equipment family, guides to programming, television, 16-mm., etc., will be completely covered to assist you in making every hour of every day in 1950 score in the success column.

But remember, those words in the arrow on TIME's big sign, "You think and fabricate," will govern precisely what you accomplish during the hours and days of 1950.

How about trying to conduct theatre affairs during the coming year in such a manner that Old Man Minutes will do nip-ups when he examines our success chart for 1950?

Happy New Year, Everybody!





New Theatres

Memphis—Malco Theatres, an 800-seater in the cross-town section near Sears & Roebuck.

Atlanta—Rube Richard of Augusta, Ga., a drive-in on the Bremen Highway near Carrollton, Ga.

West Frankfort, Ill.—D. J. Sullivan and R. L. Strauss, a 500-car under-skyer on Route 37, three miles west of this city.

Hartford, Conn.—James V. Holmes, applies for permit to build a drive-in on the Waterbury-Meriden (Conn.) Road.

Chicago—Alliance Theatres, a 600-car under-skyer near Marion, Ind., and a second one near Kokomo, Ind.

Oklahoma City—Cole Theatres, Inc.—a 580-car ozoner to cost $75,000 at Rosenberg, Tex.

Cincinnati—Charles Scott, a drive-in at Vevay, O.

Los Angeles—An 850-car under-skyer in East Los Angeles.

Hoquiam, Wash.—Harbor Drive-In Theatre, Inc., a 650-car under-skyer two and a half miles from Aberdeen, Wash., to cost $100,000.

Milwaukee interests, a 480-seat theatre at Kewaskum, Wis., which will be managed by George Hanson and Son and booked by Dr. F. E. Nolting.

Russellville, Ark.—E. A. Patton, a drive-in here.

St. Louis—Elbert W. and Homer S. Butler, Jr., a 480-car ozoner, two miles from Hillsboro, Ill.; Robert Strauss and Joe Sullivan, the 400-car Midway Drive-In, near Benton, Ill.; Frisina Amusement Co., a 750-car under-skyer to cost $100,000 on the outskirts of Litchfield, Ill.

Minneapolis—Clem Jaunich, 975-seat deluxe theatre in Austin, Minn.

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

Robert Mitchum and Faith Domergue will be the new romantic team when RKO puts "A White Rose for Julie" before the cameras. With John Farrow borrowed from Paramount to direct and Irving Cummings, Jr., and Irwin Allen producing, the film is scheduled to start the first week in January.

* * *

Stephen McNally gets one of the starring roles in Universal-International's "Winchester 73," a story dealing with the influence of the first repeating rifle. James Stewart and Shelley Winters have already been assigned for the top roles. Filming starts in January with Anthony Mann directing.

* * *

Script of Lippert Productions' "Operation Haylift," story of the Air Force's effort to feed blizzard-bound cattle during last winter's storms, was approved by the Armed Forces motion picture liaison department and goes before the cameras next month on location in Nevada. No cast has been announced.

* * *

Barry Fitzgerald as a police inspector and Rudy Mate to direct, are the latest assignments for Paramount's "Union Station," which is due to get the "go" signal within the next few weeks. Others cast for principal roles are William Holden, Wanda Hendrix and Nancy Olson, with Jules Schermer producing.

* * *

Academy Award Winner Emil Newman was signed as musical director for the Anson Bond-Emerald Production "Vicious Years," which Film Classics will release.

* * *

Charles McGraw, who did such an outstanding job as the killer in RKO's "The Threat," was signed by the studio for a starring role in "Code 3." Production is being handled by Herman Schlom and Richard Fleischer will direct. Shooting is scheduled for the early part of January.

Frank Faylen was assigned by Columbia to replace John Ireland in one of the top featured roles in "One Way Out," which will co-star Glenn Ford and Broderick Crawford. Henry Levin is directing and Jerry Bresler producing.

* * *

Claudette Colbert will direct as well as act, in the future, for she has signed a director's contract with Producers Jack H. Skirball and Bruce Manning. Pact calls for her to handle three films, the first to be "All Women are Human," an original romantic comedy by Manning, scheduled for production in the Spring of 1950.

* * *

Sam Balter, news commentator, has been signed by Producer James S. Burkett to do the narration on "Young Daniel Boone," Monogram Cinecolor special co-starring David Bruce and Kristine Miller. Reginald LeBorg directed.

* * *

Jack Cummings, MGM producer of "The Stratton Story," is preparing "The Tender Hours," comedy starring Jane Powell and Ricardo Montalban, as his first picture for 1950.

* * *

John Barrymore, Jr., and Chill Wills are due to start in the second LeMay-Templeton Production for Eagle-Lion release, "Deadfall." To be photographed in Technicolor, the entire film will be made on location in Marfa, Texas, with cameras set to go right after the first of the year. Basil Ruysdael and John Archer are also in the cast.

* * *

First picture for Cary Grant under a contract to make a series of films over a period of years for RKO, will be the screen version of the stage success, "O Mistress Mine," which starred Alfred Lunt and Lynn Fontanne. Film will get under way early in 1950.

Seton I. Miller Advocates Honesty in Pictures

Seton I. Miller is a young man with a long and impressive record as an honest workman and an inspired writer and producer of motion pictures. Miller wrote "Scarface," the classic of gangster films, and "Here Comes Mr. Jordan," for which he received an Academy award. These are only two of his many credits, and Miller now brings this distinguished background to an association with independent producer Robert Stillman who was associate producer with Stanley Kramer on "Champion" and "Home of the Brave."

"Honesty in pictures can make the theatre a vital force in our culture," said Miller, in an exclusive interview with STR. "Strong, offbeat stories against a background of today's problems is the special province of the independent producer, and that is the kind of pictures we are going to make.



Seton I. Miller

"Our first productions will be 'Queen for a Day,' from the radio show, and 'The Condemned,' from the critically acclaimed novel of the same name. We chose the subject, 'Queen for a Day' because the laughter, tears, and heartbeat of the world are in that radio program. It tells the story of your neighbors and mine and the hopes, fears and loves that make their lives. Exhibitor profits will be assured by an immense pre-selling campaign that will be carried to every city, town, and village in the country by the entire facilities of the Mutual Broadcasting System and their 600-odd stations.

"We have five pictures scheduled, and we promise that every Robert Stillman production will carry our own brand of honesty and freshness of ideas."

Paramount to Start 4 Pictures in January

Filming will start on four pictures at the Paramount studios in January, Henry Ginsberg, vice-president and studio head, announced late last week. The four are:

"Union Station," based on a *Saturday Evening Post* suspense serial, which goes before the cameras on Jan. 16. "My Friend Irma Goes West," a sequel to "My Friend Irma," based on the CBS radio series, starts the same day. "Montana Rides," a Technicolor western, starts later in January, as will also "No Escape."

Jane Wyman Named 'Ethan Frome' Star

Originally on the studio's schedule for Bette Davis, who has since severed her connections, "Ethan Frome" has been announced by Warner Bros. as Jane Wyman's next film. Although Helen Deutsch has written the most recent screenplay for the film, which is based on Edith Wharton's 1911 novel, additional work will be done on it when Miss Wyman takes a vacation after completing "The Glass Menagerie."

Nassour to Try Out Scripts on Stage

A new means of pre-testing screen fare is being set up by Edward Nassour, head of Nassour Studios, who is having a 300-seat theatre built on the lot to try out projected screenplays before an audience. The scripts will be adapted for the stage before their performance in Nassour's pre-production theatre.

Yordan to Script Another for Goldwyn

Philip Yordan, who wrote the screenplay of "Edge of Doom," has been engaged by Producer Samuel Goldwyn to write another script for him as a prospective vehicle for Dana Andrews, Susan Hayward and Farley Granger.

The untitled story, as suggested by Goldwyn, mirrors the emotional conflict between a son and what his father stands for. It is described as a modern tragedy with classical form.

Levinson Plans Feature Cartoon About Detective

A full-length color cartoon, "Mann Hunter, World's Greatest Detective," is planned by Leonard Levinson, producer of Impossible Pictures' color cartoon shorts. Levinson believes that the cartoon detective, who has been featured in newspapers and in comic books, has never had a chance on the screen. Hence his plans to give the sleuth a break.

Guy Endore Writing 'Nightmare' Screenplay

Guy Endore is writing the screenplay of "Nightmare" from an original story by Ben and Norma Barzman. The picture will be produced for Paramount by Irving Asher.

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
Abandoned	U-I
Abbott & Costello Meet the Killers	U-I
Adam and Evelyne	U-I
Adams Rib	MGM
Africa Screams	UA
After Midnight	Para.
After Nightfall	WB
Against the Wind	EL
Air Hostess	Col.
Alias the Champ	Rep.
Alice in Wonderland	EL
Alimony	EL
All Over the Town	U-I
All the King's Men	Col.
Always Leave Them Laughing	WB
Amazing Mr. Beacham, The	EL
Ambush	MGM
And Baby Makes Three	Col.
Angels in Disguise	Mono.
Anna Lucasta	Col.
Annie Get Your Gun	MGM
Any Number Can Play	MGM
Apache Chief	Lippert
Arctic Fury	RKO
Arctic Manhunt	U-I
Arson, Inc.	Lippert
Asphalt Jungle	MGM
Astonished Heart, The	U-I
Avengers, The	Rep.

B

Backfire	WB
Bad Man From Big Bend	Astor
Bagdad	U-I
Barbary Pirate	Col.
Barkleys of Broadway	MGM
Baron of Arizona	Lippert
Barricade	WB
Battleground	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Beauty on Parade	Col.
Bed of Roses	RKO
Belle of Old Mexico	Rep.
Bells of Coronado	Rep.
Beware of Blondie	Col.
Beyond the Forest	WB
Beyond the Purple Hills	Col.
Big Cat, The	EL
Big Fall	20th-Fox
Big Jack	MGM
Big Steel, The	RKO
Big Wheel	UA
Black Book, The	EL
Black Hand, The	MGM
Black Magic	UA
Black Midnight	Mono.
Black Rose, The	20th-Fox
Black Shadows	EL
Blind Goddess, The	U-I
Blind Spot	RKO
Blonde Bandit	Rep.
Blonde Dynamite	Mono.
Blondie Hits the Jackpot	Col.
Blondie's Hero	Col.
Blue Grass of Kentucky	Mono.
Blue Lagoon, The	U-I
Blue Lamp, The	EL
Bodyhold	Col.
Bomba on Panther Island	Mono.
Bone Is Pointed, The	EL
Border Incident	MGM
Borderline	U-I
Boys in Brown	EL
Bride For Sale	RKO
Bride of Vengeance	Para.
Bright Leaf	WB
Brimstone	Rep.
Broken Arrow	20th-Fox
Broken Journey	EL
Buccaneers Girl	U-I

C

"C" Man	FC
Caged	WB
Calamity Jane and Sam Bass	U-I
Calendar, The	EL
Call of the Forest	Lippert
Canadian Pacific	0th-Fox
Canterbury Tale, A	EL
Captain China	Para.
Captive Girl	Col.
Capture, The	RKO
Cardboard Cavalier	U-I
Cargo to Capetown	Col.
Caribou Trail	20th-Fox
Carriage Entrance	RKO
Caught	MGM
Chain Lightning	WB

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION OF BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus:*T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key*

(B) Biographical	(C) Comedy
(D) Drama	(Doc) Documentary
(G) Gangster	(M) Musical
(H) Horror	(W) Western
(My) Mystery	(Wa) War

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
9	Massacre River (D)F	G. Madison-R. Calhoun-C. Downes	70	7/20/49	b4/16/49
13	My Brother Jonathan (D)A	M. Denison-D. Gray	105	7/6/49	b3/13/48
14	Stampede (W)F	R. Cameron-G. Storm-J. M. Brown	78	8/28.49	b4/30/49

COMING

	Longhorn, The	R. Cameron			
	Maid for Man	F. Marley			
	Police Story, The	A. Murphy			
16	There's a Girl in My Heart (C-M)F	L. Bowman-E. Knox	82		b11/28/49

ASTOR PICTURES

	Bad Man From Big Bend	C. & W. Shrum	55	10/1/49	
	Jeep Herders	J. Day-J. Carlson	48	10/1/49	

COLUMBIA

CURRENT

120	Air Hostess (D)F	G. Henry-R. Ford	61	8/25/49	b7/16/49
	And Baby Makes Three (C)F	R. Young-B. Hale	84	Dec. '49	b12/3/49
148	Anna Lucasta (D)A	P. Goddard-B. Crawford-O. Homolka	86	Aug. '49	b7/16/49
212	Barbary Pirate (D)F	D. Woods-T. Marshall	65	11/10/49	b8/6/49
205	Blondie Hits the Jackpot (C)F	P. Singleton-A. Lake	66	10/6/49	b9/3/49
184	Cowboy and the Indians, The	G. Autry-S. Ryan	70	Sept. '49	a4/23/49
109	Crime Doctor's Diary, The (My)F	W. Baxter-S. Dunne	61	6/9/49	b4/23/49
110	Devil's Henchmen, The (D)F	W. Baxter-M. B. Hughes	69	9/15/49	b7/30/49
147	Doolins of Oklahoma, The (W-D)F	R. Scott-G. Macready-L. Albritton	90	July '49	b6/4/49
217	Holiday in Havana	D. Arnaz-M. Hatcher	73	10/13/49	
146	Johnny Allegro (D)F	G. Raft-N. Foch	81	June '49	b6/4/49
102	Kazan (D)F	S. Dunne-L. Maxwell	65	7/14/49	b6/25/49
141	Knock On Any Door (D)A	H. Bogart-J. Derek-S. Perry	100	Apr. '49	b2/26/49
115	Law of the Barbary Coast, The (D)A	S. Dunne-A. Jergens-G. Henry	65	7/21/49	b4/2/49
123	Lone Wolf and His Lady, The (My)F	R. Randell-J. Vincent	60	8/11/49	b3/26/49
144	Lost Tribe, The (Adventure)F	J. Weissmuller-E. Verdugo	72	May 49	b4/30/49
145	Lust for Gold (W)A	G. Ford-I. Lupino	90	June '49	b5/28/49
105	Make Believe Ballroom (M-C)F	R. Warrick-J. Courtland	79	5/26/49	b6/11/49
222	Miss Grant Takes Richmond (C)F	L. Ball-W. Holden	87	Oct. '49	b9/24/49
149	Mr. Soft Touch (C-D)F	G. Ford-E. Keyes	93	Sept. '49	b7/30/49
101	Mutineers, The (D)F	J. Hall-A. Jergens	60	4/22/49	b5/7/49
	Prison Warden (D)A	W. Baxter-A. Lee	62	12/8/49	b10/29/49
223	Reckless Moment, The (D)F	J. Mason-J. Bennett	82	Nov. '49	b10/22/49
250	Riders in the Sky	G. Autry-G. Henry	70	Nov. '49	a9/10/49
183	Riders of the Whistling Pines (W-M)F	G. Autry-J. Lloyd	70	May '49	b3/26/49
186	Rim of the Canyon (W)F	G. Autry-N. Leslie	70	July '49	b10/29/49
112	Rusty Saves a Life (D)F	T. Donaldson-G. Henry	68	4/8/49	b2/12/49
211	Rusty's Birthday (D)F	T. Donaldson-J. Litel	60	11/3/49	b11/12/49
103	Secret of St. Ives, The (D)F	R. Ney-V. Brown	76	6/30/49	b6/11/49
	Tell It to the Judge (C)A	R. Russell-R. Cummings	87	Dec. '49	b11/19/49
224	Tokyo Joe (D)A	H. Bogart-A. Knox	88	Nov. '49	b10/15/49
142	Undercover Man, The (D)A	G. Ford-N. Foch	85	Apr. '49	b3/26/49
143	We Were Strangers (D)A	J. Jones-J. Garfield-P. Armendariz	106	May '49	b4/30/49

COMING

	All the King's Men (D)F	B. Crawford-J. Derek	109	Jan. '50	b11/5/49
	Beauty on Parade	R. Hutton-R. Warrick			a11/26/49
	Beware of Blondie	P. Singleton-A. Lake			a10/15/49
	Beyond the Purple Hills	G. Autry-J. Dennison			a12/24/49
	Blondie's Hero	A. Lake-P. Singleton-L. Simms			a5/28/49
	Bodyhold	W. Parker-H. Brooke-A. Jenkins			a9/10/49
	Captive Girl	J. Weissmuller-B. Crabbe			a11/5/49
	Cargo to Capetown	B. Crawford-J. Ireland-E. Drew			a7/23/49
	Chinatown at Midnight	H. Hatfield-J. Willes	67	1/19/50	a6/18/49
	Cow Town	G. Autry-G. Davis			a5/28/49
	Customs Agent	W. Eythe-M. Reynolds			a12/24/49
	Father Is a Bachelor	W. Holden-C. Grey			a10/22/49
	Fortunes of Captain Blood	L. Hayward-P. Medina			a12/10/49
	Girls School	J. Reynolds-R. Ford			a7/30/49
	Good Humor Man, The	J. Carson-L. Albright-J. Wallace			a7/16/49
	Her Wonderful Lie	Janis Carter-Marc Platt			
	In a Lonely Place	H. Bogart-G. Grahame			a11/26/49
	Jolson Sings Again *T (C-D-M-)F	Parks-Hale-Demarest-Donath	96		b8/13/49
	Kill the Umpire	W. Bendix-G. Henry			
	Killer That Stalked New York, The	E. Keyes-C. Korvin			a12/24/49
	Mark of the Gorilla	J. Weissmuller-S. Dalbert			a10/15/49
	Mary Ryan, Detective	M. Hunt-J. Litel	68	1/5/50	a7/30/49
	Military Academy	S. Clements-L. Tyler			a10/22/49
	Mule Train	G. Autry-P. Buttram			a12/17/49
	Nevadan, The	R. Scott-D. Malone			a10/1/49
	Night in Havana	D. Arnaz-M. Hatcher			a2/5/49
	No Sad Songs for Me	M. Sullavan-W. Corey-V. Lindfors			a10/29/49
	One Way Out	G. Ford			
	Palomino *T	J. Courtland-B. Tyler			a10/1/49
	Petty Girl, The *T	R. Cummings-J. Caulfield			a10/15/49
	Rogues of Sherwood Forest *T	J. Derek-D. Lynn			a10/8/49
	Sons of New Mexico	G. Autry-G. Davis	71	Jan. '50	a8/6/49
	State Penitentiary	W. Baxter-K. Booth			a12/24/49
	Traveling Saleswoman, The	J. Davis-A. Devine	75	Jan. '50	a9/24/49
	Tyrant of the Sea	R. Randell-R. Williams			a9/10/49
	Woman of Distinction	R. Russell-R. Milland-J. Carter			a9/3/49

Western

268	Bandits of El Dorado	C. Starrett-S. Burnette	56	10/20/49	
162	Blazing Trail, The	C. Starrett-S. Burnette	56	7/5/49	
	Feudin' Rhythm	E. Arnold-G. Henry	66	Dec. '49	a8/13/49
	Frontier Outpost	C. Starrett-S. Burnette	55	12/29/49	
	Hoedown	E. Arnold-J. O'Mahoney			a8/20/49
163	Horsemen of the Sierras	C. Starrett-S. Burnette	56	9/22/49	
	Outcast of Black Mesa	C. Starrett-S. Burnette			
261	Renegades of the Sage	C. Starrett-S. Burnette	56	11/24/49	
164	South of Death Valley	C. Starrett-S. Burnette	54	8/18/49	
	Trail of the Rustler	C. Starrett-S. Burnette			

EAGLE LION

CURRENT

965	Against the Wind (D)A	S. Signoret-R. Beatty-J. Warner	95	Sept. '49		b3/13/48
931	Alimony (D)A	J. Beal-M. Vickers	72	June '49		b7/9/49
928	Big Cat, The *T (D)F	L. McCallister-P. A. Garner-P. Foster	75	May '49		b4/30/49
001	Black Book, The (D)A	R. Cummings-A. Dahl	89	Aug. '49		b5/28/49
003	Black Shadows (Trav.)A	Congo jungles	62	July '49		b10/8/49
916	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	4/6/49		b4/24/48
959	Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90	June '49		b2/5/49
956	Cowboy and the Prizefighter *C	J. Bannon-L. Nova	59	Dec. '49		
	Dedee (French) (D)A	S. Signoret-M. Pagliero	92			b4/23/49
939	Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90	June '49		b1/22/49
962	Easy Money (C-D)F	G. Gynt-D. Price	94	Aug. '49		b3/6/48
955	Fighting Redhead, The *C (W)F	J. Bannon-E. Lynn	55	Oct. '49		b10/15/49
013	Gay Lady, The *T (M-D)A	J. Kent-J. Donald	96	Dec. '49		b8/20/49
012	Glass Mountain, The (D)A	D. Gray-M. Denison-V. Cortesa	97	Nov. '49		b2/12/49
011	Hidden Room, The (D)A	R. Newton-S. Gray	93	Dec. '49		b8/6/49
924	Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	91	July '49		b8/28/48
964	My Brother's Keeper (D)A	J. Warner-J. Hylton	96	July '49		b2/26/49
942	Once Upon a Dream (C)A	G. Withers-G. Jones	87	Sept. '49		b7/9/49
010	Passport to Pimlico (C)F	S. Holloway-H. Baddeley	72	Dec. '49		b6/11/49
961	Place of One's Own, A (D)A	J. Mason-M. Lockwood-B. Mullen	94	Sept. '49		b1/22/49
009	Port of New York (D)F	S. Brady-K. T. Stevens	79	Dec. '49		b11/26/49
993	Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90	July '49		b1/1/49
915	Quartet (D)A	H. Baddeley-D. Bogarde	120	May '49		b12/4/48
917	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133	Special		b7/31/48
921	Saraband *T (D)A	S. Granger-F. Rosay-J. Greenwood	94	May '49		b10/2/48
920	Scott of the Antarctic *T (D)A	J. Mills-D. Bond	111	4/20/49		b12/18/48
930	Shamrock Hill (C-M)F	P. Ryan-J. Litel	71	May '49		b4/30/49
922	Sleeping Car to Trieste (D)A	J. Kent-A. Lieven	95	June '49		b11/6/48
008	Spring in Park Lane (C)F	A. Neagle-M. Wilding	91	Nov. '49		b4/3/48
007	Trapped (Melo.)A	L. Bridges-B. Payton	78	Oct. '49		b10/8/49
927	Tulsa *T (D)F	S. Hayward-R. Preston	90	4/13/49		b3/26/49
940	Waterloo Road (D)A	J. Mills-S. Granger	77	Aug. '49		b1/29/49
914	Weaker Sex, The (C-D)F	U. Jeans-C. Parker	85	Sept. '49		b10/2/48
960	Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93	Aug. '49		b11/15/47
004	Zamba (Jungle Adven.)F	J. Vincent-J. Hall	70	Sept. '49		b10/22/49

COMING

913	Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer				
	Amazing Mr. Beacham, The (C)F	C. Parker-A. E. Matthews	85			b8/27/49
	Bone Is Pointed, The	Australian aborigines				
	Blue Lamp, The	J. Warner-J. Hanley				
	Boys in Brown	R. Attenborough-J. Warner				
	Calendar, The (C)A	Greta Gynt-John McCallum	79			b6/5/48
	Destination Moon *T	W. Anderson-J. Archer				
	Diamond City	D. Farrar-D. Dors				
	Doll's House, The	P. Lukas-C. Korvin				
	Don't Ever Leave Me	J. Hanley-P. Clark				
005	Down Memory Lane (C)F	Crosby-Fields-Turpin-Swanson	72			b9/10/49
963	Esther Waters (D)A	K. Ryan-D. Bogarde	108			b10/2/48
	Floodtide (D)A	G. Jackson-R. Anderson	90			b4/16/49
	Give Us This Day (D)A	S. Wanamaker-L. Padovani	120	Jan. '50		b10/22/49
	Golden Gloves Story	J. Dunn-G. Sherwood				
	Golden Salamander	T. Howard-Anouk				
	Guilty of Treason	C. Bickford-B. Granville				
	Huggetts Abroad, The	J. Warner-K. Harrison				
	Kind Hearts and Coronets (C)A	A. Guinness-D. Price-V. Hobson	106			b6/25/49
	Lord Byron (D)A	D. Price-M. Zetterling	85			b4/23/49
	Man Wanted	Anabel Shaw-Robert Lowery				
	Marry Me	D. Bond-S. Shaw				
	Never Fear	S. Forrest-K. Brasselle		Jan. '50		
928	Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116			b7/3/48
	Perfect Woman, The	P. Roc				
	Reluctant Widow, The	J. Kent-G. Rolfe				
	Romantic Age, The (C-D)A	M. Zetterling-H. Williams	86			b12/10/49
	Rupert	J. Durante-T. Moore				
014	Sarumba	D. Dowling-M. Whalen	64	Jan. '50		
	So Long at the Fair	J. Simmons-D. Bogarde				
	Sundowners, The *T	R. Preston-J. Barrymore, Jr.	90	Jan. '50		
	Sunken Treasure *T					
	Texas Dandy	L. McCallister				
	They Were Not Divided	All-star documentary				
	Third Man, The (D)A	J. Cotten-Valli-O. Welles	93	Jan. '50		b9/17/49
	Torch, The	P. Goddard-P. Armendariz				

FILM CLASSICS

	"C"-Man (D)A	D. Jagger-J. Carradine-H. Landers	75	5/16/49		b4/30/49
	Cry Murder	C. Mathews-J. Lord				
	Daughter of the West *C(D)F	M. Vickers-P. Reed	77	4/1/49		b4/23/49
	Flying Saucer, The	M. Conrad-V. Hewitt				
	Four Days Leave	C. Wilde-S. Signoret				
	Frustration (Swedish) (D)A	H. Lowenadler-G. Fridh	90	Sept. '49		b9/10/49
	Guilty Bystander	Z. Scott-F. Emerson-M. Boland				
	Lost Boundaries (D)F	B. Pearson-M. Ferrer	97	6/30/49		b7/2/49
	Lovable Cheat, The (C)A	C. Ruggles-P. A. Garner-R. Ney	74	5/11/49		b4/9/49
	Not Wanted (D)A	S. Forrest-K. Brasselle-L. Penn	91	6/24/49		b6/25/49
	Pirates of Capri, The (D)F	L. Hayward-B. Barnes	94	12/1/49		b12/10/49
	Project X (D)A	K. Andes-R. Colton	60	10/14/49		b11/19/49
	Rapture	G. Langan-E. Albin				
	Search for Danger (My)F	J. Calvert-A. Dekker	64	4/8/49		b4/30/49
	Vicious Years, The	T. Cook-G. Moore				

LIPPERT PRODUCTIONS

4824	Apache Chief (W)F	A. Curtis-T. Neal	60	11/4/49		b10/29/49
4819	Arson, Inc. (D)A	R. Lowery-A. Gwynne	60	6/24/49		b5/7/49
4902	Baron of Arizona	V. Price-E. Drew		3/4/50		a11/12/49
4821	Call of the Forest	R. Lowery-K. Curtis-M. Sherrill		11/18/49		
4925	Colorado Ranger	J. Ellison-Rus. Hayden		3/11/50		
4926	Crooked River	J. Ellison-Rus. Hayden		2/25/50		
4913	Dalton Gang, The (W)F	D. Barry-R. Lowery	58	10/21/49		b11/19/49
4905	Deputy Marshal (W)F	J. Hall-F. Langford	72	10/28/49		b11/12/49
	Everybody's Dancin'	S. Cooley-R. Lane		2/11/50		
4929	Fast on the Draw	J. Ellison-Rus. Hayden		4/1/50		
4822	Grand Canyon (Sepia) (C)F	R. Arlen-M. B. Hughes	65	8/10/49		b9/3/49
4916	Hollywood Varieties	R. Alda-Hoosier Hot Shots		1/14/50		
4927	Hostile Country	J. Ellison-Rus. Hayden		3/18/50		
4928	Marshal of Heldorado	J. Ellison-Rus. Hayden		4/8/50		
4818	Omoo-Omoo, the Shark God (D)F	R. Randell-D. Burton	58	4/30/49		b7/9/49
4917	Radar Secret Service	J. Howard-T. Neal		1/28/50		
4914	Red Desert	D. Barry-T. Neal		12/17/49		
4820	Ringside (D)A	D. Barry-T. Brown-S. Ryan	63	7/14/49		b7/23/49
4823	Sky Liner (My)A	R. Travis-P. Blake-R. Hudson	60	7/28/49		b8/6/49
4903	Square Dance Jubilee (M)F	D. Barry-M. B. Hughes	78	11/11/49		b11/19/49
4826	There Is No Escape	S. Thurston-P. Hicks	64	7/29/49		

Title	*Company*
Challenge to Lassie	MGM
Champagne for Caesar	UA
Champion	UA
Cheaper By the Dozen	20th-Fox
Chicago Deadline	Para.
Chinatown at Midnight	Col.
Christopher Columbus	U-I
Cinderella	RKO
City Across the River	U-I
Colorado Ranger	Lippert
Colorado Territory	WB
Colt .45	WB
Comanche Territory	U-I
Come Share My Love	RKO
Come To The Stable	20th-Fox
Concert Magic	UA
Confidential Squad	U-I
Connecticut Yankee, A	Para.
Conspirator	MGM
Copper Canyon	Para.
Cowboy and the Indians, The	Col.
Cowboy and the Prizefighter	EL
Cow Town	Col.
Crime Doctor's Diary	Col.
Crooked River	Lippert
Crooked Way, The	UA
Cry Murder	FC
Curtain Call at Cactus Creek	U-I
Customs Agent	Col.

D

D.O.A.	UA
Dakota Lil	20th-Fox
Dalton Gang	Lippert
Dancing in the Dark	20th-Fox
Dangerous Profession	RKO
Daughter of Rosie O'Grady	WB
Daughter of the West	FC
Daybreak	U-I
Deadly Is the Female	UA
Dear Wife	Para.
Death on a Side Street	U-I
Dedee	EL
Deported	U-I
Deputy Marshal	Lippert
Destination Moon	EL
Devil's Doorway	MGM
Devil's Henchmen, The	Col.
Diamond City	EL
Doctor and the Girl, The	MGM
Doll's House, The	EL
Don't Ever Leave Me	EL
Don't Take It to Heart	EL
Doolins of Oklahoma, The	Col.
Double Crossbones	U-I
Down Dakota Way	Rep.
Down Memory Lane	EL
Drink to Me Only	MGM
Duchess of Idaho	MGM
Dynamite Pass	RKO

E

Eagle and the Hawk	Para.
East Side, West Side	MGM
Easy Living	RKO
Easy Money	EL
Edge of Doom	RKO
Edward, My Son	MGM
El Paso	Para.
Escape If You Can	UA
Esperanza	UA
Esther Waters	EL
Everybody Does It	20th-Fox
Everybody's Dancin'	Lippert

F

Fallen Idol, The	SRO
Fan, The	20th-Fox
Fancy Pants	Para.
Fast on the Draw	Lippert
Father Is a Bachelor	Col.
Father Was a Fullback	20th-Fox
Federal Agents at Large	Rep.
Feudin' Rhythm	Col.
Fighting Fools	Mono
Fighting Kentuckian, The	Rep.
Fighting Man of the Plains	20th-Fox
Fighting Redhead, The	EL
File on Thelma Jordon, The	Para.
Flame of Youth	Rep.
Flaming Fury	Rep.
Flamingo Road	WB
Floodtide	FI
Flying Saucer, The	FC
Follow Me Quietly	RKO
Forbidden Street, The	20th-Fox
Forgotten Women	Mono.
Fortunes of Captain Blood	Col.
Fountainhead, The	WB
Four Days Leave	FC
Francis	U-I
Free for All	U-I
Frustration	FC
Furies, The	Para.

G

Gal Who Took the West	U-I
Gay Lady, The	EL
Girl From Jones Beach	WB
Girl in the Painting, The	U-I
Girl's School	Col.
Give Us This Day	EL
Glass Menagerie, The	WB
Glass Mountain, The	EL
Golden Gloves Story	EL
Golden Madonna, The	WB
Golden Salamander	EL
Golden Stallion	Rep.
Gone to Earth	SRO
Good Humor Man	Col.
Grand Canyon	Lippert
Great Dan Patch, The	UA
Great Gatsby, The	Para.
Great Lover, The	Para.
Great Sinner, The	MGM
Guilty Bystander	FC
Guilty of Treason	EL
Gun Fighter	20th-Fox

Title	Company

H

Hamlet ..... U-I
Hasty Heart, The ..... WB
Hawk and the Arrow ..... WB
Heiress, The ..... Para
Hellfire ..... Rep
Henry Does It Again ..... Mono.
Her Man Gilbey ..... U-I
Her Wonderful Lie ..... Col
Here Lies Love ..... UA
Hidden Room, The ..... EL
High Stakes ..... Mono.
Hoedown ..... Col.
Hold That Baby ..... Mono
Holiday Affair ..... RKO
Holiday in Havana ..... Col.
Hollywood Varieties ..... Lippert
Home of the Brave ..... UA
Homicide ..... WB
Hostile Country ..... Lippert
House Across the Street ..... WB
House by the River ..... Rep.
House of Strangers 20th-Fox
Huggetts Abroad, The ..... EL

I

I Cheated the Law 20th-Fox
I Was a Male War Bride 20th-Fox
Ichabod and Mr. Toad ..... RKO
If This Be Sin ..... UA
Illegal Entry ..... U-I
Impact ..... UA
In a Lonely Place ..... Col.
In the Good Old Summertime ..... MGM
Indian Scout ..... UA
Inspector General, The ..... WB
Intruder in the Dust ..... MGM
Iron Cage, The ..... UA
Iroquois Trail, The ..... UA
It Happens Every Spring 20th-Fox
It's a Great Feeling ..... WB
It's Only Money ..... RKO

J

Jeep Herders ..... Astor
Jet Pilot ..... RKO
Jiggs and Maggie in Jackpot Jitters ..... Mono
Jiggs & Maggie Out West ..... Mono.
Joe Palooka Meets Humphrey ..... Mono.
Joe Palooka in the Counterpunch ..... Mono.
Johnny Allegro ..... Col.
Johnny Holiday ..... UA
Johnny One-Eye ..... UA
Johnny Stool Pigeon ..... U-I
Jolson Sings Again ..... Col.
Judge Steps Out, The ..... RKO
Jungle Stampede ..... Rep.

K

Kazan ..... Col.
Key to the City ..... MGM
Kid From Cleveland, The ..... Rep.
Kill the Umpire ..... Col.
Killer Shark ..... Mono.
Killer That Stalked New York ..... Col.
Kim ..... MGM
Kind Hearts and Coronets ..... EL
King Solomon's Mines ..... MGM
Kiss for Corliss, A ..... UA
Kiss of Fire ..... MGM
Knock on Any Door ..... Col.

L

Lady Gambles, The ..... U-I
Lady Takes a Sailor, The ..... WB
Last Bandit, The ..... Rep.
Law of the Barbary Coast ..... Col.
Leave It to Henry ..... Mono.
Let's Dance ..... Para.
Lie, The ..... Para.
Little Women ..... MGM
Lone Wolf & His Lady ..... Col.
Longhorn, The ..... Allied
Look for the Silver Lining ..... WB
Lord Byron ..... EL
Lost Boundaries ..... FC
Lost Tribe, The ..... Col.
Lovable Cheat, The ..... FC
Love Happy ..... UA
Love That Brute 20th-Fox
Lust for Gold ..... Col.

M

Ma and Pa Kettle ..... U-I
Ma and Pa Kettle Go to Town ..... U-I
MacBeth ..... Rep.
Mad Wednesday ..... RKO
Madame Bovary ..... MGM
Maid for Man ..... Allied
Make Mine Laughs ..... RKO
Make-Believe Ballroom ..... Col
Malaya ..... MGM
Manhandled ..... Para
Man on the Eiffel Tower ..... RKO
Man Wanted ..... EL
Mark of the Gorilla ..... Col.
Marry Me ..... EL
Marshal of Heldorado ..... Lippert
Mary Ryan, Detective ..... Col.
Masked Raiders ..... RKO
Massacre River ..... Allied
Master Minds ..... Mono.
Men, The ..... UA
Mighty Joe Young ..... RKO
Military Academy ..... Col.
Miniver Story, The ..... MGM
Miraculous Journey ..... FC
Miss Grant Takes Richmond ..... Col.
Mississippi Rhythm ..... Mono.
Mr. Belvedere Goes to College 20th-Fox
Mr. Music ..... Para.
Mr. Perrin and Mr. Traill ..... EL
Mr. Soft Touch ..... Col
Mrs. Mike ..... UA
Montana ..... WB
Montana Belle ..... RKO

4918	Tough Assignment (D)F	D. Barry-M. Steele	64	12/24/49		b11/26/49
4909	Treasure of Monte Cristo (My)A	G. Langan-A. Jergens	76	10/14/49		b10/8/49
4930	West of the Brazos	J. Ellison-Rus. Hayden		3/25/50		
4919	Western Pacific Agent	K. Taylor-M. Knox		2/18/50		

METRO-GOLDWYN-MAYER

CURRENT

7	Adam's Rib (C)F	S. Tracy-K. Hepburn	102	Nov. '49		b11/5/49
930	Any Number Can Play (D)A	C. Gable-A. Smith	103	July '49		b6/4/49
925	Barkleys of Broadway, The *T (M)F	F. Astaire-G. Rogers	109	May '49		b4/16/49
924	Big Jack (C-D)F	W. Beery-M. Main	86	Apr. '49		b4/9/49
5	Border Incident (Doc-D)A	G. Murphy-R. Montalban	95	Oct. '49		b8/27/49
918	Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88	Apr. '49		b2/19/49
10	Challenge to Lassie *T (D)F	E. Gwenn-D. Crisp-Lassie	76	Dec. '49		b10/29/49
3	Doctor and the Girl (D)A	G. Ford-J. Leigh-C. Coburn	99	Sept. '49		b9/10/49
926	Edward, My Son (D)A	S. Tracy-D. Kerr	112	June '49		b3/19/49
923	Great Sinner, The (D)A	G. Peck-A. Gardner-W. Huston	110	8/5/49		b7/2/49
932	In the Good Old Summertime *T (M-D)F	J. Garland-V. Johnson	102	July '49		b6/25/49
922	Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49		b2/26/49
931	Madame Bovary (D)A	Jones-Mason-Jourdan-Heflin	115	Aug. '49		b7/30/49
927	Neptune's Daughter *T (M)F	R. Skelton-E. Williams-R. Montalban	94	June '49		b5/21/49
11	On the Town *T (M)F	G. Kelly-F. Sinatra	97	Dec. '49		b12/10/49
4	Red Danube, The (D)A	W. Pidgeon-P. Lawford	118	Oct. '49		b9/24/49
933	Scene of the Crime (D)A	V. Johnson-G. DeHaven-A. Dahl	94	Aug. '49		b6/25/49
2	Secret Garden, The (D)F	M. O'Brien-H. Marshall-D. Stockwell	92	Sept. '49		b4/23/49
929	Stratton Story, The (D)F	J. Stewart-J. Allyson	106	July '49		b4/23/49
921	Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94	Apr. '49		b3/5/49
920	Tale of the Navajos *T(Doc)F	Navajo Indians	58	Regional		b3/5/49
8	Tension (D)F	R. Basehart-A. Totter	95	Nov. '49		b11/19/49
6	That Forsyte Woman *T (D)A	E. Flynn-G. Garson	114	Nov. '49		b10/22/49
1	That Midnight Kiss *T(M)F	K. Grayson-M. Lanza-E. Barrymore	99	Sept. '49		b8/27/49

COMING

	Ambush (W-D)F	R. Taylor-J. Hodiak	89	Jan. '50		b12/24/49
	Annie Get Your Gun *T	B. Hutton-H. Keel				
	Asphalt Jungle	S. Hayden-J. Hagen				
	Battleground (Wa-D)A	V. Johnson-J. Hodiak	118	Feb. '50		b10/1/49
	Black Hand, The	G. Kelly-T. Celli		Mar. 50		a9/24/49
	Conspirator (D)F	R. Taylor-E. Taylor	87	Mar. '50		b8/6/49
	Devil's Doorway	R. Taylor-L. Calhern-P. Raymond				a9/10/49
	Drink to Me Only	V. Johnson-E. Taylor				a9/24/49
	Duchess of Idaho *T	E. Williams-V. Johnson				a12/24/49
	East Side, West Side (D)A	B. Stanwyck-J. Mason	108	Jan. '50		b12/17/49
	Intruder in the Dust (My-D)A	D. Brian-C. Jarman, Jr.	87	Feb. '50		b10/15/49
	Key to the City	C. Gable-L. Young		Feb. '50		a8/6/49
	Kim *T	E. Flynn-D. Stockwell				
	King Solomon's Mines *T	D. Kerr-S. Granger				a10/29/49
	Kiss of Fire *T	M. Lanza-K. Grayson-D. Niven				
	Malaya (D)F	S. Tracy-J. Stewart-V. Cortesa	98	Jan. '50		b12/17/49
	Miniver Story, The	G. Garson-W. Pidgeon				a11/5/49
	Mystery Street	R. Montalban-S. Forrest				a12/24/49
	Nancy Goes to Rio *T	A. Sothern-J. Powell-L. Calhern		Mar. '50		a8/6/49
	Outriders, The *T	J. McCrea-A. Dahl		Apr. '50		a9/10/49
	Please Believe Me	D. Kerr-R. Walker				a9/24/49
	Reformer and the Redhead	J. Allyson-D. Powell				a11/5/49
	Shadow on the Wall, The	A. Sothern-Z. Scott				a8/20/49
	Side Street (D)A	F. Granger-C. O'Donnell	84	Apr. '50		b12/24/49
	Skipper Surprises His Wife, The	R. Walker-J. Leslie				
	Stars in My Crown	J. McCrea-E. Drew				a8/13/49
	Summer Stock *T	J. Garland-G. Kelly				a12/24/49
	Three Little Words *T	F. Astaire-R. Skelton				a12/24/49
	Visa	H. Lamarr-J. Hodiak				
	Yellow Cab Man	R. Skelton-G. DeHaven		Apr. '50		a11/5/49
	You're Only Young Twice *T	D. Stockwell-D. Hickman				a10/29/49

MONOGRAM

CURRENT

4818	Angels in Disguise (D)F	L. Gorcey-Bowery Boys	63	9/25/49		b10/8/49
4805	Black Midnight (D)F	R. McDowall-D. O'Flynn	65	10/2/49		b12/3/49
4807	Bomba on Panther Island	J. Sheffield-L. Baron	70	12/18/49		a12/10/49
4816	Fighting Fools (C)F	L. Gorcey-H. Hall-Bowery Boys	69	4/17/49		b6/11/49
4813	Forgotten Women (D)F	E. Knox-V. A. Borg-T. Lynch	66	7/17/49		b7/9/49
4817	Hold That Baby (C)F	L. Gorcey-H. Hall-A. Shaw	66	6/26/49		b8/6/49
4812	Jiggs & Maggie in Jackpot Jitters (C)F	J. Yule-R. Riano	67	9/11/49		b9/3/49
4808	Joe Palooka in the Counterpunch (C-D)F	J. Kirkwood-L. Errol	70	8/14/49		b9/17/49
4827	Leave It to Henry (C)F	R. Walburn-W. Catlett	57	6/12/49		b6/11/49
4819	Master Minds (C)F	Bowery Boys	64	11/20/49		b12/10/49
4810	Mississippi Rhythm (M)F	J. Davis-L. White-V. A. Borg	68	5/29/49		b7/23/49
4824	Sky Dragon (My)F	R. Winters-K. Luke	64	5/1/49		b5/14/49
4922	Square Dance Katy	J. Davis		12/11/49		
4820	Trail of the Yukon (D)F	K. Grant-S. Dalbert-B. Edwards	67	7/31/49		b8/13/49
4804	Tuna Clipper (D)F	R. McDowall-E. Verdugo	77	4/10/49		b3/19/49
4821	Wolf Hunters	K. Grant-J. Clayton	70	10/30/49		a11/26/49

COMING

4913	Blonde Dynamite	Bowery Boys		2/12/50		
4901	Blue Grass of Kentucky *C	B. Williams-J. Nigh		1/22/50		a12/10/49
4917	Henry Does It Again	R. Walburn		4/16/50		
4914	High Stakes	L. Gorcey-Bowery Boys		4/23/50		
4909	Jiggs & Maggie Out West	J. Yule-R. Riano		4/23/50		
4911	Joe Palooka Meets Humphrey	J. Kirkwood-L. Errol	66	2/5/50		a12/3/49
4907	Killer Shark	R. McDowall-D. Fowley		3/19/50		
	Silent Dust (D)A	S. Gray-S. Murray	83			b1/29/49
4919	Smoke Jumpers	K. Grant-Joe Bona				
	Typee	R. McDowall				
4902	Young Daniel Boone *C	D. O'Flynn-D. Beddoe		2/25/50		a12/10/49

Westerns

4864	Brand of Fear	J. Wakely-C. Taylor	56	7/10/49		
4946	Fence Riders	W. Wilson-R. Browne		2/12/50		
4834	Haunted Trails	W. Wilson-A. Clyde	60	9/4/49		
4866	Lawless Code	J. Wakely-C. Taylor	58	12/4/49		
4855	Range Justice	J. M. Brown-M. Terhune	57	8/7/49		
4845	Range Land	W. Wilson-R. Browne	56	12/25/49		
4844	Riders of the Dusk	W. Wilson-A. Clyde	57	11/13/49		
4952	Roaring Trails	J. M. Brown		2/26/50		
4865	Roaring Westward	J. Wakely-C. Taylor	55	9/18/49		
4842	Shadows of the West	W. Wilson-A. Clyde	59	7/24/49		
4951	Six-Gun Mesa	J. M. Brown-M. Terhune	57	1/8/50		
4856	Western Renegades	J. M. Brown-M. Terhune	56	10/9/49		

PARAMOUNT

CURRENT

4816	Bride of Vengeance (D)A	P. Goddard-J. Lund-McD. Carey	95	5/6/49		b4/2/49
4905	Chicago Deadline (My)A	A. Ladd-D. Reed-J. Havoc	87	11/11/49		b9/3/49
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49		b2/26/49
4816	El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden	92	4/1/49		b3/5/49

4820	Great Gatsby, The (D)A	A. Ladd-B. Field	91	8/5/49		b4/30/49
4909	Great Lover, The (C)F	B. Hope-R. Fleming	80	12/28/49		b9/17/49
4924	Heiress, The (D)A	O. deHavilland-M. Clift-R. Richardson	116	12/28/49		b9/10/49
4817	Mannandied (My)A	D. Lamour-D. Duryea-S. Hayden	96	6/10/49		b4/16/49
4903	My Friend Irma (C)F	M. Wilson-J. Lund-D. Lynn	102	10/14/49		b8/20/49
4906	Red, Hot and Blue (C-M)F	B. Hutton-V. Mature	84	11/25/49		b7/2/49
4902	Rope of Sand (D)A	B. Lancaster-P. Henreid-C. Calvet	105	9/23/49		b7/2/49
4904	Song of Surrender (D-M)A	C. Rains-W. Hendrix	92	10/28/49		b9/17/49
4818	Sorrowful Jones (C-D)F	B. Hope-L. Ball	88	7/4/49		b4/16/49
4819	Special Agent (D)A	W. Eythe-G. Reeves-L. Elliot	70	7/22/49		b4/30/49
4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49		b2/12/49
4901	Top o' the Morning (My-M)F	B. Crosby-B. Fitzgerald	99	9/5/49		b8/6/49

COMING

	After Midnight	A. Ladd-W. Hendrix				a4/16/49
4911	Captain China (D)F	J. Payne-G. Russell	98	Feb. '50		b11/5/49
	Copper Canyon *T	R. Milland-H. Lamarr-MacD. Carey				a[illegible]
4912	Dear Wife (C)F	W. Holden-J. Caulfield	88	Feb. '50		b11/12/49
4916	Eagle and the Hawk, The *T	J. Payne-R. Fleming		Apr. '50		a10/29/49
	Fancy Pants *T	B. Hope-L. Ball-J. Kirkland				a8/13/49
4910	File on Thelma Jordon, The (D)A	B. Stanwyck-W. Corey	100	Jan. '50		b11/5/49
	Furies, The	B. Stanwyck-W. Corey-W. Huston				a12/17/49
	Let's Dance *T	Hutton-Astaire-R. Young-Cowl				a9/3/49
	Lie, The	B. Stanwyck-J. Lund				a7/16/49
	Mr. Music	Bing Crosby-R. Hussey				a12/3/49
	Outrage	MacD. Carey-G. Russell				
4915	Paid in Full (D)A	R. Cummings-L. Scott	104	Mar. '50		b12/24/49
	Place in the Sun, A	E. Taylor-M. Clift				a11/26/49
4917	Riding High	Bing Crosby-C. Gray		4/12/50		a5/14/49
	Samson and Delilah *T (D)F	V. Mature-H. Lamarr	128			b10/22/49
	September Affair	J. Fontaine-J. Cotten				a11/26/49
	Sunset Boulevard	W. Holden-G. Swanson-E. von Stroheim				a9/2/49
	United States Mail	A. Ladd-P. Calvert				a9/3/49

RKO RADIO

	CURRENT			Trade Shown		
011	Arctic Fury (D)F	D. Cambre-E. Miller	62	June '49		b7/2/49
001	Big Steal, The (D)F	R. Mitchum-J. Greer-W. Bendix	71	June '49		b6/18/49
068	Bride for Sale (C)F	C. Colbert-R. Young	87	Oct. '49		b10/22/49
	Cinderella *T F	Disney Cartoon	74	Dec. '49		b12/17/49
014	Dangerous Profession, A (My)A	G. Raft-E. Raines	78	Oct. '49		b10/22/49
003	Easy Living (D)A	Mature-Ball-Scott-Tufts	77	Aug. '49		b8/13/49
006	Follow Me Quietly (D)F	W. Lundigan-J. Corey	60	July '49		b7/9/49
013	Holiday Affair (C-D)F	R. Mitchum-J. Leigh	86	Nov. '49		b11/19/49
093	Ichabod and Mr. Toad *T(C)F	Disney Cartoon-Crosby-Rathbone	68	Aug. '49		b8/27/49
924	Judge Steps Out, The (D)F	A. Knox-A. Sothern	91	May '49		b5/14/49
005	Make Mine Laughs (Vaudeville)F	R. Bolger-G. Lamb-D. Day	64	Aug. '49		b8/13/49
	Man on the Eiffel Tower, The *Ansco (D)F	Laughton-Tone-Meredith-Roc	95	Dec. '49		b12/17/49
012	Masked Raiders (W)F	T. Holt-R. Martin	60	Sept. '49		b10/8/49
061	Mighty Joe Young, The (D)F	T. Moore-B. Johnson	93	May '49		b5/28/49
052	My Foolish Heart (D)A	D. Andrews-S. Hayward	99	Oct. '49		b10/22/49
007	Mysterious Desperado, The (W)F	T. Holt-R. Martin-E. Norris	60	Aug. '49		b9/10/49
066	Outlaw, The (D)A	J. Russell-W. Huston	103			b3/23/46
016	Riders of the Range (W)F	T. Holt-R. Martin	60	Oct. '49		b11/12/49
051	Roseanna McCoy (D)F	F. Granger-R. Massey-J. Evans	89	Aug. '49		b8/20/49
926	Roughshod (W-D)F	R. Sterling-C. Jarman-G. Grahame	88	May '49		b5/21/49
004	Savage Splendor *T (Doc)F	African Travelog	60	July '49		b7/23/49
067	She Wore a Yellow Ribbon *T (W-D)F	J. Wayne-J. Dru-J. Agar	103	July '49		b7/30/49
010	Strange Bargain (My)A	M. Scott-J. Lynn	68	Sept. '49		b9/24/49
009	They Live By Night (D)A	F. Granger-C. O'Donnell	95	Sept. '49		b6/26/48
015	Threat, The (G-D)A	M. O'Shea-V. Grey	65	Nov. '49		b11/5/49
008	Where Danger Lived (Melo.)A	R. Ryan-L. Day	72	Sept. '49		b9/24/49
925	Window, The (D)A	B. Hale-B. Driscoll-A. Kennedy	73	May '49		b5/14/49

COMING

	Bed of Roses	J. Fontaine-R. Ryan-Z. Scott				a10/8/49
	Blind Spot	C. Colbert-R. Ryan				a12/17/49
	Capture, The	T. Wright-L. Ayres				
	Carriage Entrance	R. Mitchum-A. Gardner				
	Come Share My Love	I. Dunne-F. MacMurray				
	Dynamite Pass	T. Holt-R. Martin				
	Edge of Doom	D. Andrews-F. Granger-J. Evans				
	It's Only Money	F. Sinatra-J. Russell-G. Marx				a2/12/49
	Jet Pilot *T	J. Wayne-J. Leigh				
	Mad Wednesday (C)F	H. Lloyd-F. Ramsden-A. Judge	95			b2/22/49
	Montana Belle *U	J. Russell-G. Brent				a3/19/49
	Our Very Own	F. Granger-A. Blyth				a11/19/49
	Renegade of the West	T. Holt-R. Martin				
	Rider from Tucson	T. Holt-R. Martin				
	Sons of the Musketeers	C. Wilde-M. O'Hara				
	Storm Over Wyoming	T. Holt-R. Martin-N. Nash				
	Stromboli	I. Bergman-M. Vitale				
	Tarzan and the Slave Girl	L. Barker-V. Brown-R. Alda				
	Tattooed Stranger, The	J. Mills-P. White				
	Treasure Island *T	B. Driscoll-R. Newton				a12/17/49
	Vendetta	H. Brooke-F. Domergue				a5/10/47
	Wagon Master	B. Johnson-J. Dru				
	Weep No More	J. Cotten-Valli				a7/3/48
	White Tower, The *T	G. Ford-Valli				a10/29/49

REPUBLIC

	CURRENT			Rel. Date		
817	Alias the Champ (C)F	Gorgeous George-A. Long	60	11/15/49		b10/29/49
4904	Blonde Bandit	R. Rockwell-D. Patrick	60	12/22/49		a10/22/49
814	Brimstone *U (W-D)F	R. Cameron-W. Brennan-A. Booth	90	8/11/49		b9/10/49
843	Down Dakota Way *U (W)F	R. Rogers-D Evans	66	9/9/49		b9/3/49
4902	Fighting Kentuckian, The (Melo.)F	J. Wayne-V. Ralston	100	11/5/49		b9/17/49
816	Flame of Youth (D)F	B. Fuller-R. McDonald	60	9/22/49		b10/1/49
812	Flaming Fury (D)F	R. Roberts-Geo. Cooper	59	7/28/49		b7/9/49
844	Golden Stallion, The *U (M-W)F	R. Rogers-D. Evans	67	11/15/49		b11/12/49
811	Hellfire *U (W-D)F	W. Elliott-M. Windsor-F Tucker	90	6/26/49		b6/11/49
4901	Kid from Cleveland, The (D)F	G. Brent-L. Bari-Cleve. Indians	89	9/5/49		b9/10/49
806	Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80	4/25/49		b2/19/49
815	Post Office Investigator (D)F	A. Long-W. Douglas-J. Donnell	59	9/1/49		b8/27/49
830	Red Menace, The (D)A	R. Rockwell-H. Axman	87	8/1/49		b5/28/49
810	Streets of San Francisco (G-D)F	R. Armstrong-M. Clark	60	4/15/49		b4/30/49
842	Susanna Pass *U (W)F	R. Rogers-D. Evans	67	4/29/49		b5/7/49

COMING

	Avengers, The	J. Carroll-A. Mara				a10/1/49
	Belle of Old Mexico	E. Rodriguez-R. Rockwell				a10/8/49
4911	Bells of Coronado *U	R. Rogers-D. Evans	67	1/8/50		a10/1/49

SHOWMEN'S TRADE REVIEW

Title	Company
Mother Didn't Tell Me	20th-Fox
Mule Train	Col
Mutineers, The	Col
My Blue Heaven	20th-Fox
My Brother Jonathan	Allied
My Dream Is Yours	WB
My Foolish Heart	RKO
My Friend Irma	Para
Mysterious Desperado, The	RKO
Mystery Street	MGM

N

Nancy Goes to Rio	MGM
Neptune's Daughter	MGM
Nevadan	Col
Never Fear	EL
Night and the City, The	20th-Fox
Night Beat	WB
Night in Havana	Col
Night Unto Night	WB
No Sad Songs for Me	Col
No Way Out	20th-Fox
Not Wanted	FC

O

Oh, You Beautiful Doll	20th-Fox
Oliver Twist	EL
Omoo-Omoo	Lippert
On the Town	MGM
Once More My Darling	U-I
Once Over Lightly	UA
Once Upon a Dream	EL
One Last Fling	WB
One Way Out	Col
Our Very Own	RKO
Outbreak	20th-Fox
Outlaw, The	RKO
Outpost in Morocco	UA
Outrage	Para.
Outriders	MGM
Outside the Wall	U-I

P

Paid in Full	Para.
Palomino	Col
Passport to Pimlico	EL
Perfect Strangers	WB
Perfect Woman, The	EL
Petty Girl	Col
Pinky	20th-Fox
Pirates of Capri	FC
Place in the Sun, A	Para.
Place of One's Own, A	EL
Please Believe Me	MGM
Police Story, The	Allied
Port of Missing Men	Rep.
Port of New York	EL
Portrait of Jennie	EL
Post Office Investigator	Rep
Pretty Baby	WB
Prince of Foxes	20th-Fox
Prince of the Plains	Rep
Prison Warden	Col
Project X	FC

Q

Quartette	EL
Quicksand	U

R

Radar Secret Service	Lippert
Rapture	FC
Reckless Moment, The	Col
Red Canyon	UA
Red Danube, The	MGM
Red Desert	Lippert
Red, Hot & Blue	Para
Red Light	UA
Red Menace, The	Rep
Red Shoes, The	EL
Reformer and the Redhead	MGM
Reluctant Widow, The	EL
Renegade of the West	RKO
Return of the Frontiersman	WB
Rider from Tucson	RKO
Riders in the Sky	Col
Riders of the Range	RKO
Riders of the Whistling Pines	Col
Riding High	Para
Rim of the Canyon	Col
Ringside	Lippert
Rock Bottom	WB
Rock Island Trail	Rep.
Rogues of Sherwood Forest	Col
Romantic Age, The	EL
Rope of Sand	Para
Roseanna McCoy	RKO
Roughshod	RKO
Rugged O'Riordans, The	U-I
Rupert	EL
Rusty Saves a Life	Col
Rusty's Birthday	Col

S

Samson and Delilah	Para.
Sands of Iwo Jima	Rep
Saraband	EL
Sarumba	EL
Savage Horde, The	Rep.
Savage Splendor	RKO
Scene of the Crime	MGM
Scott of the Antarctic	EL
Search for Danger	FC
Secret Garden, The	MGM
Secret of Saint Ives	Col
September Affair	Para.
Shadow on the Wall	MGM
Shamrock Hill	EL
She Wore a Yellow Ribbon	RKO
Shoplifter	U-I
Side Street	MGM
Sierra	U-I
Silent Dust	Mono.
Singing Guns	Rep.
Skipper Surprises His Wife	MGM
Sky Dragon	Mono
Sky Liner	Lippert
Slattery's Hurricane	20th-Fox
Sleep All Winter	Rep.
Sleeping Car to Trieste	EL
Smoke Jumpers	Mono.

Title	Company
So Long at the Fair	EL
Somewhere in the City	WB
Song of Surrender	Para.
Sons of New Mexico	Col.
Sons of the Musketeers	RKO
Sorrowful Jones	Para.
South Sea Sinner	U-I
Special Agent	Para.
Spring in Park Lane	EL
Square Dance Jubilee	Lippert
Square Dance Katy	Mono.
Stage Fright	WB
Stampede	Allied
Stars in My Crown	MGM
State Penitentiary	Col.
Storm Center	WB
Storm Over Wyoming	RKO
Story of Molly X, The	U-I
Story of Seabiscuit	WB
Strange Bargain	RKO
Strange Case of Madeleine Smith	U-I
Stratton Story, The	MGM
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Stromboli	RKO
Summer Stock	MGM
Sundowners, The	EL
Sunken Treasure	EL
Sunset Boulevard	Para.
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tarnished	Rep.
Tarzan and the Slave Girl	RKO
Task Force	WB
Tattooed Stranger, The	RKO
Tell It to the Judge	Col.
Tension	MGM
Texas Dandy	EL
That Forsyte Woman	MGM
That Midnight Kiss	MGM
There Is No Escape	Lippert
There's a Girl in My Heart	Allied
They Live By Night	RKO
They Were Not Divided	EL
Thieves' Highway	20th-Fox
Third Man, The	SRO-EL
This Side of the Law	WB
Threat, The	RKO
Three Came Home	20th-Fox
Three Little Words	MGM
Ticket to Tomahawk, A	20th-Fox
Tight Little Island	U-I
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Torch, The	EL
Tough Assignment	Lippert
Trail of the Yukon	Mono.
Train of Events	U-I
Trapped	EL
Traveling Saleswoman	Col.
Treasure Island	RKO
Treasure of Monte Cristo	Lippert
Trigger, Jr.	Rep.
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twelve O'Clock High	20th-Fox
Twilight in the Sierras	Rep.
Two Corridors East	20th-Fox
Typee	Mono.
Tyrant of the Sea	Col.

U

Under Capricorn	WB
Under the Sun of Rome	UA
Undercover Man	Col.
Undertow	U-I
United States Mail	Para.
Unmasked	Rep.

V

Vendetta	RKO
Vicious Years, The	FC
Victim, The	WB
Visa	MGM

W

Wabash Avenue	20th-Fox
Wagon Master	RKO
Waterloo Road	EL
We Were Strangers	Col.
Weaker Sex, The	EL
Weep No More	RKO
West of the Brazos	Lippert
Western Pacific Agent	Lippert
When Willie Comes Marching Home	20th-Fox
Where Danger Lived	RKO
Where the Sidewalk Ends	20th-Fox
Whip, The	UA
Whirlpool	20th-Fox
White Heat	WB
White Tower	RKO
Will James' Sand	20th-Fox
Window, The	RKO
Without Honor	UA
Wolf Hunters	Mono.
Woman Hater	U-I
Woman in Hiding	U-I
Woman in the Hall, The	EL
Woman of Distinction	Col.

Y

Yellow Cab Man	MGM
Yes Sir, That's My Baby	U-I
Young Daniel Boone	Mono.
Young Man With a Horn	WB
Younger Brothers, The	WB
You're My Everything	20th-Fox
You're Only Young Twice	MGM

Z

Zamba	EL

	Federal Agent at Large	K. Taylor-D. Patrick				a12/3/49
	House by the River, The	L. Hayward-J. Wyatt-L. Bowman				
	Jungle Stampede	African native cast				a10/15/49
888	MacBeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107			b10/1/48
	Port of Missing Men	H. Denning-A. Towne				
	Rock Island Trail *U	F. Tucker-A. Mara				a10/22/49
	Sands of Iwo Jima (Wa-D)A	J. Wayne-J. Agar	109			b12/17/49
	Savage Horde, The	W. Elliott-A. Booth-G. Withers				a7/2/49
	Singing Guns *U	V. Monroe-E. Raines				a11/26/49
	Sleep All Winter	W. Elliott-W. Brennan				
	Tarnished	A. Franz-D. Patrick				a12/3/49
	Trigger, Jr. *U	R. Rogers-D. Evans				
	Twilight in the Sierras *U	R. Rogers-D. Evans				a11/19/49
	Unmasked	B. Fuller-R. Rockwell		1/30/50		a11/19/49
	Westerns					
	Arizona Cowboy	R. Allen				
867	Bandit King of Texas (W)F	A. Lane-E. Waller	60	8/26/49		b10/8/49
	Code of the Silver Sage	A. Lane-E. Waller	60			
	Gunmen of Abilene	A. Lane-E. Waller				
868	Navajo Trail Raiders (W)F	A. Lane-E. Waller	60	10/15/49		b10/29/49
4971	Pioneer Marshal	M. Hale-P. Hurst	60	12/24/49		
4961	Powder River Rustlers	A. Lane-E. Waller	60	11/25/49		
856	Ranger of Cherokee Strip (W)F	M. Hale-P. Hurst	60	11/4/49		b11/26/49
	Redwood Forest Trail	R. Allen				a11/12/49
855	San Antone Ambush (W)F	M. Hale-P. Hurst	60	10/1/49		b10/15/49
854	South of Rio (W)F	M. Hale-P. Hurst	60	7/22/49		
866	Wyoming Bandit, The (W)F	A. Lane-E. Waller	60	7/15/49		b8/6/49

SELZNICK RELEASING ORGANIZATION

	Fallen Idol, The (D)A	R. Richardson-M. Morgan	94	Nov. '49		b8/28/48
	Gone to Earth *T	J. Jones-D. Farrar				
	Third Man, The (D)A	J. Cotten-Valli-O. Welles	93	Jan. '50		b9/17/49

20th CENTURY-FOX

CURRENT

916	Beautiful Blonde From Bashful Bend *T (C)F	Grable-Romero-Vallee-San Juan	79	June '49		b5/28/49
908	Canadian Pacific *C (D)F	R. Scott-J. Wyatt	93	Apr. '49		b3/12/49
922	Come to the Stable (D)F	L. Young-C. Holme	94	Sept. '49		b6/25/49
926	Everybody Does It (C)F	L. Darnell-P. Douglas-C. Holm	98	Nov. '49		b9/3/49
914	Fan, The (D)A	Crain-Carroll-Sanders-Green	79	May '49		b4/2/49
925	Father Was a Fullback (C)F	F. MacMurray-M. O'Hara	84	Oct. '49		b8/20/49
930	Fighting Man of the Plains *C (W-D)F	R. Scott-J. Nigh	94	Dec. '49		b10/15/49
904	Forbidden Street, The (D)A	D. Andrews-M. O'Hara	91	June '49		b3/19/49
919	House of Strangers (D)A	R. Conte-S. Hayward-E. G. Robinson	101	July '49		b6/18/49
905	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49		b1/15/49
923	I Was a Male War Bride (C)F	C. Grant-A. Sheridan	105	Sept. '49		b8/13/49
917	It Happens Every Spring (C)F	R. Milland-P. Douglas-J. Peters	87	June '49		b5/7/49
913	Mr. Belvedere Goes to College (C)F	C. Webb-S. Temple	83	May '49		b4/2/49
927	Oh, You Beautiful Doll *T (M)F	J. Haver-M. Stevens	93	Nov. '49		b9/17/49
931	Pinky (D)A	J. Crain-W. Lundigan	102	Nov. '49		b10/1/49
929	Prince of Foxes (D)F	T. Power-W. Hendrix-O. Welles	107	Dec. '49		b8/27/49
921	Slattery's Hurricane (D)A	R. Widmark-L. Darnell-V. Lake	83	Aug. '49		b8/6/49
924	Thieves' Highway (Melodrama) A	R. Conte-V. Cortesa-L. J. Cobb	95	Oct. '49		b9/3/49
915	Tucson (C)F	J. Lydon-P. Edwards-C. Russell	64	May '49		b5/14/49
918	Will James' Sand *T (D)F	M. Stevens-C. Gray-R. Calhoun	77	July '49		b4/30/49
920	You're My Everything *T (M-C-Romance)F	D. Dailey-A. Baxter	94	Aug. '49		b7/2/49

COMING

	Big Fall, The	J. Garfield-M. Prell				a10/8/49
	Black Rose, The *T	T. Power-C. Aubry				a12/24/49
	Broken Arrow *T	J. Stewart-D. Paget				a7/23/49
	Cariboo Trail *C	R. Scott-K. Booth				
	Cheaper By the Dozen *T	J. Crain-C. Webb-M. Loy				a11/5/49
005	Dakota Lil *C	Cameron-G. Montgomery-Windsor		Feb. '50		
001	Dancing in the Dark *T (M)F	W. Powell-M. Stevens-B. Drake	92	Jan. '50		b11/5/49
	Gun Fighter	G. Peck-H. Westcott				a10/15/49
	Love That Brute	P. Douglas-J. Peters				a9/3/49
006	Mother Didn't Tell Me	D. McGuire-W. Lundigan		Mar. '50		a7/30/49
	My Blue Heaven *T	B. Grable-D. Dailey				a12/17/49
	Night and the City, The	R. Widmark-G. Tierney				
	No Way Out	R. Widmark-L. Darnell				a12/10/49
	Outbreak	R. Widmark-P. Douglas				
007	Three Came Home	C. Colbert-P. Knowles	106	Mar. '50		a6/18/49
	Ticket to Tomahawk, A *T	D. Dailey-A. Baxter				a10/1/49
004	Twelve O'Clock High (Wa-D)A	G. Peck-H. Marlowe	132	Feb. '50		b12/24/49
	Two Corridors East	M. Clift-P. Douglas				a11/26/49
	Wabash Avenue *T	B. Grable-V. Mature		Mar. 50		a7/16/49
003	When Willie Comes Marching Home	D. Dailey-C. Calvet		Feb. '50		a9/3/49
	Where the Sidewalk Ends	D. Andrews-G. Tierney				
002	Whirlpool (D)A	Tierney-Conte-J. Ferrer-Bickford	97	Jan. '50		b11/26/49

UNITED ARTISTS

CURRENT

	Africa Screams (C)F	Abbott & Costello-F. Buck	79	June '49		b5/7/49
	Big Wheel, The (D)F	M. Rooney-T. Mitchell	92	11/5/49		b11/12/49
	Black Magic (D)F	O. Welles-N. Guild	105	8/19/49		b8/20/49
	Champion (D)A	K. Douglas-M. Maxwell	99	5/20/49		b3/19/49
	Concert Magic (M)F	Y. Menuhin-Hollywood Symphony	72	Special		b10/23/48
	Crooked Way, The (G-D)A	J. Payne-S. Tufts-E. Drew	90	4/22/49		b4/30/49
	Great Dan Patch, The (D)F	D. O'Keefe-G. Russell	94	7/22/49		b7/16/49
	Home of the Brave (D)A	J. Edwards-J. Corey-S. Brodie	85	June '49		b4/30/49
	Impact (D)A	B. Donlevy-E. Raines-H. Walker	111	4/1/49		b3/19/49
	Kiss for Corliss, A (C)F	S. Temple-D. Niven	80	11/25/49		b10/22/49
	Love Happy (C)F	Marx Bros.-I. Massey-Vera-Ellen	82	Aug. '49		b10/15/49
	Mrs. Mike (D)F	D. Powell-E. Keyes	92	12/17/49		b12/24/49
	Outpost in Morocco (D)F	G. Raft-M. Windsor-A. Tamiroff	92	5/6/49		b3/26/49
	Red Light (D)F	G. Raft-V. Mayo	84	9/30/49		b8/20/49
	Too Late for Tears (D)A	L. Scott-D. Duryea-D. DeFore	99	7/8/49		b4/9/49
	Under the Sun of Rome (Italian) (D)A	Non-professional cast	100	Special		b10/15/49
	Without Honor (D)A	L. Day-D. Clark	69	10/10/49		b11/12/49

COMING

	Champagne for Caesar	R. Colman-C. Holme				a12/10/49
	D.O.A.	E. O'Brien-P. Britton				a12/10/49
	Deadly Is the Female (D)A	P. Cummins-J. Dall	87	Jan. '50		b11/12/49
	Escape If You Can	P. Henreid-C. McLeod				
	Esperanza (Argentine)	J. Ben-Ami				
	Here Lies Love	R. Young-B. Drake				
	If This Be Sin	M. Loy-R. Greene		Feb. '50		
	Indian Scout	G. Montgomery-E. Drew	71	Feb. '50		a8/21/48
	Iron Cage, The	C. Romero-J. Havoc				
	Iroquois Trail, The	G. Montgomery-B. Marshall				
	Johnny Holiday (D)F	W. Bendix-H. Carmichael	92			b12/24/49
	Johnny One-Eye	P. O'Brien-W. Morris-D. Moran				
	Men, The	M. Brando-T. Wright				a12/24/49

	Once Over Lightly	W. Hendrix-E. O'Brien				
	Quicksand	M. Rooney-Jeanne Cagney-P. Lorre			3/15/50	a5/7/49
	Whip, The	D. Duryea-G. Storm-H. Marshall				
	Westerns					
	Girl from San Lorenzo	D. Renaldo-L. Carrillo				
	Satan's Cradle (W)F	D. Renaldo-L. Carrillo	60		10/7/49	b11/10/49

UNIVERSAL-INTERNATIONAL

CURRENT

707	Abandoned (D)F	D. O'Keefe-G. Storm	79		Oct. '49	b10/8/49
702	Abbott & Costello Meet the Killer, Boris Karloff (C-My)F	Abbott & Costello-B. Karloff	84		Aug. '49	b8/6/49
695	Arctic Manhunt (D)F	M. Conrad-C. Thurston	69		May '49	b8/27/49
903	Bagdad *T (D)F	M. O'Hara-V. Price	82		Nov. '49	b11/26/49
704	Blue Lagoon, The *T (Romance)A	J. Simmons-D. Houston	101		Aug. '49	b3/12/49
699	Calamity Jane and Sam Bass *T (W-D)F	Y. DeCarlo-H. Duff	85		July '49	b6/4/49
708	Christopher Columbus *T(D)F	F. March-F. Eldridge-F. L. Sullivan	104		Oct. '49	b6/18/49
694	City Across the River (D)F	S. McNally-J. Corey	90		May '49	b2/26/49
901	Free for All (C)F	R. Cummings-A. Blyth	83		Nov. '49	b11/12/49
706	Gal Who Took the West *T (W-C-D)F	Y. DeCarlo-S. Brady	84		Sept. '49	b9/17/49
	Hamlet (D)F	L. Olivier-J. Simmons	150		Sept. '49	b5/15/49
698	Illegal Entry (D)A	H. Duff-M. Toren-G. Brent	84		June '49	b6/11/49
700	Johnny Stool Pigeon (D)F	D. Duryea-H. Duff-S. Winters	75		July '49	b7/16/49
693	Lady Gambles, The (D)A	B. Stanwyck-R. Preston-S. McNally	99		May '49	b5/14/49
692	Ma and Pa Kettle (C)F	M. Main-P. Kilbride	75		Apr. '49	b3/26/49
703	Once More, My Darling (C)F	R. Montgomery-A. Blyth-J. Cowl	92		Aug. '49	b7/30/49
697	One Woman's Story (D)A	A. Todd-C. Rains-T. Howard	91		June '49	b2/12/49
691	Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82		Apr. '49	b2/5/49
902	Story of Molly X, The (D)A	J. Havoc-John Russell	82		Nov. '49	b11/12/49
709	Sword in the Desert (D)A	M. Toren-D. Andrews	99		Oct. '49	b8/27/49
696	Take One False Step (D)F	W. Powell-S. Winters-J. Gleason	94		June '49	b6/4/49
	Undertow (D)A	S. Brady-D. Hart	70		Dec. '49	b12/3/49
701	Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	69		July '49	b11/13/48
705	Yes Sir, That's My Baby *T (C-M)F	D. O'Connor-G. DeHaven-C. Coburn	81		Sept. '49	b8/13/49

COMING

	Adam and Evelyne (C-D)A	S. Granger-J. Simmons	92			b5/21/49
	All Over the Town (C)F	S. Churchill-N. Wooland	88			b2/26/48
	Astonished Heart, The	N. Coward			Mar. '50	
	Blind Goddess, The (D)A	E. Portman-M. Denison	88			b9/25/48
	Borderline	F. MacMurray-C. Trevor			2/9/50	
	Buccaneer's Girl *T	Y. DeCarlo-P. Friend			Mar. '50	a9/3/49
	Cardboard Cavalier (C)F	S. Field-M. Lockwood	97			b4/23/49
	Comanche Territory *T	M. O'Hara-MacD. Carey				a10/1/49
	Confidential Squad	R. Conte-C. Gray				
	Curtain Call at Cactus Creek *T	D. O'Connor-G. Storm				a4/9/49
	Daybreak (D)A	A. Todd-E. Portman	81			b7/16/49
	Death on a Side Street	J. Mason-M. Toren				
	Deported	M. Toren-J. Chandler				a12/3/49
	Double Crossbones	D. O'Connor-H. Carter				a10/15/49
	Francis (C)F	D. O'Connor-P. Medina	91		Feb. '50	b12/17/49
723	Girl in the Painting, The (D)A	M. Zetterling-R. Beatty-G. Rolfe	90			b12/25/48
	Her Man Gilbey (C)F	M. Wilding-P. Ward-L. Palmer	77			b6/18/49
	Kid from Texas, The *T	A. Murphy-G. Storm			Feb. '50	a7/2/49
	Ma and Pa Kettle Go to Town	M. Main-P. Kilbride			Apr. '50	a10/8/49
	Outside the Wall	R. Basehart- M. Maxwell			Feb. '50	a10/29/49
	Rugged O'Riordans, The (D)F	Australian cast	88		Jan. '50	b12/24/49
	Shoplifter	S. Brady-M. Freeman			Mar. '50	a12/3/49
	Sierra *T	A. Murphy-W. Hendrix			Apr. '50	a10/1/49
903	South Sea Sinner	S. Winters-MacD. Carey	88		Jan. '50	a8/6/49
	Strange Case of Madeleine Smith, The	A. Todd			Apr. '50	
	Tight Little Island (C)A	B. Radford-J. Greenwood	81			b12/3/49
	Train of Events (D)A	V. Hobson-J. Warner	95			b8/27/49
	Woman in Hiding (D)F	I. Lupino-H. Duff	92		Jan. '50	b12/17/49

WARNER BROS.

CURRENT

908	Always Leave Them Laughing (C)F	M. Berle-V. Mayo	116		11/26/49	b11/26/49
906	Beyond the Forest (D)A	B. Davis-J. Cotten	96		10/22/49	b10/22/49
824	Colorado Territory (W)F	J. McCrea-V. Mayo	94		6/11/49	b5/21/49
821	Flamingo Road (D)A	J. Crawford-Z. Scott-S. Greenstreet	94		4/30/49	b4/9/49
827	Fountainhead, The (D)A	G. Cooper-P. Neal-R. Massey	114		7/2/49	b6/25/49
828	Girl From Jones Beach (C)F	V. Mayo-R. Reagan-E. Bracken	78		7/16/49	b6/25/49
817	Homicide (My)A	R. Douglas-H. Westcott-R. Alda	77		4/2/49	b3/12/49
902	House Across the Street (My)A	W. Morris-J. Paige-B. Bennett	69		9/10/49	b8/20/49
912	Inspector General, The *T (C-M)F	D. Kaye-B. Bates	102		12/31/49	b11/19/49
831	It's a Great Feeling *T (C-M)F	D. Morgan-D. Day-J. Carson	85		8/20/49	b7/30/49
911	Lady Takes a Sailor, The (C)F	J. Wyman-D. Morgan	99		12/24/49	b12/3/49
829	Look for the Silver Lining *T (M-B)F	J. Haver-R. Bolger-G. McRae	106		7/30/49	b6/25/49
820	My Dream Is Yours *T (M)F	Carson-Day-Bowman-Arden	101		4/16/49	b3/19/49
822	Night Unto Night (D)A	R. Reagan-V. Lindfors	84		5/14/49	b4/23/49
830	One Last Fling (C)F	A. Smith-Z. Scott	64		8/6/49	b7/9/49
907	Story of Seabiscuit, The *T (D)F	S. Temple-B. Fitzgerald	93		11/12/49	b10/29/49
903	Task Force (part *T) (D)A	G. Cooper-J. Wyatt-W Morris	116		9/24/49	b9/3/49
904	Under Capricorn *T (Hist. Romance)F	I. Bergman-J. Cotten-M. Wilding	117		10/8/49	b9/10/49
901	White Heat (Melodrama)A	J. Cagney-V. Mayo-E. O'Brien	114		9/3/49	b8/27/49
823	Younger Brothers, The *T (W)F	W. Morris-J. Paige-B. Bennett	77		5/28/49	b5/7/49

COMING

	After Nightfall	D. Brian-M. Reynolds				a12/17/49
	Backfire	V. Lindfors-E. O'Brien				a1/8/49
	Barricade *T	D. Clark-R. Massey-R. Roman				a7/23/49
	Bright Leaf	G. Cooper-L. Bacall-J. Carson				
	Caged	E. Parker-A. Moorehead				a12/3/49
905	Chain Lightning	Bogart-Parker-Massey-Whorf			1/28/50	a9/3/49
	Colt .45	R. Scott				
	Daughter of Rosie O'Grady *T	J. Haver-G. MacRae				a12/3/49
	Glass Menagerie, The	J. Wyman-K. Douglas-G. Lawrence				a12/10/49
	Golden Madonna, The (C-D)A	P. Calvert-M. Rennie	90			b5/14/49
913	Hasty Heart, The (D)F	R. Reagan-P. Neal-R. Todd	99		1/14/50	b9/24/49
	Hawk and the Arrow, The	B. Lancaster-V. Mayo				a12/17/49
	Montana *T	E. Flynn-A. Smith				a12/18/48
	Night Beat	W. Douglas-A. Hale-R. Alda				a8/28/48
	Perfect Strangers	G. Rogers-D. Morgan				a8/27/49
	Pretty Baby	D. Morgan-Z. Scott-B. Drake				
	Return of the Frontiersman *T	G. McRae-R. Calhoun				a7/9/49
	Rock Bottom, The	E. Parker-P. Neal				a12/17/49
	Stage Fright	J. Wyman-M. Dietrich-R. Todd				a11/26/49
	Storm Center	G. Rogers-R. Reagan				
	This Side of the Law	Lindfors-Smith-Paige-Douglas				a1/22/49
	Victim, The	J. Crawford-D. Brian				a12/17/49
	Young Man With a Horn	K. Douglas-L. Bacall-D. Day				a9/3/49

ADVANCE DATA
On Forthcoming Product

The Asphalt Jungle (MGM) Principals: Sterling Hayden, Jean Hagen, Louis Calhern. Director, John Huston. The story of the planning and execution of a million-dollar jewel robbery and of the retribution that overtakes the participants.

Annie Get Your Gun (MGM) Technicolor. Principals: Betty Hutton, Howard Keel, Louis Calhern, Edward Arnold, Keenan Wynn. Director, George Sidney. This is based on the career of Annie Oakley, from the New York stage hit that ran three years on Broadway.

Kim (MGM) Technicolor. Principals: Errol Flynn, Dean Stockwell, Paul Lukas. Director, Victor Saville. Tribal warfare in India is countered by a band of men who devote their lives to the task, and by a small boy who assists them.

Tarzan and the Slave Girl (RKO). Principals: Lex Barker, Vanessa Brown. Director, Lee Sholem. Tarzan and a doctor trail the mysterious Lionian tribe to their city, rescue kidnapped women, and save the Lionians from a jungle plague.

One Way Out (Columbia) Principals: Glenn Ford. Director, Henry Levin. A young investment broker, just out of the Marines, accidentally kills the son of an influential man in a brawl, and is sentenced to 10 years in the penitentiary. He is eventually released after a stormy prison term.

The Skipper Surprises His Wife (MGM) Principals: Robert Walker, Joan Leslie, Edward Arnold, Spring Byington. Director, Elliott Nugent. When a Navy Commander's wife sprains her ankle, the Commander takes over management of the home, puts it on a Navy basis and finds himself opposed by his wife and the women of the neighborhood because of his strict routine.

PICTURES STARTED LAST WEEK

MGM. Visa—Principals: Hedy Lamarr, John Hodiak, James Whitmore. Director, Joseph Lewis.

20th CENTURY-FOX. Where the Sidewalk Ends—Principals: Dana Andrews, Gene Tierney, Gary Merrill. Producer-Director, Otto Preminger.

TITLE CHANGES

"Joe Palooka in Honeymoon for Five" (Mono.) now JOE PALOOKA MEETS HUMPHREY.

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RE-ISSUES (Nationally Released)

ASTOR PICTURES

			Time Mins.	Rel. Date
	Across the Sierras	"Wild Bill" Elliott	60	5/1/50
	Beyond the Sacramento	"Wild Bill" Elliott	59	11/1/49
	Hands Across the Rockies	"Wild Bill" Elliott	61	8/1/50
	Invisible Ghosts	B. Lugosi	66	9/15/49
	King of Dodge City	"Wild Bill" Elliott	62	9/15/50
	North from the Lone Star	"Wild Bill" Elliott	61	6/15/50
	Prairie Schooners	"Wild Bill" Elliott	60	2/15/50
	Son of Davy Crockett, The	"Wild Bill" Elliott	61	12/15/49
	Spotlight Scandals	B. Gilbert-F. Fay	84	9/15/49
	Wildcat of Tucson, The	"Wild Bill" Elliott	61	3/15/50

COLUMBIA

	Desperadoes, The	R. Scott-G. Ford	85	Nov. '49
	Renegades	E. Keyes-W. Parker	88	Nov. '49

EAGLE LION

	Hit the Ice	Abbott & Costello	82	Dec. 49
	I'll Be Seeing You	G. Rogers-J. Cotten	135	Dec. '49
	Letter of Introduction	A. Menjou-A. Leeds	95	Oct. '49
006	Story of G. I. Joe, The	R. Mitchum-B. Meredith	107	Oct. '49

FAVORITE FILMS

	Ghost Camera	I. Lupino	70	Nov. '49
	Naked Man & Beast, Wild Men of Kalahari, and African Big Game	Jungle Combination	145	Oct. '49
	Return of the Ape Man	B. Lugosi	70	12/1/49
	Trouble Chasers	B. Gilbert-M. Rosenbloom	70	1/1/50

FILM CLASSICS

	Back Street	C Boyer-M. Sullavan	89	Oct. '49
	Scarlet Street	J. Bennett-E. G. Robinson	102	Oct. '49

METRO-GOLDWYN-MAYER

	Blossoms in the Dust	G. Garson-W. Pidgeon	99	2/16/50
	Johnny Eager	R. Taylor-L. Turner	107	12/22/49

MOTION PICTURE SALES CORP.

	Tabu	Reri	83	10/1/49

PARAMOUNT

4907	Holiday Inn	Bing Crosby-F. Astaire	90	Dec. '49
4908	Lady Eve	B. Stanwyck-H. Fonda	90	Dec. '49
4913	So Proudly We Hail	Colbert-Goddard-Lake-Tufts	125	Mar. '50
4914	Wake Island	B. Donlevy-W. Bendix	87	Mar. '50

REALART

	Frisco Sal	S. Foster-T. Bey	94	Sept. '49
	Fury at Sea	F. Tone-C. Bruce	92	Sept. '49
	Legion of Lost Flyers	W. Lundigan-J. Carson	63	Sept. '49
	Sun Never Sets, The	D. Fairbanks, Jr.-B. Rathbone	96	Sept. '49
	You Can't Cheat an Honest Man	W. C. Fields-E. Bergen	79	Oct. '49

20th CENTURY-FOX

	Stormy Weather	Bill Robinson-L. Horne		Dec. '49

WARNER BROS.

909	Farewell to Arms, A	H. Hayes-G. Cooper	78	12/10/49
910	Hatchet Man, The	E. G. Robinson-L. Young	74	12/10/49

MISCELLANEOUS FEATURES

U. S.

Concert Magic (Concert Films)	Y. Menuhin	72.	b10/23/48
Lawton Story, The *C (Hallmark) (D)F	G. Prince	101	b4/9/49
Louisiana Story (Lopert)	J. Boudereaux	77	b10/2/48
Prejudice (Motion Picture Sales)	D. Bruce	57	b2/26/49
Quiet One (Mayer-Burstyn)	D. Thompson	67	
Story of Life (Crusades)	J. Crehan	67	b7/10/48
Strange Victory (Target)	V. Richardson	73	b7/24/48
Street Corner (Viro)	M. M. Jones	70.	b12/18/48
Street of Fallen Angels (Motion Pic. Sales)	M. Montez		
Thief of Venice (Motion Picture Sales)	M. Montez		
Wild Weed (Eureka) (Semi-doc-D)A	L. Leeds	80.	b9/10/49

ARGENTINA

Ballad of Dolores, The (Lux) (D-M)A	I. Argentina	85.	b11/26/49

BELGIUM

Rubens (Discina) (Doc.)F	Art Works	45.	b6/18/49

ENGLAND

Bonnie Prince Charlie *T (D)F	D. Niven	126.	b11/13/48
Brighton Rock	R. Attenborough	92	b1/3/48
Case of Charles Peace (D)A	M Martin-Harvey	89	b4/16/49
Dolwyn (London) (D)F	E. Evans	95	b5/14/49
Elizabeth of Ladymead *T (D)A	A. Neagle	97	b1/8/49
Facts of Love, The (Oxford) (C)A	G. Harker	80.	b12/3/49
Fame Is the Spur (Oxford) (D)A	M. Redgrave	98.	b10/4/47
Fools Rush In (C)A	S. A. Howes	82	b3/12/49
For Them That Trespass (D)A	S. Murray	95	b4/30/49
Ghosts of Berkeley Square	R. Morley	90	b11/1/47
Guinea Pig (Grandi) (D)A	R. Attenborough	98.	b10/30/48
History of Mr. Polly	J. Mills	96	b2/19/49
Interrupted Journey, The (D)A	V. Hobson	80	b8/20/49
Loves of Joanna Godden	G. Withers	85	b6/21/47
Madness of the Heart (D)A	M. Lockwood	105	b7/30/49
Man on the Run (D)A	D. Farr	83	b4/30/49
Mark of Cain	E. Portman	88	b1/17/48
Maytime in Mayfair *T (C-M)F	A. Neagle	95	b6/4/49
Mrs. Fitzherbert	P. Graves	99	b2/14/48
Private Angelo (C-D)A	P. Ustinov	107	b7/2/49
Showtime (English Films)	A. Todd	91	b6/5/48
Small Back Room	D. Farrar	104	b2/12/49
Small Voice	V. Hobson	83.	b11/27/48
That Dangerous Age (D)A	M. Loy	98	b5/14/49
Winslow Boy	R. Donat	117	b9/11/48

FRANCE

Battle of the Rails (Mayer-Burstyn) (Doc)A	C. Boyer	90.	b12/24/49
Chips Are Down (Lopert)	M. Presle	93	b2/12/49
Devil in the Flesh (A.F.E.) (D)A	G. Philipe	112	b5/21/49
Just a Big Simple Girl (Famous) (D)A	M. Sologne	100.	b12/3/49
Love Around the Clock (Nayfack) (D)A	Fernandel	90	b9/10/49
Love Story (Cine Classics) (D)A	O. Joyeux	90	b7/9/49
Man to Men (Siritzky)	J.-L. Barrault	100	b2/26/49
Monsieur Vincent (Lopert)	P. Fresnay	102	b1/1/49
Rumeurs (Famous Pictures) (D)A	J. Dumesnil	82	b5/14/49
Secrets of a Ballerina (Distinguished)	P. Blanchar	84	b1/8/49
Strangers in the House (Lopert) (D)F	Raimu	100	b12/3/49
Wench, The (Spalter) (D)A	M. Casares	90	b3/12/49

GERMANY

Affair Blum, The (Central Cinema) (D)A	K. Erhardt	109.	b11/19/49
Germany Year Zero (Superfilm) (Doc-D)A	Non-professional cast	75.	b10/15/49
Somewhere in Berlin (Central Cinema)(D)A	C. Knetschke	77	b9/10/49

GREECE

Voice of the Heart (Rex)	E. Veakis	100	

HUNGARY

It Happened in Europe (Lopert (D)A	M. Gabor	93	b10/8/49

ITALY

Bandit, The (Times Film) (D)A	A. Magnani	77.	b6/11/49
Disillusion (C & B) (D)A	R. Ruggeri	90.	b11/26/49
Earth Cries Out, The (Dubbed)(Lux) (Semi-doc-D)A	M. Berti	80	b9/10/49
Flight Into France (Lux) (Melodrama)A	F. Lulli	92	b8/6/49
Guaglio (Lux) (D)F	A. Celi	88	b5/14/49
His Young Wife (Armanac) (C-D)A	C. Campanini	98	b4/9/49
Iron Crown, The (Superfilm) (D)F	M. Girotti	100	b6/25/49
Lost Youth (Lux) (D)A	M. Girotti	90.	b11/12/49
Mafia (Lux) (D)A	M. Girotti	100.	b12/3/49
Merchant of Slaves, The (Lux) (Melo.)A	E. Fiermonte	90.	b11/19/49
Outcry (Crest) (D)A	L. Padovani	89.	b3/26/49
Peddler and the Lady, The (Continental) (C)A	A. Magnani	90.	b12/10/49
Peddlin' In Society (Lux) (C)F	A. Magnani	85	b5/14/49
Prelude to Madness (Lux) (D)A	R. Lupi	79.	b12/3/49
Professor, My Son (Lux) (C-D)F	A. Fabrizzi	86.	b4/9/49
Return of the Eagle, The (Lux) (Melo.)F	R. Brazzi	113.	b11/26/49
Shamed (Westport) (D)A	M. Girotti	85.	b12/10/49
Wandering Jew, The (Globe) (D)A	V. Cortese	90.	b4/9/49
Without Pity (Lux) (D)A	C. Del Poggio	95.	b12/24/49
Woman Trouble (Lux) (D)F	A. Magnani	85	b6/4/49

MEXICO

Enamorada (Azteca) (D)A	P. Armendariz	95.	b12/24/49

POLAND

The Last Stop (Times Film) (D)A	T Gorecka	110	b4/23/49

SPAIN

Don Quixote de la Mancha (Azteca) (C-D)F	R. Rivelles	138	b6/11/49
Nail, The (Azteca) (D)A	R. Duran	95	b7/23/49

SWEDEN

Children, The (Scandia) (D)F	H. Lindgren	101.	b12/24/49
Incorrigible (Foreign Service) (D)A	S. Jarre	81	b6/11/49
Interlude (Globe)	V. Lindfors	83	b1/15/49
I Am With You (Dubbed) (Carlson) (Doc)F	N. Dahlorer	75	b3/5/49
Sunshine Follows Rain (Scandia) (D)F	M. Zetterling	100	b10/1/49

SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

1948-49

COLUMBIA

THREE STOOGES COMEDIES (8)

1401	Heavenly Daze (16½)....	9/2	9/25
1402	I'm A Monkey's Uncle (16)	10/7	10/23
1403	Mummy's Dummies (16)...	11/4	1/22
1404	Crime on Their Hands (17½)	12/9	3/12
1405	The Ghost Talks (16).....	2/3	5/7
1406	Who Done It? (16).....	3/3	5/21
1407	Hokus Pokus (16).....	5/5	9/3
1408	Fuelin' Around (16).....	7/7	12/10

CAN YOU TOP THIS? (2)

1411	#1 (13)	11/18	.....

ASSORTED & ALL-STAR COMEDIES (12)

1421	Billie Gets Her Man (17).	9/9	9/25
1422	Go Chase Yourself (17)....	10/14	10/9
1423	Parlor, Bedroom and Wrath (16)	12/16	4/2
1424	Radio Riot (16).....	2/10	4/2
1425	Sunk in the Sink (16).....	3/10	5/21
1426	Microspook (16)	6/9	12/3
1431	A Pinch in Time (16)....	11/11	.....
1432	He's In Again (16½).....	1/13	3/19
1433	Miss in a Mess (15½)....	1/20	4/9
1434	Trapped by a Blonde (15½)	4/7	9/3
1435	Flung by a Fling (16)....	5/12	9/3
1436	Clunked in the Clink (16)..	7/13	12/10

COMEDY FAVORITES (Reissues) (6)

1441	Pest from the West (18½).	9/30	.....
1442	Ay Tank Ay Go (16).....	10/21	.....
1443	Static in the Attic (19)...	12/23	.....
1444	Nothing But Pleasure (17).	3/31	.....
1445	A Rookie's Cookie (17)...	5/19	.....
1446	Crazy Like a Fox (18½)...	6/16	.....

COLOR RHAPSODIES (8)

1501	Pickled Puss (6½).....	9/2	9/25
1502	Lo, The Poor Buffal (6½)..	11/4	1/1
1503	Coo-Coo Bird Dog (6).....	2/3	4/30
1504	Grape Nutty (6).....	4/14	10/22
1505	Cat-Tastrophy (6)	6/30	.....

ONE-REEL SPECIAL

1551	Candid Microphone No. 1 (11).....	10/21	.....
1552	Candid Microphone No. 2 (10½).....	3/3	5/7
1553	Candid Microphone No. 3 ( ).....	8/19	.....

COLOR FAVORITES (Reissues) (8)

1601	The Stork Takes a Holiday (8)	9/9	.....
1602	Swing Monkey Swing (8)..	10/14	.....
1603	The Little Match Girl (8½)	11/25	.....
1604	Glee Worms (7½).....	12/16	.....
1605	A Boy and His Dog (7)...	1/6	.....
1606	Spring Festival (8).....	3/17	.....
1607	Indian Serenade (8).....	5/5	.....
1608	Two Lazy Crows (7).....	7/13	.....

FOX AND CROW (8)

1701	Robin Hoodlum (7).....	11/23	3/12
1702	Magic Fluke (7).....	3/24	5/21

VERA VAGUE LAFF TOURS (8)

1751	A Lass in Alaska (10½)..	10/28	10/9
1752	Sitka Sue (10½).....	1/20	4/2

WORLD OF SPORTS (12)

1801	Diving Champion (9½)...	9/23	10/2
1802	Acrobatic Babies (8).....	10/14	10/23
1803	Babe Didrickson, Queen of Sports (9).....	11/25	2/12
1804	Flashing Fins (10).....	11/23	3/12
1805	Mrs. Golf (8½).....	2/24	4/30
1806	Trigger Magic (10).....	3/17	7/30
1807	Lady of the Links (8)....	4/28	10/22
1808	Racing Greyhounds (9½).	5/26	12/3
1809	Rasslin' Riot (8½).....	6/23	12/3
1810	West Point Track & Field (9)	7/27	12/10

SCREEN SNAPSHOTS (12)

1851	Hollywood Holiday (9).....	9/2	10/2
1852	A Day at C.B.S. (9½)...	10/7	1/3
1853	Stars to Remember (9½)..	11/18	2/12
1854	Hollywood Santa Claus Lane (10)	12/23	.....
1855	A Rainy Day in Hollywood (10)	1/27	4/30
1856	Frank Borzage Golf Tournament (10)	3/3	5/21
1857	Medals for Hollywood Stars (9½)	4/14	.....
1858	Vacation at Del Mar (10½)	5/12	12/3
1859	Hollywood's Happy Homes (9½)	6/16	12/3
1860	Howdy Podner (9½).....	7/20	.....

FILM NOVELTIES (8)

1901	Rhapsody on Ice (9).....	11/23	3/12
1902	America's Heritage of Hospitality (10½)	8/25	.....

THRILLS OF MUSIC (12)

1951	Elliot Lawrence & Orch. (10½)	9/23	9/25
1952	Ray Eberle & Orch. (10)...	11/4	2/12
1953	Louis Prima & Orch. (10)..	12/16	4/2
1954	Buddy Rich & Orch. (10)	1/20	4/9
1955	Charlie Spivak & Orchestra (10)	3/24	7/30
1956	Frankie Carle & Orch. (9).	4/21	9/3

COMMUNITY SINGS (8)

1651	Baby Face (9).....	9/16	10/2
1652	My Happiness (10).....	10/21	1/22
1653	It's Magic (9½).....	12/23	4/2
1654	Bouquet of Roses (9½)....	3/10	4/30
1655	June in January (10).....	4/21	10/22
1656	My Blue Heaven (9½)....	7/7	10/29

SERIALS (4)

1120	Congo Bill (15 Chapters)..	10/28	.....
1140	Bruce Gentry (15 Chapters)	2/10	.....
1160	Great Adventures of Wild Bill Hickok (15 Chapters) (Reissue)	9/8	.....
1180	New Adventures of Batman & Robin (15 Chapters)..	5/26	.....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31	Old Rockin' Chair Tom (7).	9/18	1/15
W-32	Lucky Ducky (8).....	10/9	.....
W-33	Professor Tom (8).....	10/20	3/12
W-34	The Cat That Hated People (7)	11/20	2/26
W-35	Mouse Cleaning (8).....	12/11	3/5
W-36	Goggle Fishing Bear (7)....	1/15	4/30
W-37	Bad Luck Blackie (7).....	1/22	4/9
W-38	Polka Dot Puss (8).....	2/26	6/4
W-39	Senor Droopy (8).....	4/9	7/30
W-40	Hatch Up Your Troubles (8)	5/14	7/30
W-41	Meet King Joe (8).....	5/28	9/17
W-42	The Little Orphan (8).....	4/30	8/6
W-43	House of Tomorrow (7)....	6/11	9/17
W-44	Heavenly Puss (8).....	7/9	.....
W-45	Doggone Tired (8).....	7/30	.....
W-46	Wags to Riches (8).....	8/13	.....

PETE SMITH SPECIALTIES (10)

S-51	Why Is It? (7).....	9/11	11/13
S-52	Pigskin Skill (8).....	9/18	10/23
S-53	Ice Aces (8).....	11/6	2/13
S-54	Let's Cogitate (8).....	12/25	2/26
S-55	Super Cue Men (9).....	1/29	4/9
S-56	What I Want Next (10)....	2/12	4/9
S-57	Scientifiquiz (9)	4/2	6/4
S-58	Those Good Old Days (9)....	4/16	7/30
S-59	Fishing for Fun (9).....	4/23	8/6
S-60	Football Thrills (9).....	8/27	.....

GOLD MEDAL CARTOONS (Reissues) (4)

W-21	The Little Goldfish (8)....	11/20	.....
W-22	Fine Feathered Friends (8)..	1/1	.....
W-23	The Blue Danube (8).....	4/2	.....
W-24	Sufferin' Cats (8).....	6/24	.....

FITZPATRICK TRAVELTALKS (8)

T-11	Wandering Through Wales (9)	10/16	2/14
T-12	Night Life in Chicago (9)....	11/27	2/26
T-13	Scholastic England (8).....	12/18	5/7
T-14	Ontario, Land of Lakes (10).	2/12	6/4
T-15	Calling on Michigan (10)....	3/5	7/23
T-16	Playlands of Michigan (9)...	3/26	7/23
T-17	Quebec in Summertime (10).	4/9	7/30
T-18	Roaming Through Northern Ireland (9)	7/9	.....

THE PASSING PARADE (6)

K-71	The City of Little Men (10).	11/20	2/12
K-72	Annie Was a Wonder (10)...	1/27	4/9
K-73	Stuff for Stuff (9).....	3/26	7/23
K-74	Mr. Whitney Had a Notion (11)	5/7	7/30
K-75	Clues to Adventure (9).....	6/11	9/24
K-76	Child City ( )		.....

MGM SPECIALS (4)

A-1	Mighty Manhattan (20).....	7/30	5/28
A-2	Heart to Heart (21).....	5/21	10/22

PARAMOUNT

PACEMAKERS

K8-1	Appointment With Baby (11).	10/8	1/8
K8-2	Mr. Groundling Takes the Air (11)	12/3	1/22
K8-3	Make Mine Monica (11)....	1/14	2/26
K8-4	The MacAdemy Awards (8)..	2/18	4/30
K8-5	I Remember You (11).....	3/18	5/7
K8-6	My Silent Love (11).....	4/22	10/22
K8-7	The Lambertville Story (10).	5/20	9/3
K8-8	Southward Ho Ho! (11).....	6/17	9/17
K8-9	Roller Derby Girl (10).....	7/8	10/15
K8-10	Neighbors in the Night (11)	7/29	10/15
K8-11	The Football Fan (11)....	9/9	.....
K8-12	Strawhat Cinderella (11)..	9/23	.....

NOVELTOON

P8-1	The Mite Makes Right (8)..	10/	1/15
P8-2	Hector's Hectic Life (7)....	11/19	1/8
P8-3	Old Shell Game (7).....	12/17	2/19
P8-4	The Little Cut-up (7).....	12/17	2/26
P8-5	Hep Cat Symphony (7).....	2/4	4/30
P8-6	The Lost Dream (8).....	3/18	5/21
P8-7	Little Red School Mouse (7).	4/15	7/16
P8-8	A Haunting We Will Go (9)	5/13	10/22
P8-9	A Mutt in a Rut (8).....	5/27	10/22
P8-10	Campus Capers (7).....	7/1	9/17

SCREEN SONG

X8-1	Readin' Ritin' and Rhythmetic (7)	10/22	1/15
X8-2	The Funshine State (8).....	1/7	2/26
X8-3	The Emerald Isle (7).....	2/25	4/30
X8-4	Comin' Round Mountain (7).	3/11	5/21
X8-5	The Stork Market (8).....	4/8	7/16
X8-6	Spring Song (7).....	6/3	10/22
X8-7	The Ski's the Limit (8).....	6/24	9/24
X8-8	Toys Will Be Toys (7).....	7/15	10/8
X8-9	Farm Foolery (8).....	8/5	10/8
X8-10	Our Funny Finny Friends (7)	8/26	10/8
X8-11	Marriage Wows (7).....	9/16	12/10
X8-12	The Big Flame Up (7).....	9/30	12/10

SPEAKING OF ANIMALS

Y8-1	The Gnu Look (10).....10/29		1/15
Y8-2	Calling All Animals (10)....	1/7	2/26
Y8-3	Meet the Champ (9).....	2/11	4/30
Y8-4	Hocus Focus (10).....	4/22	7/30
Y8-5	Goin' Hollywood (10).....	6/10	9/17
Y8-6	Video Hounds (10).....	8/12	10/15

G. RICE SPORTLIGHT

R8-1	Hot Rod Speedsters (10)...11/5		12/16
R8-2	Acrobatic Illini (10).....	1/7	2/19
R8-3	Sno' Time for Learning (10).	1/21	2/26
R8-4	In the Driver's Seat (10)...	3/4	4/30
R8-5	Best of Breed (10).....	4/8	9/3
R8-6	Fairway Champions (10)...	5/6	10/22
R8-7	Top Figure Champs (10)....	6/10	9/17
R8-8	Sporting Spheres (10).....	7/8	10/15
R8-9	Official Business (10).....	8/5	10/15
R8-10	Running the Keys (10)...	9/16	12/10

POPEYE

E8-1	Robin Hoodwinked (7).....11/18		1/22
E8-2	Symphony in Spinach (7)...12/31		4/30
E8-3	Popeye's Premiere (11)....	3/25	5/7
E8-4	Lumber Jack and Jill (7)....	5/27	10/22
E8-5	Hot Air Aces (7).....	6/24	9/17
E8-6	A Balmy Swami (7).....	7/22	10/15
E8-7	Tar With a Star (7).....	8/12	10/15
E8-8	Silly Hill Billy (7).....	9/9	10/29

UNUSUAL OCCUPATIONS

L8-1	The Glass Orchestra (10)....11/26		1/8
L8-2	The Early Bird (10).....	1/28	4/30
L8-3	The Flying Dancers (10)...	3/11	6/4
L8-4	The Fall Guy (11).....	4/15	7/16
L8-5	Flying Grandmother (10)...	6/3	10/22
L8-6	The Sky Rider (11).....	7/15	10/15

POPULAR SCIENCE

J8-1	Solar Secrets (10).....12/24		2/19
J8-2	The Stocking Yarn (10)....	2/4	4/30
J8-3	White Magic (11).....	4/1	6/4
J8-4	Air Force Fire Fighters (10).	4/29	8/6
J8-5	Seaweed Science (10).....	6/17	9/17
J8-6	Talking Turkey (11).....	8/19	10/15

RKO RADIO

THIS IS AMERICA (13)

93101	County Fair (18).....11/12		1/22
93102	Girls in White (17).....12/10		1/22
93103	Berlin Powder Keg (17)..	1/20	4/30
93104	Our Daily Bread (16)....	2/4	4/2
93105	On Watch (16).....	3/4	4/23
93106	Wonder House (16).....	4/1	4/30
93107	Fraud Fighters (15).....	4/29	9/3
93108	Love That Beauty (16)....	5/27	9/3
93109	Kentucky Derby Story (17).	6/24	9/24
93110	Hoodoo (17)	7/22	11/12
93111	Canada Unlimited (15)...	8/19	11/12

MY PAL (4)

93201	Pal's Return (20).....	11/26	3/5
93202	I Found a Dog (21).....	4/1	7/30

SPECIAL (2)

93801	Basketball Headliners of 1949 (17).....	4/22	.....
93901	Football Headliners of 1948 (16)	12/10	.....
94807	Let's Go to the Movies (9).	5/13	1/15

COMEDY SPECIALS

93401	Contest Crazy (17).....10/1		12/14
93402	Heart Troubles (16).....	3/11	5/14
93403	The Newlyweds (18).....	8/19	11/12

LEON ERROL (6)

93701	Uninvited Blonde (16)....11/12		3/19
93702	Backstage Follies (19)....12/24		2/19
93703	Dad Always Pays (18).....	2/18	5/7
93704	The Cactus Cut-Up (17)...	4/15	6/11
93705	I Can't Remember (16)...	6/10	9/3
93706	Oil's Well That Ends Well (17)	8/5	9/24

SCREENLINERS (13)

94201	Jan August & His Piano (8)	10/29	.....
94202	Block Party (8).....	11/26	3/5
94203	It Pays to Be Ignorant (8).12/24		3/5
94204	Men of the Shooting Stars (9)	1/21	4/30
94205	Movie Memories (8).....	2/18	5/14
94206	Shake Hands With Success (8)	3/18	6/25
94207	Shush Money (8).....	4/22	7/30
94208	Helicopter Magic (8).....	5/13	9/3
94209	I Like Soap Because (9)...	6/10	9/24
94210	Mellow Dramas (8).....	7/8	10/8
94211	Airline Glamour Girls (9).	8/5	11/12

WALT DISNEY CARTOONS (18)

94101	Pluto's Purchase (7).....	7/9	
94102	The Trial of Donald Duck (7)	7/30	7/23
94103	Catnap Pluto (6).....	8/13	9/23
94104	Inferior Decorator (7)....	8/27	7/23
94105	Pluto's Fledgling (7).....	9/10	12/18
94106	Soup's On (8).....10/15		
94107	Three for Breakfast (8)....11/5		3/12
94108	Mickey and the Seal (7)...12/3		3/12
94109	Tea for Two-Hundred (7)..12/24		3/5
94110	Pueblo Pluto (7).....	1/14	3/19
94111	Donald's Happy Birthday (7)	2/11	5/7
94112	Pluto's Surprise Package (7)	3/4	5/21
94113	Sea Salts (8).....	4/8	6/11
94114	Pluto's Sweater (7).....	4/29	6/11
94115	Winter Storage (7).....	6/3	7/30
94116	Bubble Bee (7).....	6/24	9/3
94117	Honey Harvester (7).....	8/5	9/3
94118	Tennis Racquet (7).....	8/26	9/3

SPORTSCOPES (13)

94301	Texas Redhead (8).....	9/24	1/22
94302	Frozen Fun (8).....	10/22	3/12
94303	Athletic Stars (8).....	11/19	3/12
94304	Fighting Tarpon (8).....	12/17	3/19
94305	Game Birds (8).....	1/14	4/30
94306	Waders of the Deep (8)....	2/11	5/7
94307	Canadian Roughriders (8)..	3/11	5/14
94308	Sports' Top Performers (8).	4/8	6/25
94309	Golf Masters (8).....	5/6	9/3
94310	Mighty Marlin (9).....	6/3	9/24
94311	Rolling Thrills (8).....	7/1	10/8
94312	Calument Bluebloods (9)...	7/29	10/8
94313	Ice Kids (8).....	8/26	11/12

RAY WHITLEY REVIVALS (4)

93501	Keep Shooting (17).....	9/10	....
93502	Range Rhythm (18).....	10/15	....
93503	Cactus Capers (17).....	11/19	....
93504	California or Bust (18)...	12/24	....

DISNEY REISSUE SERIES 2 (6)

94701	Goofy and Wilbur (8).....10/1		....
94702	Wynken, Blynken and Nod (8)	11/19	....
94703	Pluto's Judgment Day (8).	1/28	....
94704	The Ugly Duckling (9)....	3/18	....
94705	Country Cousin (9).....	5/20	....
94706	Ferdinand the Bull (8)....	7/15	....

TRUE-LIFE ADVENTURES

93601	Seal Island (27).....	5/15	5/7

REPUBLIC

SERIALS

891	Federal Agents vs. Underworld, Inc. (12 Chapters)	1/29	3/8
892	Ghost of Zorro (12 Chapters)	8/6	....
893	King of the Rocketmen (12 Chapters)	10/29	.....
894	King of the Jungleland (15 Chapters) (Reissue).	4/23	....

CARTOONS

881	Beyond Civilization to Texas (8)	3/15	3/13
882	The Three Minnies (8)....	4/15	5/7
883	Romantic Rumbolia (8)...	6/1	9/3
884	Bungle in the Jungle (8)..	6/15	...

UNITED ARTISTS

LANTZ CARTUNES

	Dog Tax Dodgers (7).....11/19		.....
	Wild & Woody (7).....	12/31	.....
	Scrappy Birthday (7).....	2/11	.....
	Drooler's Delight (7).....	3/25	.....
	Bolero (7½)		.....

UNIVERSAL-INTERNATIONAL

TECHNICOLOR CARTUNES (13)

Reissues

4321	Pantry Panic (7).....11/22		.....
4322	Hollywood Matador (7)....12/13		.....
4323	Mouse Trappers (7).....	1/24	.....
4324	Hams That Couldn't Be Cured (7)	2/21	.....
4325	The Screw Driver (7).....	3/14	.....
4326	Ace in the Hole (7).....	4/4	.....
4327	Goodbye, Mr. Moth (7).....	5/2	.....
4328	Jukebox Jamboree (7).....	5/30	.....
4329	The Loan Stranger (7)...	6/27	.....
4330	Dizzy Acrobat (7).....	7/25	.....
4331	Dizzy Kitty (7).....	8/22	.....
4332	Cow Cow Boogie (7).....	9/19	.....
4333	The Screwball (7).....10/17		.....

SING AND BE HAPPY (8)

4381	Choo Choo Swing (10).....11/1		2/19
4382	The Year Around (10)....12/6		.....
4383	Songs of Romance (8½)..	1/24	3/12
4384	Clap Your Hands (10).....	3/7	7/2
4385	Moonlight Melodies (8).....	4/25	.....
4386	Minstrel Mania (9).....	6/13	9/17
4387	Singing Along (10).....	8/8	12/10
4388	Sailing With a Song (10)..10/3		.....

VARIETY VIEWS (8)

4341	Canada Calls (9).....10/1		1/22
4342	They Went That A-Way (10)	1/10	.....
4343	Just a Little North (10)....	2/28	7/23
4344	Dynasty of Wonders (10)..	4/4	6/4
4345	Inch by Inch (9).....	5/30	.....
4346	Singing Is Fun (9).....	8/22	.....
4347	Beauty & the Beach (9)..	9/5	.....
4348	You Don't Say! (10).....10/3		.....

NAME BAND MUSICALS (13)

4301	Rhythm Masters (15).....12/8		2/19
4302	Lawrence Welk & Orch. (15)	1/5	1/27
4303	Ted Weems & Orch. (15)..	2/2	7/2
4304	Les Brown & Band (15)...	3/2	.....
4305	Duke Ellington & Orch. (15)	3/30	.....
4306	Ted Fio Rito & Orch. (15)	4/27	9/3
4307	Del Courtney & Orch. (15).	6/1	.....
4308	Gene Krupa & Orch. (15)..	6/29	.....

Rel. No.	Title	Rel. Date	Data
4309	Spade Cooley & Orch. (15)	7/27	.....
4310	Jack Fina & Orch. (15)...	8/10	.....
4311	Russ Morgan & Orch. (15).	9/7	.....
4312	Skinnay Ennis & Orch. (15).	9/28	.....
4313	Rhythm of the Mambo (15).	10/26	.....

TWO-REEL SPECIALS (2)

4201	Cheating in Gambling (17).	2/2	.....
4802	Four Bears Before the Mast (18)	8/31	.....

ONE-REEL SPECIAL

4203	Christmas Dream (11).....	11/12	11/13
4204	Movies Are Adventure (10)	8/22	1/15

MUSICAL WESTERNS (8)

4351	Six Gun Music (24).....	1/6	.....
4352	Cheyenne Cowboy (23).....	2/10	6/4
4353	West of Laramie (26).....	3/24	.....
4354	Prairie Pirates (26).....	5/5	.....
4355	Nevada Trail (27).....	6/16	.....
4356	Silver Butte (27).....	7/28	.....
4357	The Girl from Gunsight (25)	9/15	.....
4358	The Pecos Pistol (26).....	10/27	.....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

5002	Drums of India (20).....	1/16	.....
5003	Princely India (20).....	12/25	4/2
5004	Heart of Paris (20).....	3/19	5/21
5006	Cradle of the Republic (20).	5/28	9/17

Reissues

5001	Sons of Liberty (20).....	11/20	.....
5005	Sunday Roundup (20).....	1/29	.....
5007	Singing Dude (20).....	7/9	.....
5008	Down the Nile (20).....	7/30	.....

JOE McDOAKES COMEDIES (8)

5401	So You Want to Be in Politics (10)	10/23	9/18
5402	So You Want to Be on the Radio (10)	11/6	1/22
5403	So You Want to Be a Baby Sitter (10).....	1/8	4/2
5404	So You Want to Be Popular (10)	3/12	.....
5405	So You Want to Be a Muscle Man (10).....	7/2	.....
5406	So You're Having In-Law Trouble (10)	8/27	.....

BLUE RIBBON CARTOONS (13)

Reissues

5301	An Itch in Time (7).....	10/30	9/12
5302	Fin'n Catty (7).....	12/11	.....
5303	Bedtime for Sniffles (7)....	1/1	.....
5304	Presto Changeo (7).....	2/5	.....
5305	Swooner Crooner (7).....	2/12	.....
5306	Hop, Skip & Chump (7)...	3/5	.....
5307	He Was Her Man (7).....	4/2	.....
5308	I Wanna Be A Sailor (7)..	4/30	.....
5309	Flop Goes the Weasel (7)..	5/21	.....
5310	Horton Hatches the Egg (7)	6/18	.....
5311	The Egg Collector (7).....	7/16	.....
5312	The Mice Will Play (7)....	8/6	.....
5313	Inki and the Mina Bird (7).	8/20	.....

M. M. TECH. CARTOONS (18)

5701	Awful Orphan (7).....	1/29	.....
5702	Porky Chops	2/12	.....
5703	Paying the Piper (7).....	3/12	5/21
5704	Daffy Duck Hunt (7).....	3/26	5/21
5705	Mouse Wreckers (7).....	4/23	.....
5706	The Bee-Deviled Bruin (7).	5/14	9/17
5707	Curtain Razor (7).....	5/21	10/15
5708	Mouse Mazurka (7).....	6/11	.....
5709	Hen House Henery (7)....	7/2	.....
5710	Bad Ol' Putty Tat (7)....	7/23	.....
5711	Often an Orphan (7).....	8/13	.....
5712	Dough for the Do-Do (7)..	9/3	.....
5713	Fast and Furry-ous (7)....	9/17	.....
5714	Each Dawn I Crow (7)....	9/24	.....
5715	Swallow the Leader (7)....	10/15	.....
5716	Bye Bye Blue Beard (7)...	10/22	.....
5717	For Scent-imental Reasons (7)	11/12	.....
5718	Hippety-Hopper (7).....	11/19	.....

BUGS BUNNY SPECIALS (8)

5719	Long-Haired Hare (7)....	6/25	.....
5720	Knights Must Fall (7)....	7/16	.....
5721	The Grey Hounded Hare (7)	8/6	.....
5722	The Windblown Hare (7)...	8/27	.....
5723	Frigid Hare (7).....	10/8	.....
5724	Which Is Witch (7).....	12/3	.....
5725	Rabbit Hood (7).....	12/24	.....
5726	Hurdy-Gurdy Hare (7)....	1/21	.....

SPORTS PARADE (13)

5501	Jungle Man Killers (10)...	11/6	9/18
5502	Sportsmen of the Far East (10)	12/18	2/17
5503	Royal Duck Shoot (10)....	1/22	3/19
5504	Water Wonderland (10)....	3/5	5/21
5505	Sport of Millions (10)....	3/26	5/21
5506	Cinderella Horse (10).....	4/23	.....
5507	English Outings (10).....	5/14	10/15
5508	Dude Rancheroos (10).....	6/4	.....
5509	Highland Games (10).....	7/2	.....
5510	Daredevils on Wheels (10).	7/23	.....
5511	Water Wizards (10).....	8/6	.....
5512	Sports New and Old (10)..	8/20	.....
5513	Hunting the Fox (10)....	9/3	.....

ADVENTURE SPECIALS (6)

5801	Mysterious Ceylon (10)....	9/25	9/19
5802	Bannister's Bantering Babies (10)	12/11	2/12
5803	Circus Town (10).....	1/15	4/?
5804	Camera Angles (10).....	1/16	...
5805	Treachery Rides the Trail (10)	3/19	5/2.
5806	Spring Comes to Niagara (10)	6/18	.....

FEATURETTES (6)

5101	Football Magic (20).....	9/11	9/10
5102	Grandfather's Follies (20).	11/10	.....
5103	Pie in the Eye (20).....	1/8	4/2
5104	At the Stroke of Twelve (20)	2/19	..
5105	Perils of the Jungle (20)..	5/7	.....
5106	Over the Wall (20).....	6/25	.....

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SPORTS NEWS REVIEWS (6)

5601	Roaring Wheels (10).....	10/8	9/18
5602	Ski Devils (10).....	12/4	2/12
5603	Swim Parade (10).....	2/5	.....
5604	Batter Up (10).....	4/2	.....
5605	They're Off (10).....	6/11	.....
5606	Spills and Chills (10).....	10/1	.....

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COLUMBIA

THREE STOOGES COMEDIES (8)

2401	Malice in the Palace (16)..	9/1	.....
2402	Vagabond Loafers (16)...	10/6	.....
2403	Dunked in the Deep (17)..	11/3	.....
2404	Punchy Cowpunchers (17)..	1/5	.....

ASSORTED & ALL-STAR COMEDIES (12)

2411	Waiting in the Lurch (15½)	9/8	.....
2412	Let Down Your Aerial (17)	11/17	.....
2413	His Baiting Beauty (18)..	1/12	.....
2421	Super Wolf (16).....	10/13	.....
2422	Wha' Happen? (16½).....	11/10	.....
2423	French Fried Frolic (16½).	12/8	.....

COMEDY FAVORITES (Reissues) (6)

2431	Three Blonde Mice (16)....	9/29	.....
2432	The Spook Speaks (18)....	10/20	.....
2433	Love in Gloom (19).....	12/15	.....

JOLLY FROLICS (6)

2501	Ragtime Bear (7).....	9/8	.....
2502	Punchy De Leon ( ).....	1/12	.....

ONE-REEL SPECIALS (Series 2) (6)

2551	Candid Microphone No. 1 (9)	10/27	.....
2552	Candid Microphone No. 2 (11)	12/29	.....

COLOR FAVORITES (Reissues) (12)

2601	The Foxy Pup (7).....	9/1	.....
2602	Window Shopping (7½)...	10/6	.....
2603	Happy Tots (7).....	11/3	.....
2604	Hollywood Speepstakes (8).	12/1	.....
2605	Poor Elmer (8).....	12/29	.....
2606	Ye Olde Swap Shoppe (8)..	1/19	.....

CAVALCADE OF BROADWAY (8)

2651	Cafe Society (11).....	11/17	.....
2652	Blue Angel ( ).....	1/26	.....

THE MOVIES AND YOU (Industry Series)

2750	The Sound Man (10).....	1/19	.....

WORLD OF SPORTS (12)

2801	Horseshoe Wizardry (9)...	9/22	.....
2802	Winter Capers (9).....	10/27	.....
2803	Hell Drivers (9½).....	11/24	.....
2804	Racing Headliners (10)...	12/22	.....

FILM NOVELTIES (8)

2901	Yukon Canada (10).....	12/22	.....

THRILLS OF MUSIC (8)

2951	Ina Ray Hutton & Orch. (9)	1/5	.....
2952	Miquelitio Valdes & Orches. (10)	9/22	.....

SCREEN SNAPSHOTS (12)

2851	Spin That Platter (11).....	9/15	.....
2852	Motion Picture Mothers, Inc. (9)	10/13	.....
2853	Hollywood Rodeo (9½)...	11/17	.....
2854	Disc Jockeys U. S. A. (10).	12/15	.....
2855	The Great Showman ( )..	1/26	.....

SERIALS (4)

2120	Adventures of Sir Galahad (15 Chapters)	12/22	.....

METRO-GOLDWYN-MAYER

PETE SMITH SPECIALTIES (10)

S-151	Water Trix (9).....		.....
S-152	How Come? (10)...../..		../..
S-153	We Can Dream, Can't We? (9)	12/3	.....
S-154	Sports Oddities (9).....	12/31	.....

MGM CARTOONS (16)

W-131	The Cat & the Mermouse (8)	9/3	.....
W-132	Little Rural Riding Hood (6)	9/17	.....
W-133	Love That Pup (8).....	10/1	.....
W-134	Jerry's Diary (7).....	10/22	.....
W-135	Out-Foxed (7)...../..		../..
W-136	Tennis Chumps (7).....	12/10	.....
W-137	Counterfeit Cat (7).....	12/24	.....

FITZPATRICK TRAVELTALKS (12)

T-111	From Liverpool to Stratford (9)	9/10	.....
T-112	Glimpses of Old England (9)	10/8	.....
T-113	In Old Amsterdam (9)....	11/12	.....
	A Wee Bit of Scotland ( ).....		.....

PARAMOUNT

PACEMAKERS (6)

K9-1	Caribbean Capers (10).....	11/11	.....
K9-2	The Country Doctor ( )...	12/30	.....

NOVELTOONS (10)

P9-1	Leprechaun's Gold (10)....	10/14	.....
P9-2	Song of the Birds (8).....	11/18	.....

SCREEN SONGS (12)

X9-1	Strolling Thru the Park (8).	11/4	12/10
X9-2	The Big Drip (8).....	11/25	.....
X9-3	Snow Foolin' (7).....	12/16	.....

G. RICE SPORTLIGHTS (10)

R9-1	Water Speed (10).....	10/21	.....
R9-2	The Husky Parade (10)...	12/9	.....

POPEYE (8)

E9-1	Barking Dogs Don't Fite (7).	10/28	.....
E9-2	The Fly's Last Flight (7)..	12/23	.....

CHAMPION CARTOONS (Reissues) (6)

Z9-1	Busy Little Bears (10).....	10/7	.....
Z9-2	Suddenly It's Spring (10)..	12/2	.....

RKO RADIO

THIS IS AMERICA (13)

03101	Holiday for Danny (16)...	9/16	.....
03102	Spotlight on Mexico (16)..	10/14	.....
03103	State Trooper (17).....	11/11	.....
03104	Kilroy Returns ( ).....		.....

SPECIALS (2)

03801	Basketball Headliners of 1950 ( )	4/21	.....
03901	Football Headliners of 1949 ( )	12/9	.....

TECHNICOLOR SPECIALS (2)

03301	The Boy & the Eagle (15)..	9/30	.....

COMEDY SPECIALS (6)

03401	Prize Maid (18).....	9/23	.....
03402	Bashful Romeo (16).....	11/25	.....
03405	Groan and Grunt (16)....	1/20	.....

LEON ERROL (6)

03701	Sweet Cheat (17).....	10/28	.....
03702	Shocking Affair (15).....	12/23	.....
03703	One Wild Night (16).....	2/17	.....

MY PAL (4)

03201	Dog of the Wild (21).....	10/7	.....
03202	Pal, Canine Detective ( ).	12/16	.....

SCREENLINERS (13)

04201	Piano Rhythm (8).....	9/9	.....
04202	Hands of Talent (9).....	10/7	.....
04203	Iron Ponies (8).....	11/4	12/10
04204	Square Dance Tonight (8)..	12/2	.....

WALT DISNEY CARTOONS (18)

04101	All in a Nutshell (7).....	9/2	.....
04102	Goofy Gymnastics (7).....	10/7	.....
04103	The Greener Yard (7).....	10/28	.....
04104	Sheep Dog (7).....	11/4	12/10
04105	Slide Donald Slide (7)...	11/25	12/10
04106	Toy Tinkers (8).....	12/16	.....

DISNEY REISSUE SERIES 3 (6)

04701	Lonesome Ghosts (9).....	10/28	.....
04702	Farmyard Symphony (8)...	12/30	.....

SPORTSCOPES (13)

04301	Prize Fighter (8).....	9/23	.....
04302	Australian Surf Masters (8)	10/21	12/10
04303	Diamond Showcase (9)...	11/18	.....

EDGAR KENNEDY (Reissues) (3)

03501	Hot Foot (17).....	9/23	.....
03502	Two for the Money (17)..	11/4	.....
03503	A Trailer Tragedy (17)....	12/2	.....

CLARK & McCULLOUGH (Reissues) (4)

03601	In the Devildog House (21).	9/9	.....
03602	Kickin' the Crown Around (19)	10/21	.....
03603	Snug in the Jug (20).....	11/18	.....
03604	Odor in the Court (21)....	12/30	.....

REPUBLIC

SERIALS

4981	The James Brothers of Missouri (12 Chapters)	1/21	.....

20th CENTURY-FOX (1949)

MOVIETONE MELODIES

9101	Charlie Barnet and Band (11)	7/	11/12

MOVIETONE ADVENTURES (5)

9251	Landscape of the Norse (8).	1/	3/26
9252	Quaint Quebec (8).....	4/	6/11
9253	The Golden Transvaal (8)..	5/	6/11
9254	Maine Sail (8).....	8/	11/12
9255	Realm of the Redwoods (8)	9/	.....
9256	Jewel of the Baltic (8)....	12/	.....
9201	Ahoy, Davy Jones (11)...	10/	12/3
9202	Aboard the Flattop Midway (9)	11/	.....
9203	Midwest Metropolis ( )...	12/	.....

SPORTS REVIEW (6)

9301	Foaled for Fame (11).....	2/	4/9
9302	Neptune's Playground (8)..	4/	6/11
9303	Beauty and the Blade (9)..	5/	6/11
9304	Future Champs (9).....	7/	11/5
9305	Holiday on Skis (9).....		.....

TERRYTOONS (20)

9501	Wooden Indian (7).....	1/	4/9
9502	The Power of Thought (7).	1/	3/26
9503	The Racket Buster (7).....	2/	4/9
9504	Sourpuss in Dingbat Land (7)	3/	4/9
9505	The Lion Hunt (7).....	3/	6/11
9506	The Stowaways (7).....	4/	6/11
9507	A Cold Romance (7).....	4/	6/11
9508	The Kitten Sitter (7).....	5/	6/11
9509	Happy Landing (7).....	6/	6/11
9510	The Catnip Gang (7).....	6/	6/25
9511	Hula Hula Land (7).....	7/	11/12
9512	The Lyin' Lion (7).....	7/	11/12
9513	Mrs. Jones' Rest Farm (7)	8/	11/12
9514	Sourpuss in the Covered Pushcart (7)	9/	.....
9515	A Truckload of Trouble (7).	10/	.....
9516	Perils of Pearl Pureheart (7)	10/	.....
9517	Dancing Shoes (7).....	11/	.....
9518	Flying Cups & Saucers (7).	11/	.....
9519	Paint Pot Symphony (7)...	12/	.....
9520	Stop, Look & Listen (7)...	12/	.....

Reissues

9521	Hook, Line & Sinker (7)..	5/	.....
9522	Catnip Capers (7).....	6/	.....

MOVIETONE SPECIALTY (3)

9801	Struggle for Survival (9)..	2/	4/9
9802	The Hunter (8).....	8/	11/5
9803	Shadows on the Snow (9)..	9/	12/3

DRIBBLE PUSS PARADE (1)

9901	Satisfied Saurians (8).....	3/	4/9

FEMININE WORLD

9601	Talented Beauties (11)....	6/	6/25
9602	Fashions of Yesteryear (8).	11/	12/3

MARCH OF TIME

1	On Stage (18).....	1/21	1/22
2	Asia's New Voice (17).....	2/18	3/5
3	Wish You Were Here (18).	3/18	5/7
4	Report on the Atom (20)..	4/15	4/29
5	Sweden Looks Ahead (18)..	5/	.....
6	It's in the Groove (19)....	6/10	10/29
7	Stop—Heavy Traffic! (18)...	7/8	10/29
8	Farming Pays Off (18)...	8/5	10/29
9	Policeman's Holiday (19)...	9/2	10/29
10	The Fight for Better Schools (20)	10/	12/3
11	MacArthur's Japan (18)...	11/11	....
12	A Chance to Live ( )...	12/23	.....

20th CENTURY-FOX (1950)

MOVIETONE MELODIES (3)

7001	Lawrence Welk (7).....	1/	.....
7002	Red Ingle & Gang ( )...	3/	.....

MOVIETONE ADVENTURE (2)

2051	Pattern of Progress ( )..	4/	.....

SPORTS REVIEW (12)

3001	Skiing Is Believing ( )..	1/	.....
3002	From Jib to Topsail ( )..	2/	.....
3051	Frolic in Sports ( ).....	3/	.....

TERRYTOONS (20)

5001	Comic Book Land (7).....	1/	.....
5002	The Fox Hunt (7).....	2/	.....
5003	Better Late Than Never (7)	3/	.....
5004	Anti-Cats (7).....	3/	.....
5005	Aesop's Fable Foiling the Fox (7)	4/	.....
5006	Dinky in the Beauty Shop (7)	4/	.....

Reissues (4)

5021	Mississippi Swing (7)....	1/	.....
5002	What Happens at Night (7).	2/	.....

UNITED ARTISTS

SONGS OF AMERICA (18)

	Treasured Ballads of America ( )	7/15	.....
	Visions and Voices (9)....	9/9	.....
	Melodic Spirituals ( )...	8/12	.....
	Melodic Sketches (9).....	10/7	.....
	Symphonic Shades (8)....	11/4	.....
	Melodies Reborn (9).....	12/2	.....

UNIVERSAL-INTERNATIONAL

TECHNICOLOR CARTUNES (13)

Reissues

5321	A Haunting We Will Go (7)	11/7	.....
5322	Kittens Mittens (7).....	12/5	.....
5323	Jolly Little Elves (7).....	1/2	.....
5324	Under the Spreading Blacksmith's Shop (7)	1/30	.....
5325	Barber of Seville (7).....	2/13	.....
5326	Mother Goose on the Loose (7)	3/6	.....
5327	Candyland (7)	4/10	.....
5328	Boogie Woogie Sioux (7)..	5/8	.....
5329	The Beach Nut (7).....	6/12	.....
5330	Egg Cracker Suite (7).....	7/17	.....
5331	Toyland Premiere (7).....	8/14	.....
5332	Pass the Biscuits Mirandy (7)	9/11	.....
5333	Ski for Two (7).....	10/16	.....

SING AND BE HAPPY (8)

5381	My Favorite Girl (10).....	11/7	.....
5382	Songs of the Range (10)..	12/26	.....
5383	Dream Dust (10).....	2/30	.....
5384	Sing Your Thanks (10)....	4/3	.....

VARIETY VIEWS (8)

5341	Boundaries Unlimited (9)..	11/7	.....
5342	Breaking the Tape (10)..	12/12	.....

NAME BAND MUSICALS (13)

5301	Herman's Herd (15).....	11/2	.....
5302	L. Hampton & Orch. (15)..	12/7	.....
5303	F. Slack & Orch. (15)....	1/4	.....
5304	E. Smith & H. King Orch. (15)	2/1	.....

TWO REEL SPECIALS (2)

5201	Thundering Rails ( ).....		.....
5202	Tiny Terrors Make Trouble ( )	1/18	.....

MUSICAL WESTERNS (8)

5351	Coyote Canyon (26).....	11/17	.....
5352	South of Santa Fe (29)...	12/22	.....
5353	Fargo Phantom (24).....	2/9	.....
5354	Gold Strike ( ).....	3/30	.....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

6001	Trailin' West (20).....	10/1	.....
6002	Jungle Terror (20).....	11/5	.....
6003	Snow Carnival (20).....	12/17	.....

BLUE RIBBON CARTOONS (13)

Reissues

6301	Tom Thumb in Trouble (7).	9/24	.....
6302	Farm Frolics (7).....	10/15	.....
6303	The Hep-Cat (7).....	11/12	.....
6304	Toy Trouble (7).....	12/31	.....
6305	My Favorite Duck (7).....	1/28	.....

JOE McDOAKES COMEDIES (6)

6401	So You Want to Get Rich Quick (10)	10/29	.....
6402	So You Want to Be an Actor (10)	12/3	.....

M. M. TECH. CARTOONS (18)

6701	Bear Feet (7).....	12/10	.....
6702	A Ham in a Role (7).....	12/31	.....
6703	Home, Tweet Home (7)...	1/14	.....
6704	Boobs in the Woods (7)...	1/28	.....

SPORTS PARADE (10)

6501	The Little Archer (10).....	10/8	.....
6502	Kings of the Rockies (10).	11/19	.....
6503	Happy Holidays (10).....	12/10	.....
6504	Let's Go Boating (10)...	1/21	.....

FEATURETTES (6)

6101	Pigskin Passes (20).....	9/10	.....
6102	Calling All Girls (20)....	11/26	.....
6103	The Grass Is Always Greener (20)	1/7	.....

VITAPHONE NOVELTIES (6)

6601	Horse and Buggy Days (10).	10/22	.....
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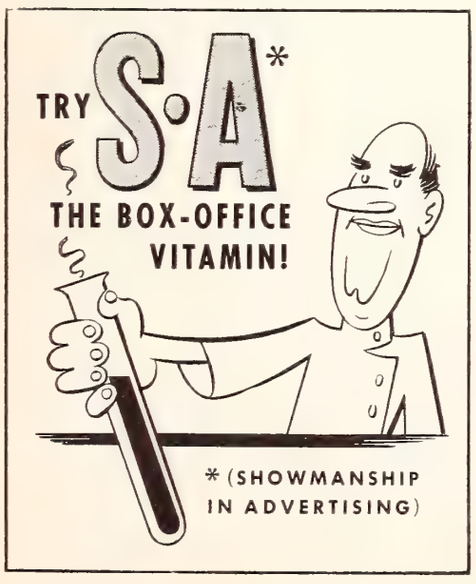
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